

Shavings No 39 March 2018

The Ulster Chapter Newsletter

By Peter Lyons and Brendan McAreavy

This is a big issue of Shavings, Brendan's report on Sally Burnett's visit is very comprehensive and well worth reading. Jim Stevens has given me a link that is worth looking at online. Tom McCosh has sent me a piece on hollowing following his demo in January. There is also news about the IWG Seminar in Limerick, booking forms and info on who is going to be demonstrating. Scroll to the bottom

Do you have anything that will add interest to this newsletter, please let me have it by email.

For Sales or Wanted

Paul Finlay informs me there is some good stuff on our web site. Keep looking at. iwgulsterchapter.com.

Announcements

Refund of membership funds

A bit of good news for us all, we queried the increase in our membership fees by £6 for 2018. It was pointed out to the IWG Committee that the previous AGM had approved an increase of either €3 or £3 only. At the last meeting they agreed to refund the £3. We have already had £1 with the grant refund from IWG, but we will now get the other £2 as well. The question arises what do we do with the refunded monies. Do you want the funds back? Will we put the monies into our club funds? No doubt you will let us know. Send me a mail and let me have your views.

Training and help before our demos.

We have no more of these extra training demos arranged yet.

Calendar of Demos for 2018

The 2018 programme is as follows:-

April 14th Christien van Bussell

The competition will be

Category 1, 4 light pulls.

Category 2 a decorated Platter.

May 12th is Kieran Reynolds,

June 9th Seminar, Joss Naigon, all day demo.

Sept Joe Laird

Oct TBA

Jason Breach will be here in November.

December AGM and TBA

Jenne McDonald visited us once again to pick up a car full of turnings for the Royal Belfast Hospital for Sick Children. You have again excelled yourselves by producing boxes of Eggs, Ducks and Chickens and Samantha Faulkner provided another box of Dinosaurs and other assorted animals she produced with her scroll saw. Eugene had produced a miniature egg in a cup that Jenne is going to put in her own dolls house. Well done Ulster.



Shavings - March 2018

by Brendan McAreavy

Sally Burnett joined the Ulster chapter of the IWG to present their monthly demonstration in March 2018 and she was superb.

Beginning the demonstration, Sally talked about the technical aspects of wood selection and preservation. She told us that the choice of wood was part of the creative process because the wood used, and where it was selected from, will affect what you can do with it and the end result so, with experience, it is possible to choose a piece of wood that will move, or not, and produce an effect you are after. Sally works totally in end grain so that the fibres are running down the piece and providing structural strength.



Whenever she finds a particularly promising piece of wood she wraps it and freezes it to preserve its integrity and allow her to work it wet when the times comes. She described how cutting frozen wood is a lot different to cutting ordinary wet wood because the shavings are cold. Freezing also damages the cell structure and allows water to escape from the wood more easily. The exact same principle as applies to freezing a steak or roast... the process tenderises the meat and is the routine treatment for all steaks and roasts in this house.

Sally is experimenting with boiling wood to remove water. The process seems counter-intuitive but works in the same way as freezing... it damages cell structures and allows wood to dry more easily and more evenly. The boiling process requires one hour of boiling per inch of wood followed by immersion in ethanol that pushes out the

water and then evaporates leaving a dry piece of wood. Sally also uses the traditional method of drying in which she packs pieces in shavings, stores them in a dark, cool place and swaps out the shavings every month or so. Another method of wood preservation she uses is to coat the ends of the wood in PVA glue with some shavings sprinkled on to assist faster drying. Most large DIY stores sell 5 Litre containers of PVA glue for low money... a quick look at Screwfix showed 5 Litres for £9.99. Please note that, unless you are sealing a lot of wood, buying 5L could be a false economy as PVA has a shelf life of about a 1.5 years (in my experience of stuff in a cold shed).

Having described her wood preparation, Sally went on to talk about hollowing. She told us that she hollows about 2"- 4" at a time to keep stability in the wood and likes to use a



bowl gouge to get as good a finish as she can but will also use scrapers and the Hamlet 'Little Sister' system as dictated by her needs at the time. As each layer of the hollow-form is worked on it is important not to go back onto the previous section because the wood could have moved slightly and would cause lots of problems as a result. It is important to remember that the narrow base that Sally prefers on her pieces has the pith intact so, in order to stabilise the area she uses CA glue to try to prevent cracks from travelling up the wall of the piece. She sands the piece before it dries because it will move while drying... making sanding very difficult... unless you like hand-sanding. Sally leaves a spigot on the wood to stop it going black at the base of the hollow-form where she will part it off. An

interesting effect on wood that Sally informed us of was that, when using light woods, the metal on our hands from just using tools and moving lathe parts will transfer onto the wood and turn it black wherever we touch it so be careful with your Maple, Sycamore and other white/light woods. Whenever a piece is dry Sally then bleaches it using a two-part bleach called 'Vita Bleach'. (<http://www.frenchpolishes.com/acatalog/Bleach.html>) She applies Part 1, waits about 30 minutes, and then Part 2. After a couple of days she washed the bleach off and starts again, repeating the process two or three times until she gets the effect she desires. After the bleaching process is complete Sally sands the piece with P320 before decorating it.

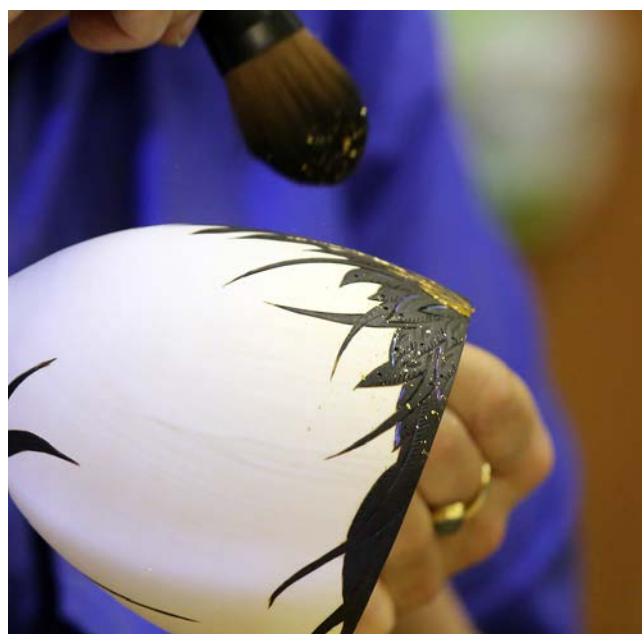
Sally advised us to use the internet to search for inspiration for our work. You don't need to find a whole image to get what you want, a small detail or section of a design might be all you need.

After her introduction Sally began the practical part of the demo. She took a piece of wet Sycamore and mounted it using what she called a 'Spike Drive' - a faceplate with three sharpened bolts that bite into the wood and allow her to position the wood as closely as possible to the position where she can capture the features she wants to keep, or exploit, on the lathe. She also uses a ring centre at the tailstock end to facilitate aligning the piece. When you are deciding on where the top and bottom of the piece are going to be you should take note of knots and defects that might spoil the rim or cause problems on the wall and orientate those towards the bottom of the vessel where they will be cut away if you are making a narrow base as Sally does. As you turn green wood you should keep checking the security of the piece on the lathe because it will move as you cut it. Sally uses Axminster 'Gripper Jaws' because they hold a long tenon and help secure the piece as it stresses during the cutting process. Whenever Sally is working at home she posts a picture of the shape she is aiming for on the wall behind the lathe as a visual guide. This is good practice for most of the work we do.

When starting to work on the hollow-form Sally determined the proportions of the piece and marked 'quarters' on the tool rest as

guidance. She drilled a hole to establish the depth to which she wanted to hollow. As described previously, she worked her way down the wall section by section. On the top section she advised turning the top of the hollow-form in towards the opening, even 1mm, because it leaves a very pleasing visual effect. It is hard to keep the inside wall of the hollow-form the same thickness from the outside but, for piercing purposes, anything more than 3mm thick makes the piercing process hard work. A thickness of 1.5mm to 2mm makes a huge difference and piercing a vessel is much easier.

As Sally progressed down the wall of the hollow-form she left a little shoulder on the wall to help subsequent cuts and to help her blend the old section into the new section. She was able to creep up to her wall thickness with this visual, and practical, aid. She used the side of a gouge to make this little ledge that she could then set the bevel



of the gouge on to commence the cut without cutting too deeply and spoiling the uniform thickness of the wall. The wall thickness is determined by what decoration you wish to do on the piece. A thin wall will pierce easily and a thick wall will be fine for carving... but not piercing. When she was hollowing Sally cut from the centre and left little steps that could be used in the subsequent cuts to support the gouge as she went deeper. The process is slow and careful because you cannot go back up the wall to correct something. Whenever Sally encountered little ridges on the wall she used the side of the bowl gouge as a scraper to level them out.



Whenever Sally reached the bottom of the bowl she finished the outside curve first because there was plenty of wood to support the bowl. She established the curve she wanted and then finished the inside curve because that could be matched more easily to the outside than vice-versa. At this stage Sally had finished the practical part of making the hollow-form shape and then proceeded to show us how to decorate on previously finished pieces.

Decoration

Pyrography

Sally stressed how much the shape had to be right before you could decorate because different shapes will accept different processes. She makes a series of similar type pieces, in this case little vase-like hollow-forms, and then determines which will lend itself best to which type of decoration and what qualities determine which process you use. Peter Lyons made the same point in December when he explained how an elaborate Binh Pho design would not look right on a highly figured piece of wood.

Pyrography pens come in various styles. There are soldering iron types that don't allow the temperature to be controlled mechanically and machines that heat a wire tip on a 'pen'. The soldering iron type are good for branding and the wire-tip types for design. If you wish you can burn large areas

at a time but, for detailed work it is best to turn the temperature down and go over a line twice rather than burn too deeply first time. It is possible to carve with a pyrography pen and that can leave a very pleasing effect. Sally recommended playing with a pyrography pen in order to learn how the tips (of which you can buy and make many) react in different situations and temperatures. She recommended using good quality Birch ply as it is very smooth and you won't be challenged by grain.

Sally explained how pyrography is a series of dots and lines and showed how the 'Razertip' pen worked. She had a volunteer try some burning to show how quickly someone who had seldom, or never, used a pyrography pen before could learn detailing. Burning advice Sally supplied included making sure the tip was moving when it touched the wood in order to prevent a 'blob' and to keep the temperature down in order not to leave a burn 'shadow' around the line or feature you are working on. However, the 'shadow' effect can be very desirable so, sometimes, it is beneficial to work with a high temperature. A nib at high heat will carve the wood and this can give a very attractive effect if dry-brushed with paint afterwards.



When burning wood it is advisable to have a fan to draw the smoke away. There are 'solder extractors' but a simple computer hard drive fan will also do the same job.

Painting

Sally uses acrylic paints because they are good for coverage and act as a sealer that will take gold leaf. The paint she prefers for background black is:

Valleto, Acrylic Gouache, Extra Fine Quality, Matt Opaque, 095 Negro Black, Mars
(<https://www.jacksonsart.com/vallejo-acrylic-gouache-paint-35ml-mars-black>)

In order to make the paint the consistency she wants Sally uses an extender to thin it. This allows for extremely frugal use of paint so don't go buying Litre bottles, a little will last a very long time. The extender she uses is:

Golden Mediums, Airbrush Transparent Extender, #3537-4
(<https://www.jacksonsart.com/golden-airbrush-transparent-extender-119ml>)



In order to apply the black base you just thin the paint to the consistency you want and then apply to the area you wish to treat. Acrylic brushes seem to be best for this and clean easily. Don't be tempted to use cheap brushes because it is frustrating to have to pick hairs out of your work without ruining the effect you have just achieved.

There are a range of books from 'Zentangle Books' available in 'The Works' shops and on Amazon:

https://www.amazon.co.uk/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=zentangle+book&rh=i%3Aaps%2Ck%3Azentangle+book

Any of these books may provide large images or details of an image that may be useful for design.

Rotary Tools

Sally proceeded to talk about carving and piercing with rotary tools like the 'Marathon N8', that produces 45,000rpm and costs from £150 - £280 depending of the accessories, like a foot pedal (which is very useful) that you might want. (<http://www.woodart-products.co.uk/>) or (https://www.amazon.co.uk/Dental-Equipment-Marathon-Polisher-handpiece/dp/B01GCM61E8/ref=sr_1_1_a_it?ie=UTF8&qid=1521921014&sr=8-1&keyword=s+marathon+n8)

She also talked about the NSK dental hand piece that runs off a compressor at 330,000 rpm but it is somewhat more expensive than other equipment. However, if someone has decided that carving and piercing are going to be something they wish to pursue it is worth buying equipment that won't let you down.

These tools may be purchased on many sites and Sally mentioned JP Fennel (<http://www.jpaulfennell.com/Tools.html>). However, closer to home is BF Mulholland Dental Supplies, Glenavy <https://www.bfmulholland.com/>) and DMI, Altona, Lisburn (<https://www.dmi.co.uk/>)

As with pyrography pens, Sally advised playing with your carving burrs because speed, angle of presentation and the shape of the burr will all have an impact on the result you achieve. When piercing she recommended holding the burr at 90 degrees to the wood in order to get a clean result. It is very important to have good extraction when carving or piercing as the dust is very fine.

Gold Leaf

Gold leaf is defined in different ways and at different costs. Sally recommended 'Gold Leaf Supplies' in Wales (<https://www.goldleafsupplies.co.uk/>) as a good source for materials and to avoid hobby shops because the quality there will be poor.

There is 'gold leaf' and 'metal leaf' which is a lot cheaper and more easily worked with. Gold leaf from Japan comes as 'silver leaf' and in different colours, patterns and textures than regular gold leaf. 'Transfer leaf' has a



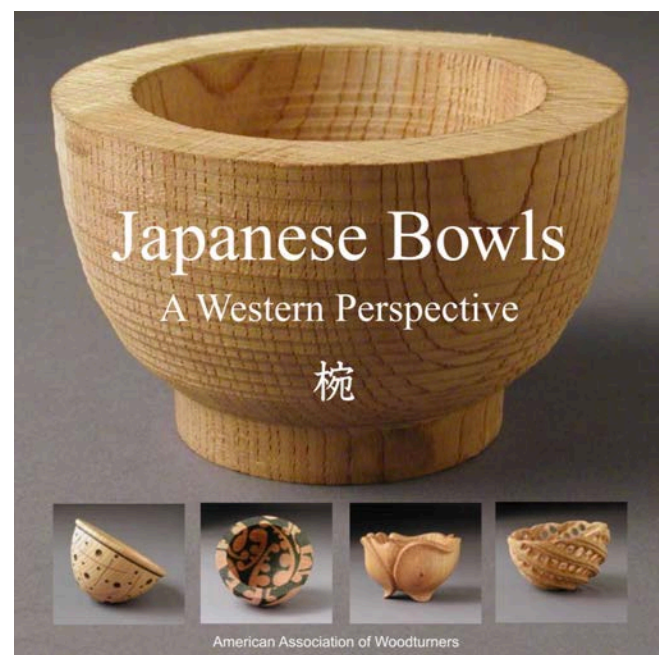
paper backing and is easy to use except on a textured surface so 'loose leaf' is better for moulding into texture. When using loose leaf do so somewhere dust and draught free because it is very delicate and will react to the slightest breeze. People who have worked with gold leaf tell me they find themselves holding their breath a lot. Loose leaf will show the texture of the surface underneath so sanding lines will be exposed. In order to prevent this the surface has to be well finished and sealed... that can be done with acrylic spray sealer or acrylic paint. If you are doing pyrography do not seal the surface beforehand. Wait until after you finish burning.

After the surface of the wood has been sealed it has to be sized before applying gold. If you want some black to show through a burned, textured surface apply the size without letting it go into the holes in the texture. Sally uses an oil-based size (available from 'Gold Leaf Supplies') with a working time of 1- 2 hours on wood but only 10 minutes on acrylic. Environmental factors also determine drying time so be aware of those when working. Carefully brush on the size avoiding getting it into any holes and allow it to get sticky before applying gold leaf. A Gold Gilder's Knife is very useful to cut the gold leaf and a make-up brush (available cheaply in any chemist or store that sells make-up) is best to lift the gold leaf, lay it on the surface, and tap it down. When dry, the next day, brush off the excess and use a cocktail stick to ease away any gold you don't want on the piece. To finish use a gold leaf specialist sealer available from suppliers.

Sally showed us a further decoration style by using 'Golden Gel Mediums, High Solid Gel, Matte' available from Jackson's (<https://www.jacksonsart.com/golden-high-solid-gel-matte-236ml>) and Amazon (https://www.amazon.co.uk/Solid-Matte-Super-Heavy-Golden/dp/B0749HB528/ref=sr_1_4?ie=UTF8&qid=1521925621&sr=8-4&keyword=s=golden+high+solid+matte) mixed with 'Extender' to make a paste that would hold little peaks. She then applies those to a surface, allows them to dry, and then carves or paints them. The softer the paste the 'rounder' the peaks so it's all about experimentation again.

This was a wonderful demonstration and we all learned a lot. We thank Sally for this super presentation and would certainly like to have her back again.

Jim Stevens link to an AAW page about Japanese bowls by different makers
<http://www.galleryofwoodart.org/Japanese%20Bowl%20Catalog%20web2.pdf>



Our March competition results and some pictures are to be found here.

Category 1 1st Vernon Robinson



2nd Patsy Cassidy



Category 2

1st Ricky McDonald



2nd Billy Ferris



3rd Sam Faulkner



Issues Associated With End Grain

Turning

By

Tom McCosh

One of the most interesting and aesthetically pleasing forms of woodturning is the vase. Its history goes back thousands of years and has been a significant part of Greek and many other cultures. The vase has been made from many different materials and decorated in a wide range of styles. Wood is one material not so commonly used but is unique in that many species offer diversity of colour and grain structure. This article will attempt to deal with many of the vexing issues associated with making a wood turned vase. Some of these issues will relate to design, equipment, materials, methodology, chucking/mounting, tooling and many other so called intractable problems.

Design

The most important stage of any woodturning project is the design process. Some of the issues associated with the process are as follows:

- Researching the subject
- Brainstorming
- Working up sketches
- Evaluating a range of ideas
- Choosing the final solution
- Executing the work
- Review of process

Once the design process is substantially completed, it will become evident what the practical and theoretical issues are likely to be. One of the main ones will be related to the length/height of the workpiece (the distance from the headstock), choice of faceplate or chuck and the tools for the task. Another will be whether to turn the internal or the external profile first.

Choosing material (type of timber)

Closely associated with the design process is the choice of timber material. This could range from species, density, grain structure, wet/dry, colour and workability. These are issues that can individually or collectively impact on the turning process and the eventual outcome of the project. The strength of the workpiece namely the timber being free from defects etc. can affect the performance of individual hollowing tools. Other considerations could range from the

impact of the grain as a function of design to its performance in relation to colour and surface finish.

Securing the workpiece to the lathe

The main issues are as follows:

- The length of the workpiece
- Whether a steady is required or not
- Chuck or faceplate mounting
- Resistance to the tooling process
- Power and weight of the lathe
- Risk assessment of the process

All the above points must be carefully considered and evaluated before any decisions can be taken. The mounting method will also impact on the overall distance the workpiece is away from the headstock. If a faceplate is used, the length and number of screws is an important consideration. Alternatively if a chuck is your preferred option then the largest possible jaws will be essential. The chuck option will also require the longest possible spigot to ensure limited movement when tooling the internal profile. Having a safety strategy for the project will ensure that the chuck tightness will be checked frequently. In the case of a faceplate, all screws are torqued regularly across the duration of the project. At this early stage an entry hole of the largest possible diameter should be drilled to the required depth. This will reduce some of the stresses in the timber and facilitate tool entry during the hollowing process.

Methodology

Methodology is the process of thinking through the execution of the work from design to application of the chosen surface finishing material. It is always difficult to list every activity during the making process. However participating gets you thinking creatively, logically and in sequence regarding each stage. Having a prepared method statement can also be a helpful tool for identifying safety hazards that might present themselves. Tool condition and suitability is another important consideration in this particular type of work. One aspect of the turning process that is very difficult to plan for is the problem of vibration.

Lathe

The dimensions of the artefact (vase) will largely be dependent on the size, weight and power of the lathe. It is always dangerous to propose designing and making an artefact

that is beyond the capability and capacity of the lathe. Another point worth considering relates to how the lathe is anchored, whether that be on a work bench or directly to the floor. Good anchorage is essential to reduce workpiece vibration. If the lathe has a variable speed facility, it is best to position the control box close to where the hollowing is taking place. A remote lighting facility would also be an essential piece of kit when carrying out this type of work.

Dealing with vibration

One of the main issues when involved in end grain turning such as a vase type artefact is inevitably that of vibration. Vibration is the wood turners worst enemy. It is generally caused by high frequency movement between the workpiece and the cutting tool. The longer the workpiece the greater the problem. The problem is exacerbated when the external profile is turned first mainly due to the loss of mass and stability. The only effective solution to this problem without using a lathe steady is to hollow out the inside first. In order to achieve the correct internal profile a template will have to be made and applied as the work progresses. This approach will ensure greater stability and much reduced vibration. Other factors can contribute to the problem of vibration. They could be type of tool, tool condition and even feed speed. An inefficient cutting tool/cutting action and the approach to the work will also contribute to this problem.

Critique of conventional woodturning tools for end grain turning

End grain turning is significantly different from cross grain turning. With end grain turning the (vase) workpiece engagement with the tool in the hollowing process starts some distance from the headstock. Trying to achieve an efficient and effective cut is always problematic. Conventional woodturning tools such as the spindle gouge, bowl gouge and even the scraper have varying degrees of success. At the entry point of the workpiece one can choose a range of lathe speeds, tool positions and angles of approach in order to minimise vibration usually with limited success. The further you advance the hollowing process the nature of the problems keeps changing. Most of the conventional tools mentioned above are used in the push cut mode (pushing the tool along the axis of the lathe). The alternative is a sideways cut

(moving the tool from the lathe axis to the circumference of the workpiece) using of the gouge or scraper. The quality of any of these cuts will be less than satisfactory. The use of the conventional tool rest also means that tool overhang will contribute to ever increasing workpiece vibration. Another problem when using conventional tools is that is that the tool cutting edge cannot be positioned and used so that it cuts with the grain. The most effective and efficient cutting action can only be achieved with a pull cutting tool. Whichever tooling system you chose to use there is always a risk of a catch. It is therefore important that all safety measures are in place and risks reduced to a minimum.

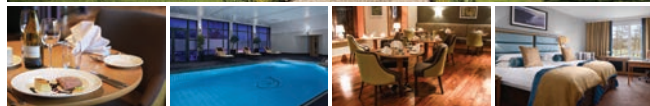
Cutting action between tool and timber

The most effective and efficient cuts will always produce wood shavings. Such cuts will require minimum effort and much reduced vibration. All other cuts will require significantly more effort and will mostly produce saw dust and ever present vibration. The most efficient tool for this type of specialised work is the hook tool. The hook tool only cuts on a pulling action resulting in a high quality cut and more importantly a high quality surface finish. The first time I saw a hook tool being made and used was at the 2017 IWG National Seminar at Manooth by Alan Lacer. I was immensely impressed with his demonstration on how to make and use the hook tool. When I returned from the seminar I set about designing and making a hollowing tool with a hook cutting tip. I have since found it to be a most efficient and controllable hollowing system for end grain turning.

Turning the external profile

Once the internal turning is complete and meets all the design requirements one can then proceed to the external profile. At this stage the most vulnerable part of the workpiece is at the opening or rim. In order to maintain stability it is best to turn a disc or cap with a centre location. When this is fitted into the opening and the tailstock brought forward the workpiece becomes very rigid and vibration free. This approach enables the workpiece to be turned to the required wall thickness. All that remains is the turning of the foot and sanding in preparation for the chosen surface finish.

In a further article I will consider some other aspects of the hook tool including a dedicated tool rest for deep hollowing.



RADISSON BLU HOTEL & SPA, LIMERICK WELCOMES THE IRISH WOODTURNERS GUILD NATIONAL SEMINAR

SATURDAY 13TH & SUNDAY 14TH OCTOBER 2018

THE FOLLOWING RATES ARE AVAILABLE TO ATTENDEES

BED & BREAKFAST RATES

€ 110 PER ROOM PER NIGHT SINGLE OCCUPANCY / € 120 PER ROOM PER NIGHT TWIN/DOUBLE OCCUPANCY

2 NIGHTS B&B WITH DINNER ON FRIDAY NIGHT

€ 245 B&B SINGLE OCCUPANCY / € 145 PER PERSON SHARING

ROOMS CAN BE RESERVED BY CONTACTING OUR
RESERVATIONS DEPARTMENT ON 061 456 506 OR EMAIL
RESERVATIONS.LIMERICK@RADISSONBLU.COM



BOOK AND PAY BEFORE 30TH JUNE 2018 FOR A CHANCE TO WIN A FREE SEMINAR

Use this form to book your IWG Seminar 2018 place at the Radisson Blu, Limerick
NB: Demonstrations start at 9am on Saturday 13 October and finish at 2.15pm on Sunday 14 October 2018 followed
By Sunday Lunch at 2.30pm.

IWG Membership No:

Chapter:

Name:

Address:

AWGB / AAW Membership No:

*If applicable (IWG member rate applies
To members of AWGB and AAW)

Telephone No:

Mobile No:

e-mail:

BELOW PRICES DO NOT INCLUDE ACCOMMODATION

CHECK LATEST SEMINAR PRICES AT www.irishwoodturnersguild.com

SEE WEBSITE AND JOURNAL FOR HOTELS AND B&B THAT ARE AVAILABLE

UNDER 18YRS MUST BE ACCOMPANIED BY A FEE PAYING ADULT DELEGATE

Delegate Fee Rate	IWG Member	Non Member	U18/Student
Full 2 Day Seminar (all meals included)	€185 / £165	€195 / £174	€90 / £80
Saturday Only Including Lunch (not including Saturday night meal)	€90 / £80	€100 / £89	€35 / £31
Sunday Only Including Lunch	€80 / £71	€85 / £76	€34 / £30
Full Seminar (No meals included)	€130 / £115	€135 / £120	€20 / £18

PLEASE NOTE SUNDAY LUNCH STARTS AT 2.30PM

Tea / Coffee & biscuits breaks included on both days

All extra meals can be pre-booked at the prices below

Meal	Quantity	Cost	Total
Saturday Lunch (hot Lunch tea/coffee)		€15/ £14	
Saturday Night Dinner		€37 / £33	
Sunday Lunch (hot lunch, dessert & tea/coffee)		€19 / £17	

PAYMENT OPTIONS

(1) Cheque

(2) Bank Transfer: Euro Account IBAN: IE81 AIBK 9333 8424 2041 72 (BIC AIBKIE2D)

(3) Sterling Account IBAN: GB58 BOFI 9022 9033 8294 48

(4) PayPal: treasurer@irishwoodturnersguild.com

I enclose a cheque for (Please make payable to The Irish Woodturners' Guild)

If U18: Name of accompanying Adult Tick Relationship Family ☐ Friend ☐

I have read and accept the terms and conditions Teacher ☐ Other ☐

Signed..... Date / / .

Please send completed Booking Form and cheque or other details of payment to

Tom Dunlop, Shanbough, New Ross, Co. Wexford. Y34 NT25

Phone: 00353 863491153 Seminar 2018 terms and conditions are on the IWG website & Journal

IRISH WOODTURNERS' GUILD



National Seminar - Limerick 2018 Competition entry form

Please Use Block Capitals

First Name IWG Membership No

Surname

Phone No. Chapter

Delegate Y/N ☐ Entries are free to seminar delegates. IWG Members who are not attending the seminar may submit items at a cost of €10 per item. This fee does not apply to the Under 16 or Under 19 categories.

Please enter the category that you wish to enter (Open, Spindle, Artistic, Segmented, Novice, Under 16, Under 19, Professional) and a brief description for each item.

IMPORTANT NOTE: A total of 3 items per person is permitted with a maximum of 2 in any one category, e.g. two items in the open and one item in the segmented section, or one item each in spindle, open and artistic sections. This rule does not apply to the under 16s, under 19s or professionals - 3 pieces will be accepted in these categories.

Item ID	Category (See note above)	Item Description (i.e. No. of pieces, Size, Type, Wood, Colour) Example: 10" Bowl in Elm with ebonised and textured rim.
Official Use Only Place Sticker Here		
Official Use Only Place Sticker Here		
Official Use Only Place Sticker Here		
Notes:		

By entering the National Seminar competition, you agree to abide by the rules set out by the Executive Committee of the Irish Woodturners' Guild. All items must be collected before 12:45 pm on Sunday 14th October 2018.

Signed _____ Print Name _____ Date _____

THIS SECTION TO BE COMPLETED WHEN ITEMS ARE COLLECTED ONLY

I confirm that the items listed above have been collected/returned to me.

Signed _____ Print Name _____ Date _____

Irish Woodturners' Guild National Seminar Competition Rules 2018

- The Competition will take place on Saturday 13th October 2018. All entries must be presented at the competition room by 11am. Failure to do so will lead to pieces not being accepted for the competition.
- Entries will be accepted from attendees at the seminar in one of three sections; Under 19, Non-Professional or Professional.
 - A maximum of three entries per person will be accepted.
 - Entries will not be accepted in more than one section.
- The Under 19 section will be subdivided into two categories U16 and U19. Entries will be accepted and placed in the appropriate category according to the participant's age.
- The Non-Professional section will be subdivided into the following competition categories; Open Novice, Spindle, Segmented and Artistic. A person may not enter more than two pieces in any one of the Non-Professional categories.
- It is up to the entrant to declare and define what competition section they are in. In the event of this leading to a complaint or query the IWG Executive Committee reserves the right to clarify and rule on the matter.
- It is the responsibility of all entrants to collect their items. The Executive Committee of the IWG will not be responsible for items not collected by 2.30pm on Sunday 14th October 2018.
- Pieces entered in previous IWG National Seminars must not be entered.
- In the event of work being delivered to the competition room without designation to a particular section/category the IWG reserves the right for the room steward to allocate the piece to a category.
- IWG members who are unable to attend are permitted to have their pieces submitted on their behalf for a fee of €10. This fee will not be applied to entries submitted in the under 19 section.
- Prizes will be awarded for each of the sections/categories as determined by the IWG Executive Committee. In addition there will be an award for the overall winner and a "people's prize".
- While this competition is primarily a woodturning competition, the use of colour, texture, bone, plastics, metals and glazes is accepted as part of the competition. The use of Ivory is not permitted unless in a synthetic form for example sourced from nuts or plastics.
- Professional turners and demonstrators can only enter the Professional Section. As a broad guideline someone earning a significant proportion of their income from woodturning activities should consider himself or herself professional. Members of the RPT will be classed as a professional.
- The Executive Committee will select judges the competition.
- Anyone who may have a grievance with the competition may lodge this in writing with the Honorary secretary. Any grievance must be lodged within seven days of the competition.
 - Any queries at the time of the competition should be brought to the attention of the chief competition steward who will, if necessary, advise the IWG Executive Committee.
 - The IWG Executive Committee reserves the right to clarify or investigate any query or grievance with the individuals involved. Any query or grievance made by rumour or in an anonymous fashion will not be acted upon.
 - The IWG Executive Committee will make every effort to resolve any issues in a friendly, equitable and confidential manner and will ensure there is no conflict of interests in dealing with matters relating to the above.
 - No member of the IWG should approach a judge or judges with a grievance on any decision made by them. This may result in disqualification and possible exclusion from future competitions.
 - Any member who expresses themselves in a threatening or abusive manner towards competition Organisers, Judges or Stewards will be disqualified and may be barred from future competitions.
 - Decisions by the IWG Executive Committee on matters relating to the organisation and management of the IWG National Seminar Competition are final.

CHAPTER CHALLENGE 2018

The 2018 Chapter Challenge will be fairground ride/rides. The rules for this competition are as follows:

1. All entrants **MUST** have their entry at the hotel before 5pm on Friday 12th as judging will begin at 5pm until 7.30pm by the six main demonstrators and on Saturday if required. This is required to give time to judge the efforts put in by the chapter Woodturners
2. The chapter challenge will take place at the 2018 National Seminar and is open to all chapters of the IWG. Each chapter is entitled and encouraged to submit one entry with pieces contributed from as many chapter members as possible...
3. The maximum display area for each chapter is 1000mm length, 1000mm wide and 1000mm high which can have as many rides as they like on this area.
4. The fairground ride/rides should be a working model. This means that it should move and spin freely as real fairground rides would. It does not have to be powered... **If powered the max. Voltage is 12VOLTS via a transformer or battery. Any entry higher than 12Volts will strictly not be allowed to enter the competition** Additional related items such as lights are welcome.
5. The ride/rides can be made from any materials available but judging will be done strictly on the turning of wood only and **not** on plastic, metal or acrylic turning...
6. There are no restrictions on the types of wood used. The use of woodturning techniques is encouraged and will be considered foremost by the judges over and above other disciplines such as woodcarving, lighting etc. If more than 1 ride is made judging will be on the total amount of rides submitted by the chapter...
7. Chapters **MUST** submit a full list of materials used and include details of plans and techniques used... (This text should not contain any information that would identify the chapter or turners involved to the judges).
8. The competition co-ordinator will require a full list of participants. We would also appreciate photos of the participants and the project during development to be supplied.
9. The judges will select a winning entry from those that meet the criteria above based on their overall impression of the entries and woodturning. The Judges will supply a critique on all entries.

Above all, have fun and good luck!

Seminar Booking Terms and Conditions

1. Bookings for the Irish Woodturners' Guild (IWG) National Seminar are not confirmed until payment has been received in full by the IWG and a booking confirmation and receipt of payment has been issued by the IWG, electronically or on paper.
2. Prices for the Irish Woodturners Guild Seminar are specified in Euro. Sterling prices are also provided for the benefit of IWG members in Northern Ireland and others that wish to pay in that currency. Due to fluctuating exchange rates, Sterling pricing is subject to constant review by the IWG. Any necessary changes to prices will be published at www.irishwoodturnersguild.com and will override any prices quoted in previously printed or published material or any other prior communications. When making a payment in sterling delegates are advised to check the current price of their booking on the IWG website. In the event of a discrepancy between the payment amount and the pricing at the time of payment, the IWG reserve the right to seek the additional payment or refuse the booking.
3. The Irish Woodturners' Guild makes every effort to provide accurate and up to date pricing for on-line booking. Despite this the possibility of mis-pricing online booking cannot be eliminated entirely. In the event that a price is quoted incorrectly due to a technical error or some other mistake, the Irish Woodturners Guild reserve the right to refuse or cancel bookings placed at the incorrect price.
4. Discounted Prices are offered to members of the IWG, AWGB and AAW. These prices are offered on the basis that proof of current membership is provided, if requested by IWG officers.
5. Discounts are offered to Under 18s and Students **under 25** in FULL-TIME education at a recognised school or institution. Proof of student status (e.g. student card) may be requested by IWG officers.
6. Delegates under the age of 18 **MUST** be accompanied by a fee paying responsible adult.
7. Bookings for the IWG seminar do not include accommodation.
8. All bookings that are completed with full payment on or before 30 June 2018 will be entered into a free draw for one free seminar refund. The free seminar refund does not include accommodation and will result in the refund of the money paid to the IWG. The refund is not transferable.
9. In the event that one or more demonstrators are unable to fulfil their obligations at the IWG National Seminar, the IWG will do its utmost to find suitable replacements. The IWG will not be obliged to offer refunds as a result of the unforeseen cancellation of one or more demonstrators at the seminar.