

The Turning Point

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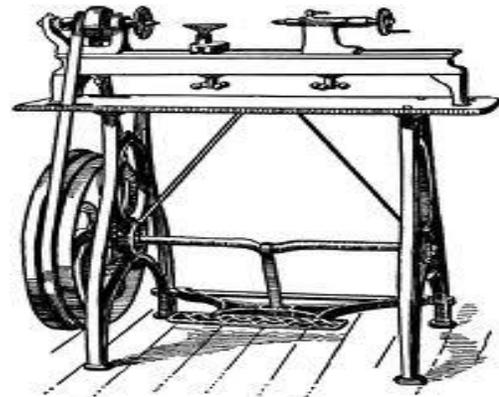
From The President's Workshop

Don Moore

As the cooler weather accompanies our fall season woodturners as a rule head back into the shop and start to make shavings fly once again. This year we have the NSCAD Exhibition, the L.V. Competition, the Annual Fun Turn, as well as the 1st Annual NWG Shape Challenge and if all of this isn't enough, Christmas is not too far away.

With this in mind, you can't always finish your piece the same day you start it. I've had some that weren't finished in the same month or season that they were started.

So here is this month's tip from my workshop... If you have to stop turning for a short period of time (for lunch as example) you can leave your piece on the lathe and wrap it in a brown paper bag or a plastic bag. This will control the moisture loss,



keeping the wood stable. If it's "green" wood and left for a longer period of time you can place a damp sponge or wood shavings inside the plastic bag keeping the moisture content high until you have the time to complete the piece.

If you "rough" turn your work to the desired shape and about 3/4" in thickness you can then apply a coat of "end sealer" to the outside and bottom of the piece. I record the weight and date on the rim of the

piece. In about two months, by checking the weight, you can establish when the piece is at a reasonable moisture content to remount and finish. This work will go oval and either concave or convex, but by leaving the additional thickness there is "usually" enough material to true up your shape before the inside meets the outside...

Keep your bevel rubbing,
Don

The October Meeting is at Busy Bee Tools!

The next meeting of the Nova Woodturners' Guild is

October 18th at Busy Bee Tools at 6:30pm

Go to page 15 for more information!

The Secretary's Quill

Ted Monk

First, let me start by thanking all those that commented on the changes to the newsletter. It really does mean a lot knowing that the changes that we made were in the right direction.

Next, a special thanks for those members that submitted articles for this issue, and at 30 pages a big one it is! We've got an update on Dianne's trip to the West Coast Roundup, a hope-to-be-a-regular instalments from both Glenn McCarron and Darrell Eisner. Darrell is also featured in a new section called Know Your Member. We have a lengthy update on last month's meeting. There's lots of great Show and Tell photos from Chris Palmer. We have another how-to, this time on how to build a Longworth chuck, info on the upcoming Fun Turn, committee reports and an embarrassing, though humorous, article from Glenn McCarron. Wow! Thanks to all!

Now, to put my Secretary's hat back on... Over the next little while I will be sending out an email to some of you for two reasons. One to verify that the email address that we have for you is correct and that you are receiving email from me. Second, to verify that the address we have on file is also correct. Though we don't use your mailing address for much anymore we do like to keep it up to date. There are times when an address does come in handy; someone needs a ride to a meeting, setting up carpools for workshops, etc.

Speaking of this very same thing - throughout the year, if your mailing address, email address or contact number changes please inform me of the changes. This will ensure that you're kept informed with the latest Guild happenings.

As always, if you have something on your mind, a question, a suggestion, an article, an announcement to make, a comment, a suggestion, an error or omission please feel free to contact me anytime at tedmonk@gmail.com

"A special thanks for those members that submitted articles for this issue!"

Announcement! Announcement! Announcement!

Congratulations to David Wilkins and his fiancée, Alexis, who recently announced that they are expecting a gift in the new year. No, it's not a large Maple Burl - it's a baby!

The mother-to-be is glowing and the father-to-be is very excited. The little turner will be arriving in February and Dave says that he has a mini skew all ready!

Unfortunately, and understandably, with his heavy work load, his woodturning teaching schedule and the preparation for the upcoming birth of their first child Dave will be taking this year off from his active participation within the Guild.

Once again, congratulations to Dave and Alexis! And don't be a stranger, Dave, keep in touch, drop by a meeting any time!

Dollars and Cents

Alan Hunt

I want to thank Ted for hounding me (nicely as always), once I sit down to do this it is easy but before I actually start it is like contemplating a wobble-chuck turning!

Presently we have a combined bank balance of \$5,075. This is made up of savings account of \$2035 and checking/deposit account of \$3000.

Since my last report expenditures have been minimal, with one check to Richard Ford of approximately \$25 for various library supplies. Richard was very patient in waiting for this check, as I misconnected with him on two occasions and then I gave the check to Ian for Richard and Ian decided to hide the check in his wallet – all's well that ends well -- Richard got his check (again thanks for your patience Richard) and I get a chance to tease Ian!

With little actual activity all I can report is that we received \$1550 in membership dues. That princely sum (31 members) includes 5 people who were not members last year! Of our active members I count about 10 that should be signing up again and that will put us close to our target revenue for this year – another 4 or 5 new members and we have it but obviously more are expected and always welcomed!

Raffles and draws are an important part of our revenue. Stuart provided us with some wood that brought in \$90+ at raffle. We need more raffles and draws and to do this we need one member to step up and coordinate this activity. Popular raffles include wood, donated tools and lessons/hands-on with our senior members. It isn't difficult - all you have to do is pester, hound and continually ask folks for donations of any type and then we auction/raffle them of at our regular meetings.

That is it folks – all our dollars and cents are accounted for, so happy turning until we meet again.

Alan (aka Old King Cole).

Nova Woodturners' Guild Scholarship

Alan Hunt

The upcoming "Turning of Age: a snapshot of Atlantic Woodturning" exhibition at the Anna Leonowens Gallery is in itself exciting. By all accounts we will see a lot of new work, some of it from previous, honorary or non-members of the Guild.

The show is promising to be a great snapshot of what we know to be a significant craft movement in not only our Atlantic region but globally too!

This show also offers us the chance to start providing a significant public service. It will allow us to contribute to the community at large and crafts-person-ship specifically.

In addition to pieces for show most turners are donating woodturnings for 'sale'. The total proceeds of which will go towards starting a scholarship for a Nova Scotia College of Art and Design University student.

The student will be chosen by the University's scholarship committee, but the criteria they use will be what our group decides. We hope that we will be setting up a multi-year scholarship where students can continue to be rewarded so long as they continue with high quality academic/studio work.

WE CAN MAKE A DIFFERENCE!

You will notice that we are not asking people to donate as the price of participation in "Turning of Age: a snapshot of Atlantic Woodturning" exhibition. If for whatever reason you can't donate a turned piece a voluntary cash donation to the scholarship would be greatly appreciated.

Events Committee Report

Robert Atkinson

The Events Committee met on September 13, 2010 to discuss both the Exhibition and the Competition.

The deadline for entries for the Competition will be January 22, 2011 and the deadline for pickup of items will be February 12, 2011. It has been confirmed that the display at Lee Valley will be back by the seminar room, which allows the items to be viewed from all sides. New this year, will be the offering of a turned item as part of the voting process for the People's Choice Award. The thought being that this will encourage more people to take the time to vote. We have been given permission to man a booth during the Competition as a means to promote the Guild and we will be looking for volunteers from the membership. We had discussions on size limits, the addition of a pens section, a change in entry fees, whether or not to have levels and prizes for winners. All this resulted in such a change from past practices that we decided to send out a list of proposals to the membership to be discussed and voted upon at the September meeting.

At the September meeting it was passed by the membership that the size limit would be 12"x12"x12" with the piece sitting in the way it will be displayed. Also passed was the entry fee of \$5.00 for members per piece and \$15.00 for non-members per piece. The additional \$10.00 for non-members would go to the Guild to help offset the cost of the Competition. The \$5.00 per piece (member and non-member) will still be donated to the charity of choice (Food Bank). The last item passed was the addition of the pen turning section for this year's Competition. As time was running short for our regular meeting agenda the remainder of the items on our proposal were put off to a later date and they didn't have to be resolved that night. The main item left was having levels or not and it seems there is a strong desire to have them and what to have as an award for these winners. With the addition of pens and having 1st, 2nd and 3rd this gives 27 winners. We would appreciate your feedback in order to bring some different proposal to you for your consideration at the December meeting.

The judges for this year's Competition have been confirmed and are Zalman Amit, Steven Kennard and Pamela Ritchie from NSCAD. We are very fortunate indeed to have such highly qualified people willing to take the time and provide their perspective on the entries.

"Turning of Age: a snapshot of woodturning in Atlantic Canada" is the official name of our Exhibition at the Anna Leonowens Gallery (NSCAD). As of the September 20th we had 22 people who were committed to entering pieces in the exhibition. The drop off period for pieces will be November 15-19, 2010 and pickup will be on December 4, 2010. On December 4, Dr. Alfoady has agreed to speak at a show-ending reception for turners and friends. We thank you for all the photos that were sent in and Dr Alfoady has picked the following turners submissions: Robert Atkinson's finial-lidded bowl, John Macnab's standing spiral, Zalman Amit's double flowered bowl and Denton Ford's pierced vase. These were difficult choices. After seeing all the submitted photos, Dr. Alfoady commented on what a great show this will be and that "we needed to have this show "NOW" as woodturning needs a greater profile in the art and craft community to highlight our superior turners and their excellent products.

As your committee is busy trying to make both these events a success for the Guild, I encourage the membership to be busy turning pieces to support these events.

Robert Atkinson - Chairman of the Events Committee

Fund Raising & Social Committee Still Needed!

We are still in serious need of a Fund Raising & Social Committee. Unfortunately, the existing Executive and Committee members are stretched to the max and wearing multiple hats. We're looking for a couple of members to come forward and take up the reins for this exciting and very important task.

Fund raising has been traditionally done through 50/50 draws and wood sales but can also include organizing donated tool raffles, new book auctions and more! And social? This just means PARTY! You get to organize member BBQ's, gatherings, shop visits... well, you get the idea. It is really limited only by **your wildest imagination**.

This just in – Don Moore has generously offered to donate a piece of his to an Annual Guild Fund Raiser. We desperately need someone to spearhead this as soon as possible to take advantage of this great opportunity!

Interested? Please contact any member of the Executive. Remember, with more funds the more fun things we can do!

Membership Committee Report

Andrew Watson

Being a committee of ONE there has been little dialogue! However, I have tried to rationalise how we should go about encouraging others to join the group.

Unfortunately, as we are all too aware, we lost the prime advertising spot we had when the Halifax Wood Show ceased to exist as we knew it. With a display of our turning prowess, as well as exhibits of the Guild's members show pieces we were able to attract many of you who are now members.

Advertising, per se, is an expensive proposition, and frequently does not reach the desired group of artisans. Free notice board which exist outside many banks and similar institutions are one method of reaching out, although I am sure if we all could attract just ONE turner to join we would of course double our numbers overnight. To that end I hope that you will all download an application form and have one with you as often as possible. If your place of work has a notice board please request permission to attach such a form.

Finally, there's an outside possibility of a booth at the Moncton show. Many of you I know visit this show as I have, and just maybe we could team up with another local interests and each give say three hours to man such a booth.

Respectfully submitted.
Andrew Watson.

Andrew jokingly refers to 'being a committee of one' but this is a really serious issue within the Guild. We have a similar situation with the Constitution and By-laws Committee, no one at all on the Fund Raising and Social Committee and to date no one has offered to help with the Turning of Age Exhibition. ☹

As you can imagine, it is quite hard for any volunteer supported committee to achieve their goals. With the demands of family, work and other commitments there are obvious time constraints placed on what is available for service. However, the thing is that when more people help it somehow all works out. We need more members to come forward to make our great Guild an outstanding Guild!

Please see any member of the Executive or the Committee that you have an interest in.

"The thing is that when more people help it somehow all works out"

The Membership Form Is Online

The membership form for the 2010-2011 season is online

If you haven't joined yet print it and fill it out at home to save time at the next meeting. Print one for a friend or colleague too!

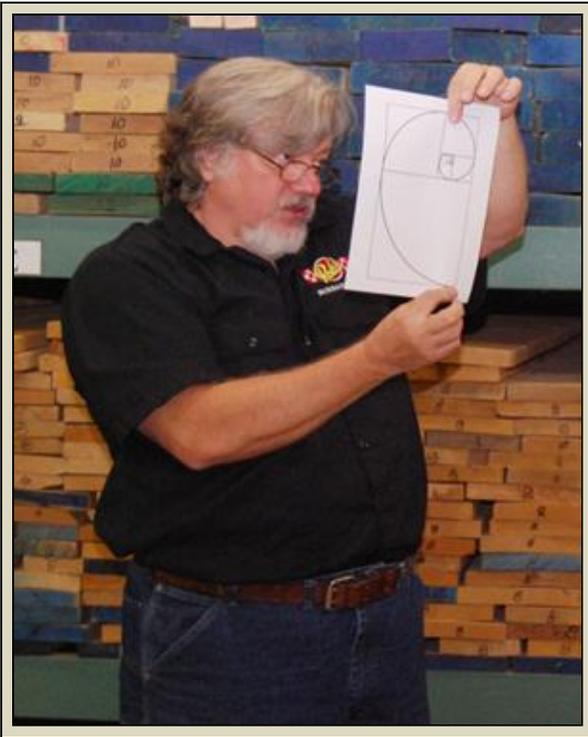
<http://www.novawoodturnersguild.com/documents.php>

Once there just click the 'Membership Form' link

The September 2010 Meeting – Shape & Design

The September meeting, held at Halifax Specialty Hardwoods, focused on the sometimes elusive and often overlooked topic of Shape and Design. This was presented by Guild members Alan Hunt and Dianne Looker.

Alan began the presentation by speaking about general concepts of shape and design and what we are looking to achieve as woodturners. Using both drawings and actual examples he showed us what works and what doesn't, and why we find some pieces appealing and why we find some pieces that aren't so appealing.



From there he spoke on ways to envision the desired shapes for turning. One of the easiest ways is by using a catenary curve. A catenary curve is best described as the curve that a hanging chain assumes when it is held by its ends. This creates a natural, flowing curve that can easily be adapted to any piece. Various shapes can be achieved just by changing the distance between the held ends. With this method one can very quickly and easily capture a pleasing shape best suited for the piece they are working on.

Alan finished with an explanation of the Golden Mean, which is a "mathematical concept that expresses the relationship of two parts of a whole with each other and with the whole". The desired ratio of 1.618 is denoted by the Greek symbol, phi. He explained this theory first in mathematical terms - where $A+B$ is to A as A is to B . Then, thankfully, he explained in practical terms what this meant to woodturners. 😊

Basically the Golden Mean has to do with proportions that we universally find as a pleasing, visual balance. We can find these proportions everywhere, in architecture, furniture and our own bodies! For example, look at the proportion of your hand relative to your forearm. Look

around and you'll notice how the length of a table is proportioned to its height, how a window's height is proportioned to its width.

Though only a doctrine or a theory, and not a hard fast rule, it is very surprising how true it is. Unintentionally, when we design something that we find appealing we follow the Golden Mean. If these items are not appealing to you you'll likely find that they don't follow the Golden Mean (now you know why! 😊).

Unfortunately there was not enough time for a thorough lecture and study on the immense subject of design, or even the Golden Mean, but Alan did cover a lot of the basics and gave us plenty of food for thought. The considerations and concepts that he raised are an integral part of creating visually appealing turnings and meant to be explored more.

Alan's presentation notes will be available on the website soon. A search on the Internet for 'golden mean', 'golden ratio', 'golden section', 'divine proportion', 'mean of Phidias', 'golden rectangle' or 'fibonacci' will yield lots of results to continue the study of this interesting concept.

The September 2010 Meeting – Shape & Design

...continued

Following Alan's presentation Dianne Looker introduced us to a new and exciting Guild project that is called "The Shape Challenge". It is an opportunity for all of the Guild members to participate in turning an item that will challenge us on a specific design. It doesn't matter what the item is as long as it follows the requested design.

This was an idea, and one of many, that she brought back from her year while living in Victoria, British Columbia and as a member of both the Vancouver Island Woodworkers' Guild and the Island Woodturners' Guild.

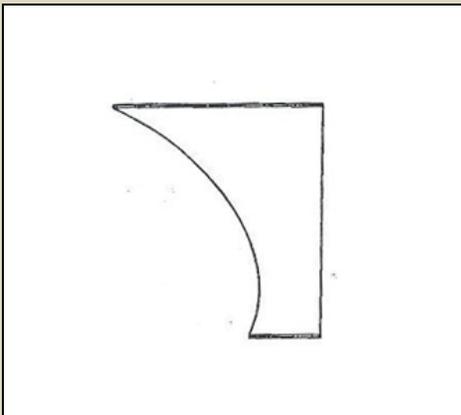
The original idea of using these forms in a Guild project came from Island Woodturners' Guild member Cheryl Samuel, whom Dianne thanked.

She also gave thanks to Richard Raffan for allowing us to use the shape template which comes from his book, "The Art of Turned Bowls". In fact, Diane told us that he was quite delighted to hear that we would be using it for this challenge.

In reference Richard says in his book, "I find concave curves more difficult to handle well. Proportions are vital if a form is to have a floating quality without looking either too squat and stubby or so light and finely balanced that a puff of wind might blow it away".



Use this concave shape as your guide.



The rules for this project are quite simple:

- Turn a bowl using this shape as a guide.
- You do not need to follow the template exactly but (a) make it a smooth, continuous curve and (b) make it this general shape.
- You can choose whatever wood, rim treatment, foot and finish; you can do a segmented or decorated bowl, as long as it is this shape.
- Bring your bowl to the January meeting hidden in a bag so it won't be seen until the appropriate time.

This promises to be an exciting challenge and everyone is asked to participate. Dianne mentioned that in addition to the fun and understanding that can be gained from this project it is a real eye popper when all the same shaped pieces are displayed together!

Thanks to Alan and Dianne for their presentations tonight. Their one-two punch combining information and a related project made for an enjoyable session, and one that will obviously be on our minds over the next few months as we work towards completing the challenge. Great job!

The September 2010 Meeting – Shape & Design

...continued

*“Special thanks to Halifax
Hardwood Specialties for
making it such a great
evening!”*

This evening's Show and Tell was a fantastic display of talent with members bringing in a multitude of pieces that they did over the summer. Diane Looker brought in a spin top lidded box along with several other small boxes, Ted Monk brought in a Longworth chuck and three small Southwest pots, Andrew Furlong brought in a couple of beautiful pens, Robert Atkinson brought in his entry for the Exhibition - a burl bowl with handcrafted metal stand, Glenn McCarron brought in a three-pointed bowl, Stuart Taylor brought in a small spice funnel and an Oak, lidded, hollow form, Richard Ford brought in an enclosed bowl, Russ Parrott brought in an Ash bowl and an Ash plate, Alan Hunt brought in a large Birch bowl, Ian Scott brought in several acrylic pens and Gordon Marshall wowed us all with several of his segmented turnings. It was obvious that there was a lot of great turning done over the summer. Kudos to everyone for sharing!

The business portion of the meeting began with Alan Hunt giving us an update on the upcoming 'Turning of Age' exhibition and a reminder that this is a snapshot of woodturning in Atlantic Canada today and that **everyone, regardless of skill level, should participate**. This was followed by Robert Atkinson bringing forward several issues related to the Annual Competition which were discussed and voted on. These included:

Dan Graham moved that because of display case size constraints the maximum size for pieces should be 12" X 12" X 12". This was seconded by Jim Diamond and the motion was carried unanimously.

Dan Graham moved that the entry fees should be \$5.00 for members and \$15.00 for non-members and that \$5.00 from each entry goes to a charity and the additional \$10.00 from non-members goes to the Guild to support the cost of the Competition. This was seconded by Norm Jolivet and the motion was carried unanimously.

Ted Monk moved that a category for Pens should be added to the existing Faceplate and Spindle categories. This was seconded by Dianne Looker and the motion was carried unanimously.

There was also quite the frenzy tonight as members jostled to be first in line to pay their 2010-2011 season memberships. Seriously, people were tripping over each other. ☺

A hearty welcome goes out to new members Matthew Pilfold, Jim Lockhart and David Duggan as well as to all of the returning members.

The evening ended with time to socialize and shop. The coffee, tea and donuts supplied by Halifax Specialty Hardwoods were certainly appreciated, as was the generous discount offered on wood purchased tonight. Both Darryl and Cheryl of HSH were gracious hosts and on hand to help members with their buys.

Special thanks to Darryl and Cheryl and Halifax Hardwood Specialties for making it such a great evening!

There were 35 members in attendance for this fantastic start to the 2010-2011 season.

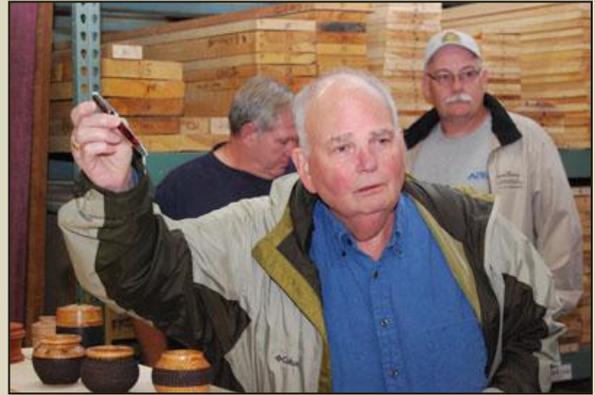
Photos From The September Meeting

Chris Palmer

Gordon Marshall



Don Campbell showing Grandson Andrew's Pen



Gordon's Segmented Vessels



Andrew's Pens



Don's Grandson Andrew Furlong
(lower center, the one without a beard or glasses)



Photos From The September Meeting

Chris Palmer

Richard Ford



Richard's Enclosed Bowl



Glenn McCarron



Ted Monk with Longworth Chuck



Ted's Southwest Pots and Box



Glen's Three Pointed Bowl



Photos From The September Meeting

Chris Palmer

Russ Parrott



Russ's Ash Bowl and Plate



Ian Scott



Ian's Acrylic Pens



Dianne Looker



Dianne's Spin Top Lidded Box and Other Boxes



Photos From The September Meeting

Chris Palmer

Stuart Taylor



Alan Hunt with his large Birch Bowl



Stuart's Spice Funnel and Lidded Hollow Form



Robert Atkinson with his Burl Bowl and Stand



As you can see it was quite the Show and Tell with lots of outstanding examples of fine woodturning!

We look forward to seeing yours at the next meeting!

What Is The Annual Fun Turn?

The Nova Woodturners' Guild Annual Fun Turn is one of the highlights of the Guild's season. Every year we get a chance to not only apply our woodturning skills but our imagination as well in this amazing event.

Amazing, you say? Yes, what is amazing is that there is always such a wide variety of finished turnings - there are never two pieces alike! Sure, everyone is different but the thing is that we all start with relatively the same sized piece of wood. No doubt about it, that's pretty amazing!

The object of this yearly challenge is to have fun and the rules are equally as simple - we are given a block of wood and we can turn anything of our choice. We can even use a small amount of additional wood to accentuate our piece. Pretty simple, huh? Oh, and did we mention to have fun? Yep, it's all about the fun!

And fun it is. From the time we get the block of wood and place it in our shop it sits there, beckoning us (threatening us?) demanding from our every waking moment the question – “What will I turn this block into?” Then we wait for it to speak to us... we wait... and wait... and wait... Then, if the lathe gods are smiling and the wind is blowing just right, at the very last minute it does speak to us and it's a mad scramble to get our pieces finished on time (sometimes the finish is even still wet when it's brought in!) And finally it's done, ahh... woodturning bliss. Oh, there are some that the wood speaks to immediately but do they really get to enjoy the anguish and turmoil that this little block of wooden fun brings? LOL!

Seriously, the Annual Fun Turn is a great opportunity to try something different, perhaps even turn something that you wouldn't normally turn. Challenge yourself. This, of course, can take your skills to another level. However, the biggest enjoyment you will likely get is just by participating in the camaraderie of the event. Yep, it really is a lot of fun. It really is... but only if you participate. ☺

And if you do participate there's a chance that you just might win a prize! Oh yes, everyone who joins in on the fun and enters a piece into the Annual Fun Turn gets their name entered into a draw. The prize is yet to be determined but we know that it will be fantastic!

So get your block of wood at the October meeting (your membership card is required for pickup) and take it home, set it on your bench where it will taunt you for the next few months. Remember, you must **return the finished piece at the March 21, 2011 meeting** for the Annual Fun Turn Show and Tell!

“The object of this yearly challenge is to simply have fun!”

Check out the Guild website for photos of past year's entries for the Annual Fun Turn!

NWG Meeting Calendar 2010-2011

Date	Subject	Location/Time
September 20, 2010	Shape & Design Part I with Alan Hunt The Shape Challenge with Dianne Looker Show & Tell – Look What I Did Over The Summer! Membership Dues & Fun Turn Wood Coupon	Halifax Specialty Hardwood 6:30-8:30
October 18, 2010	Robert Sorby Demo with Clive Brooks Pick up wood for The Annual NWG Fun Turn	Busy Bee Tools 6:30-8:30
November 15, 2010	Inside Outside Christmas Ornaments with Dan Graham Show & Tell	Home Depot 6:30-8:30
December 13, 2010	Segmenting Presentation with Gordon Marshall Show & Tell	Home Depot 6:30-8:30
January 17, 2011	Sharpening 102 with Doug McGuire and Gordon Marshall Show & Tell – The Shape Challenge	Home Depot 6:30-8:30
February 05, 2011	Annual Nova Woodturning Guild Competition	Lee Valley 1:00-3:00
March 21, 2011	The Annual NWG Fun Turn Show & Tell – Competition Entries	Home Depot 6:30-8:30
April 18, 2011	Hollowing Shape & Design Part II Show & Tell	Home Depot 6:30-8:30
May 16, 2011	Pen Turning – Cecil Canam Items Turned Similar To Pens – Ian Scott Show & Tell	Home Depot 6:30-8:30
June 20, 2011	Annual General Meeting Eccentric Woodturning with Don Moore Show & Tell	Home Depot 6:30-8:30

More information on each meeting will be in the preceding month's newsletter.

Important Dates

- November 12 – 14, 2010 – Moncton Wood Show (<http://www.woodshows.com>)
- November 15 – 19, 2010 – Drop off period for Turning of Age Exhibition at NSCAD
- November 23, 2010 to December 04, 2010 – The Turning of Age Exhibition at NSCAD
- December 04, 2010 – Reception and pickup of pieces for Turning of Age Exhibition at NSCAD
- January 17, 2011 – Shape Challenge pieces are due at this meeting
- January 22, 2011 - Entry deadline for the Annual Nova Woodturners' Guild Competition
- January 25 - February 05, 2011 - Lee Valley Week of Woodturning
- February 05, 2011 - Annual Nova Woodturners' Guild Competition
- February 12, 2011 – Deadline for pickup of Annual Competition pieces at Lee Valley
- March 21, 2011 – Annual Fun Turn pieces are due at this meeting

The October 2010 Meeting – October 18th

Robert Sorby Demo with Clive Brooks

Back for an encore presentation is the ever affable Sorby Tool representative, Clive Brooks. Once again, he's winding up his North American tour with his favourite stop – with the Nova Woodturners' Guild at Busy Bee Tools!

Those that have attended a Sorby Tool demo in the past know that this is one of the most popular meetings of the season and it's always a great time.

This year Clive will be demonstrating several new items including the new Sorby Sovereign System, including the Sovereign Hollowing System. Sovereign is a new handle system for woodturners. You can find out more here on the Robert Sorby website - <http://www.robert-sorby.co.uk/sovereignsystem.htm>

As with past demonstrations there will be a **ONE DAY SALE** on Robert Sorby tools that will coincide with this meeting on October 18th. (If for some reason you can't make it to the meeting contact Bill or the Busy Bee staff at 902-468-8088. Remember, **this sale is for October 18th only.**

Please note: Because there are very few chairs available and because there is always a record amount of attendees it is recommended that you bring along a folding chair for yourself. If you have an extra please bring it too.

Pick Up Your Wood For The Annual Fun Turn

The Annual Fun Turn starts at this meeting with the 'Annual Pick Up The Wood For The Annual Fun Turn' Event!

Watch as members race to the wood pile, mowing down anyone who stands in their way, grasping, clawing to get to that perfect piece first! It'll be a frenzy! Seriously, the wood for the Fun Turn will be available at this meeting. ☺

Bring Along A Non-Perishable Food Donation For Feed Nova Scotia!

In addition to your chair please bring along a non-perishable food item for Feed Nova Scotia.

The Metro food banks are always in need of food donations and although anytime is a good time Thanksgiving will soon be here and Christmas is just around the corner. Both of these holidays are extremely hard on these supporters of the less fortunate. Every little bit helps so please bring what you can!

The October 2010 Guild meeting is at Busy Bee Tools 6:30 – 8:30

Busy Bee Tools is located in the Burnside Industrial Park at 88 Troop Avenue in the bays facing Burnside Drive.

A map is located at <http://goo.gl/maps/YQ7x>

It's going to be another great one. See you all there!

Humor And Embarrassment In The Workshop

Glenn McCarron

The following story is based on a true experience. The names of the parties have not been changed to protect the innocent (unlike Law and Order or CSI). I thought it best to fess up and accept the humiliation.

It all started out with a small job. My youngest daughter (aka "the middle child") wanted me to turn her a pen. She had a friend who had a bunch of acrylic that she thought would make her a really coooooool pen (something like Ian's). My job, should I accept the mission, would be to turn and assemble the product. I did accept the mission and as usual said "no problem Cindy, piece of cake".

When she finally came home with the acrylic it was in the form of some scraps that were all about 1/4 of an inch thick. Now this meant laminating the acrylic. Again I said "no problem Cindy, I have this amazing glue that would take care of this". I explained that one normally buys the pen blanks in a larger thickness but she was OK with giving it a try.

Off I went to the workshop with the project in hand. I carefully cut some strips of the acrylic and then got out my secret weapon, the Cyanoacrylate or CA for short. I had used this many times and knew the bonding strength that it provides. I even had the glued fingers at one time or another to prove it. I carefully applied the CA to my pieces and waited for the bonding part to happen. It seemed to be taking much longer than I had anticipated. I even snugged up a few clamps to help it along. After some time had passed I removed the clamps. At about the same time Cindy showed up in my shop to see how things were going. As I picked up the piece of laminated acrylic to show her, much to my surprise it fell apart in my hand. Now totally befuddled and embarrassed about the process I needed to explain to Cindy that there was a problem but I have everything under control.

Oh, I should have mentioned that Cindy has a Science Degree and some Chemistry in her background. Now I explained to her that I use this CA glue for everything and have never had a failure. She looked at me and said (these are her exact words):

"Dad, essentially, the acrylic material is made from acrylate. The "acrylate" in the acrylic is very similar to the Cyanoacrylate glue, because of this similarity, you are trying to bond the "superglue" to itself. This won't work, or else you'd never get it out of the container (which would likely mean that the container is made out of some sort of acrylate material). Acetone, which is found in nail polish remover, reacts with acrylate. In the chemical world, acetone is a solvent; it likes to dissolve things (which is why it cleans your hands so well after you paint or removes nail polish, it is a paint thinner). The reaction that happens between the acetone and acrylate creates a bond (there is a lot of removal and renewal of bonds between carbons, hydrogens, and oxygens between these two materials, but is hard to explain without diagrams). So just trust that a reaction happens between these two materials that make them "stick" together. You can do this with nail polish remover, but pure acetone works best".

So what do you say to that? I couldn't say "I knew that" because I obviously didn't, I couldn't blame it on the glue I simply have to fess up and admit to having learned a thing or two that day from my younger daughter, the middle child. So now I have a valuable resource to rely upon to help me solve future issues, as long as I can accept that she was in fact right.

To date I still owe her that pen, I have procrastinated far too long. Now having the NWG as another valuable resource I should be able to get some help in making an acrylic pen. 😊

Meet Your Guild Members – Darrell Eisner

Ted Monk



"Well, let me tell you a story about that..." This is how my visit to Guild member Darrell Eisner's workshop began after I asked him about an old piece of wood in his shop. Apparently it was a piece of baseboard and it was one of many pieces of old baseboards and banisters in his shop. You see, in addition to being a craftsman of high quality pens Darrell is a history buff with a particular passion for old buildings. Combining both his love for pen making with wood that holds historical merit Darrell creates pens that tell a story.

The story usually begins with a call from an associate that an old building is being torn down. Darrell will then go to the site and take photos of the building. He'll talk to past residents, historians and check the city archives for the building's history. After acquiring a piece of wood from the building he'll create the pen and then tell its story.

He has created pens from some of Halifax's most famous houses including Thornvale, the 19th century home of William Pryor, and the recently demolished Victorian Inn,

as well as the Mount St. Vincent Mother House. The pens that he turned from a handrail of the Mother House are a great example of how history melds into great memories and meaning. The nuns of Mount Saint Vincent were so happy to have pens that were made from the very wood that the hands of many generations of their sisters had graced that they even have one displayed in their museum!

Another story dear to Darrell's heart began with the question, "Do you want to see my grandmother's legs?". Without waiting for my answer (thankfully!) he proceeded to tell me that while cleaning out his late grandmother's home he came across a couple of wooden legs in the basement. He decided that pens made from these would make great gifts for family members. Unfortunately the legs were made of softwood but he was able to find acrylic blanks that matched the color perfectly. He didn't stop there. He commissioned a painting of a view through his grandmother's basement window that showed the legs lying on a bench and gave prints of these away with the pens. What a story, and on so many different levels!

Darrell began pen turning in 2002 after taking a course at Lee Valley. He was instantly hooked and knew that this would be more than just a hobby. He immersed himself into learning woodturning with many hours spent practising and taking courses from Don Moore and Stephen Zwerling.

Using this dedication and the skills that he attained over 28 years as Atlantic division administrator for the T. Eaton Co. Limited Darrell opened his pen making business, Scotian Pens, in 2003. In his words, "I have never looked back". Today he promotes his business through the major craft shows, via his website located at www.scotianpens.com, return sales and through word of mouth.



Darrell's Grandmother's Legs

Meet Your Guild Members – Darrell Eisner

... continued

In addition to operating a successful pen making business Darrell is continually working to improve his craft. He has been a juried member of the Nova Scotia Designers Craft Council since 2003, a juried member of the International Penturners Guild since 2005, a member of the American Association of Woodturners since 2006 and a member of the Nova Woodturners Guild since 2003. He has participated in several exhibits including the juried shows 'Circular By Nature' in 2004 and 'Productions' in 2006 held at the Mary Black Gallery in Halifax. He has also attended several woodturning symposiums including the Utah Woodturning Symposium in 2007 and the American Association of Woodturners Symposium in 2008 and 2010.

He has received several awards and accolades over the years that attest to his workmanship. These include having his 'Amadeus' dip pen featured in the Fall 2006 issue of the American Woodturners Journal, his 'Acadian Flag' pen placing 3rd in the 2004 Penturners Group awards and his 'Scrimshaw Antler' taking 2nd at the Penturners Group awards in 2007. Most recently he was commissioned by the Canadian Government to create a series of pens for dignitaries attending the G8 and G20 Summits in June of 2010, as you can see to the right.



Darrell's workshop is a garage attached to his home that has been converted and totally dedicated to his craft. One wall is completely filled with pen blanks, kits and parts. There are blanks of exotic and local woods, Ebonite, Bakelite, acrylics, corn cob, casein and more. There are bins of pen kits and parts, enough to make hundreds (maybe thousands?) of pens.

Also in his shop, in addition to his bandsaw, sander and finishing supplies, is his two midi-lathes, a Delta and a Jet. Darrell won the Jet in a contest when he attended the Utah Symposium.

Another predominant area in Darrell's shop is a cabinet that houses his music system. You'll find a wide range of music there including that by Shania Twain, Henry Mancini, Barbara Streisand, Dionne Warwick, Dean Martin and Phantom of the Opera.

His shop is organized for production, a place for everything, and everything in its place – even the pen blanks are organized by manufacturer! Overlooking it all, to ensure that it is kept this way and that Darrell follows the regimental drill that production requires is a life size cardboard stand-up of Captain Jean-Luc Picard. Aye aye, sir!

When asked to what he would attribute his success in pen turning to Darrell was quick to reply, "There are three things. First and foremost would be the support I receive from my wife, Beverly, who helps me with my business, taking care of the packaging, sales and even spending many long hours with me at the craft shows. Then there's my background in retail administration that allowed me to understand the business side of things, to make sure the i's are dotted and the t's crossed, and to work towards and ensure a profit. And, of course, there's the creative side of pen making and the rewards that that brings."

As I was leaving Darrell was opening a box that he had recently received. It contained blocks of wood obtained from Lord Nelson's flagship, the Victory, which launched in 1765. Now, there's a pen story I can't wait to hear!

Darrell is a wealth of information about pen turning, wood and local history and he is quite willing to share what he knows. Got a question about pens? Ask him, there's likely a story or two to go along with it. ☺

Be sure to read Darrell's article on Page 23 for some great how-to tips and trick to pen turning!

Meet Your Guild Members – Darrell Eisner

Ted Monk



Here is just a small selection of the beautiful pens that Darrell creates



Attending The West Coast Roundup

Dianne Looker

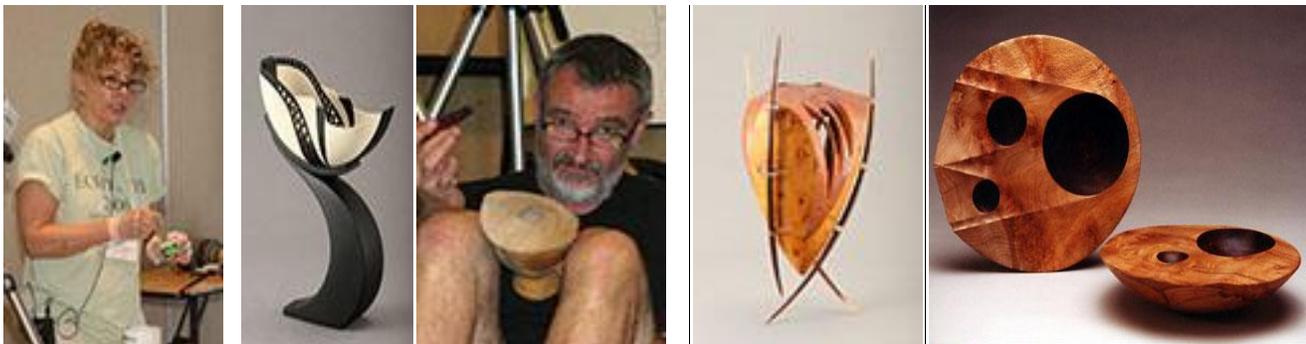
If you have never attended a woodturning symposium, I would highly recommend that you consider doing so. They are amazing! If you enjoy watching demonstrations at the Guild meetings, you will love a symposium. It is several days of seeing world class woodturners demonstrating their skills and sharing hints and tricks. It's intimidating, no question, but also incredibly inspiring!

I attended the Greater Vancouver "West Coast Roundup" Woodturning Symposium this past month. It was my second symposium (the first being the American Association of Woodturners' one in Hartford in June). I'm sure it won't be my last.

Prior to the symposium itself, I signed up for a two day workshop with Marilyn Campbell (from Kincardin, Ontario. <http://www.marilyncampbell.ca/>). She is famous for her "split bowl" designs (see below). After the symposium I took a one day workshop with Graeme Priddle, from New Zealand (see <http://www.graemepiddle.co.nz/>). He does various off-centre turnings, burnings and "vessels". Both also gave demonstrations at the symposium, of course.

Marilyn Campbell

Graeme Priddle



We didn't learn how to do Marilyn's split bowls, but we did do various other clever things with epoxy. (I'll bring some in to Show and Tell once they are finished – none got to the finished stage while we were there). With Graeme, we focused on surface treatments, especially wood burning. (He explained how to make a woodburner from scratch, but I figured I'd buy one...) He also showed and explained how he did his "off centre" creations.

Presenters at the symposium included those like Dale Larson and Nick Cook, who covered some fairly basic things such as tool control, shapes and sharpening. I noticed with interest that some of the most accomplished woodturners I knew from the Victoria Guild were at these "basic" sessions. Other demonstrators like Michael Hosaluk and Art Liestman

Nick Cook

Michael Hosaluk

Dale Larson

Art Liestman



talked more about the artistic side of things. Presenter after presenter emphasized: "work from your passion"; "your work reflects who you are and where you are, your culture, your values". Got you thinking...

Attending The West Coast Roundup

Dianne Looker

In addition to all the demonstrations, there was the instant gallery and silent auction. I could not believe some of the items! So many of them were incredibly and masterfully turned. Some oh, so clever (like the round doughnut with shaped edges that, when you sliced it, made maple leaves...). Painted turnings, carved turnings, pierced and burned turnings. Turnings were large and small. It was like eye candy to a turner. Humbling and inspiring at the same time.



The Sheraton was full of lathes and each demonstration room had overhead projection so you could clearly see the intricacies of the turnings. Demonstrators welcomed all sorts of questions and discussion. I was struck again and again with how open they were to sharing their knowledge and ideas and tricks of the trade. One virtue of this smaller symposium (compared to the AAW one) was you could spend time with the different demonstrators, who all gave multiple different sessions over the course of the three days.

Several talked about the “art” of woodturning rather than the “craft” of it. For many turning the piece was just the start of the process. Then they transformed it into a piece of art. Jason Marlow commented that he learned that people would pay more for a piece of art they hung on the wall so he started making large painted platters. Nevertheless, these artists also revered the medium of wood. “Getting to know your wood”, looking at the specific piece and identifying the grain, the limitations, the potential before you start was central to the creation process for many. And practice, practice, practice. That’s a lesson I learned. “You can’t expect to see something once and go home and replicate it”. Viewers were also cautioned that they would, understandably, be inspired by all the approaches and techniques they saw over the symposium, and would be tempted to try to do “this and this and this”. But more than one expert warned that you need to draw on what you know and who you are. And start from where you are. Don’t try to do everything at once. I figured they were talking right to me – as I did want to do it all – and knew I had to practice, practice, practice first. And then figure out what I wanted MY turnings to be saying about me and my world.

There was a small “trade show” section, with vendors selling their turning wares. Not deterred by the limited number of vendors, I still did my best to stimulate the local economy and my work on the path “the one with the most tools when they die wins” ...

I saw numerous turners I’d gotten to know in Victoria this past year, and met new turners from Vancouver and elsewhere. (Alas, I didn’t get the prize for the person who came the farthest – there was a fellow from South Africa there. He was in town for something else, but...). There was a banquet with fine food, fun raffles and auctions. And there were turners, turners, turners and more turners.

It was great. So, if you get a chance to go to a symposium, go.... You can bet I will.

Snapshot

Glenn McCarron

Being part of the Nova Woodturners Guild has given me the opportunity to hone my skills as a woodturner and as an amateur photographer. The two together seems like a natural fit. The Guild has also provided me with the medium to show my work in the form of the "Gallery" on our website.

For those that attended the May meeting you will remember the photo workshop focused on three basic rules. To review they were:

1. Know what your subject is.
2. How to draw attention to your subject.
3. Keep it simple.

For the benefit of those that were not at the meeting and to review for those who were, I will elaborate briefly on these three topics.

Subject: For us woodturners we know that the finished product is the subject of our picture. Even an unfinished product can be the subject if we maybe want to post it in the gallery for others to see the progress or maybe to identify a problem for others to comment on.

How to draw attention: To draw the eye of the viewer into the picture we can use a few different techniques' to do this. Try to fill the picture with the subject to avoid competition from other things that may be in the image. You can accomplish this by moving closer or using the zoom on your camera. Experiment with the "Point of View" (POV). With a bowl for example you can raise up the camera to include a bit of the rim. This will add dimension to your piece. Rotate a bowl to show enhanced grain (or hide a bad spot). You can also use Depth of Field to help soften a background.

Simplify: De-clutter the area around your subject. Use a piece of fabric or paper to act as a background. This will eliminate any outside distractions. Use a background colour that will enhance your piece and not compete with it. If there is something bright in the picture your eye will immediately be drawn to it rather than your subject.

I will endeavour to write an article for each newsletter about photography and I will certainly try to include some images to reinforce what I am saying.

I would also like to put out a challenge to all members to take pictures of your work and post them in our gallery for all members to see. When setting up your gallery you have an option to allow anyone to see the images or to restrict access to only those who are signed into the Gallery. If anyone finds it too difficult to sign in and would like assistance please do not hesitate to contact me at egscn.mccarron@ns.sympatico.ca

Well, back to the darkroom (actually, that's in front of the computer these days)...

The Nova Woodturners' Guild online gallery is located at

<http://novawoodturnersguild.com/gallery.php>

Please take a moment and upload a few photos!

Pen Pals

Darrell Eisner

In the past five years, pen making has taken off as a branch of woodturning. You now see many more articles on pen making in Woodturning Design and the main stream pen magazines, Pen World and Stylus.

The purpose of this column is to introduce you to pen turning and to talk about materials and techniques that I use.

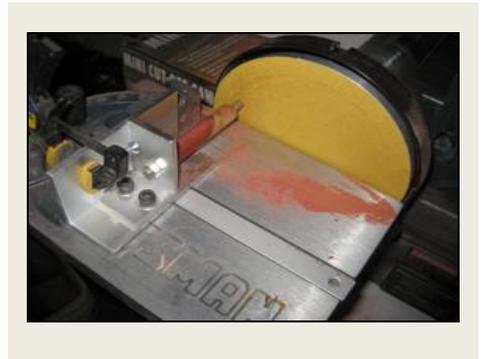
Question: My pen blanks are out of round on the mandrel. Why?

Answer: Out of round can be caused by the tailstock being too tight, the knurl nut on the mandrel being too tight or alignment problems with the head stock. The tail stock with the live centre needs to be seated in the dimple on the mandrel shaft and not too tight. The knurl nut should be just finger tight. Alignment problems with the head stock should be addressed in your lathe instruction manual. One solution that I use for out of round situations is that I finish the pen blank nearest the headstock and then reverse the blank and finish it. There is less vibration on the mandrel near the head stock. The smaller size A mandrel tends to warp and cause out of round situations.



Question: How do you square pen blanks?

Answer: Pen mills are available from most pen supply firms. They can be used with either a hand drill or in a drill press. I prefer not to use a pen mill as I find I cannot control the depth of cutting into the pen blank and for some people there is a safety factor. Instead, I use a jig which you can buy at www.pennstateind.com and clamp it on my table sander. You just have to make sure the mitre, table and disk sander are all square. It's not necessary to buy the jig but instead use a square blank and using the mitre, run it against the disk sander. I also have a handmade set of additional wooden tubes that fit the 7mm jig and are sized to the brass pen barrels.



Question: What pen mandrel should I buy?

Answer: The top A mandrel is a low cost fixed mandrel. It works fine but is not versatile if doing different pen kits. The second from the top is a popular adjustable A mandrel and is available at Lee Valley and other firms. Most pen kits use the A mandrel. There can be a tendency to have the steel shaft flex and cause out of round pen blanks. I've shown you above how you can remedy this problem. The third mandrel is a much sturdier B mandrel from Lee Valley. It is made and sold by Berea Hardwoods Co for their kits. It's very solid but it is not adjustable so you may have to fiddle with it to get your pen blanks on it. The fourth mandrel is an adjustable 7mm mandrel from Craft Supplies USA. I have not used it yet but those that have, like it. It's important that you care for the mandrel and not let it get damaged or allow rust to form on it. Clean the shaft on a regular basis and make sure that the head stock is clean.



If you have any questions or comments, you can reach me at www.scotianpens.com.

Tip: Pens are a great gift item for Christmas so start thinking now about what pen kits you would like to make!

How To Make A Longworth Chuck

Ted Monk

Need an easy way to finish the bottom of your woodturnings? Tired of continually screwing in and unscrewing the screws of your Cole jaws? Hate having to heat the glue gun up again? If so, then you need to make a Longworth chuck!

The Longworth chuck was developed in the late 1980's by Leslie Douglas Longworth of the Hunter Valley Woodturners in Australia. It features a self centering mechanism that easily and quickly adjusts to the size of your turning.

The concept is quite simple - a pair of disks rotate against each other drawing in, or out, eight rubber 'jaws' on a series of opposing arcs. Yep, it's that simple. :)

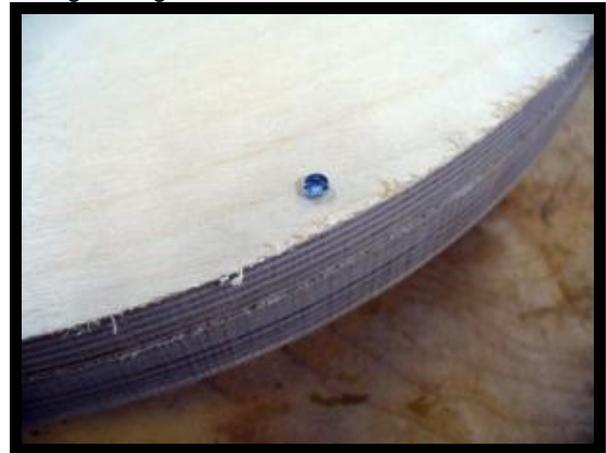
Here, let me explain how I made mine and you'll see how easy it is to make one. It really is... really. ☺



(1) I started with two plywood disks sized to the maximum over bed turning capacity of my lathe.



(2) Next, I tacked them together in four places near the edge using some small screws.



(3) Next, I attached a faceplate to the center of **one of the disks** using screws that just went only into this one! The faceplate will be permanent so you need to get one specifically for the Longworth chuck.

Once the faceplate is attached to the disks put it on your lathe and turn the disks perfectly round, removing as little wood as possible to maximize the size of the chuck.

Then bring up the tail stock to mark the true center.

It then looked like the photo to the right:



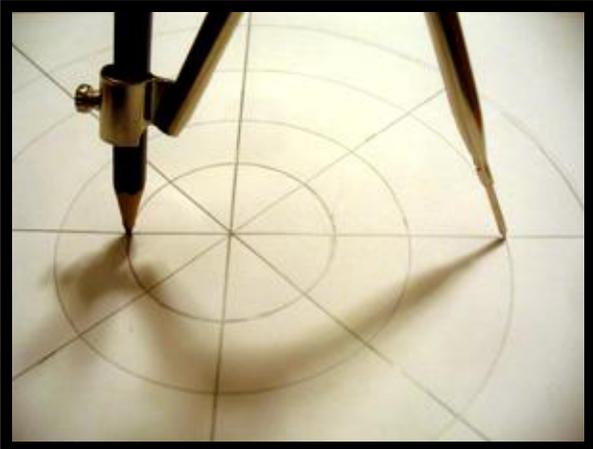
(4) I removed it from the lathe and using the true center I drew 4 concentric circles - one about 1/2" larger than the faceplate, one about 3/4" from the outside edge, one halfway between those and another halfway between the middle one and the innermost one.



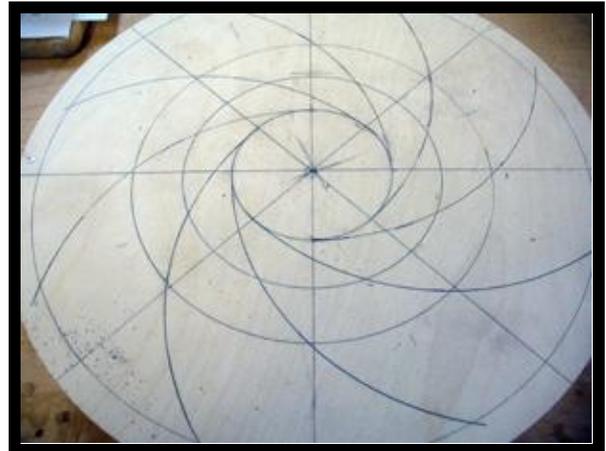
(5) Next, using a ruler I drew a line across the diameter of the disk and then using a protractor I drew a line 90 degrees to this one. Then I drew 2 more lines at 45 degrees to the first one. This made 8 evenly spaced segments.



(6) With the point of a compass on the points where the second circle from the edge and the diameter lines intersect, I drew an arc tangent to the inner circle to a point where they reach the outer circle.



(7) This step first appeared confusing but once the lines were drawn it looked like this:



(9) It looked like this when this part was done:



(8) Using a plunge router with a trammel base I set the pivot point the same as above with the compass.

Then, taking shallow cuts, I cut out the arcs **making sure that every second arc only went from the outside circle to the third circle in from the outside.** This would ensure that more wood for strength was retained around the faceplate.

Marking the starting points ahead of time made knowing which one was the long arc and which one was the short arc easier.

(10) At this point I put it back on the lathe and with a 1/4" drill bit in a Jacob's chuck on the tailstock I drilled a hole completely through the center. I also drilled a couple of holes around the very outside edge so that I could use tommy bars to tighten.

Then I took it off the lathe and drilled four 3/4" holes through both disks about 3/4" in from the edge and in between the arcs to be used as finger holes for tightening.

Then I separated the disks and took a piece of sandpaper and rolled it into a small tube and sanded the inside of the arcs a bit.

Then I reversed the front disk on the disk with the faceplate so that the arcs crossed each other and fitted a 1/4" bolt with a nut, a locking nut and washers in the center hole.

(11) It looked like this after all that:



(12) Here's the hardware that I used:



(13) For the rubber 'buttons' I used Size #4 rubber stoppers used in wine making. They come with a hole already drilled in them. However, because the hole was a bit too large for the 1/4" bolts I used cylinders made from threaded rod to make them smaller. I cut the cylinders a bit shorter than the stoppers to allow them to compress when tightened. These also gave more stability to the stopper. The stopper was also a bit too long so I sawed off about 3/8". To tighten the bolts I used wing-nuts.

From here it was just a matter of putting the bolts and washers together with the 'button' and cylinders and then putting each one through one of the arcs.

The photos below show it in use:



For this project I used a 3/4" thick piece of plywood for the back piece, the one with the faceplate, and 1/2" thick piece for the front because this was the thicknesses that I had on hand. You can also use a combination of 5/8" and 1/4" or even 3/4" or 5/8" for both. The larger that you are making one I expect that the thicker the better.

I also used Baltic birch plywood, again because this is what I had on hand. While Baltic birch ply is better you can use regular plywood or even MDF. If you use MDF I suggest that you reverse Step 2 and 3 and bolt the faceplate on since MDF sometimes doesn't hold screws as strong as plywood.

To use the chuck I lay it on my work bench with the faceplate down and lay my piece on it. Then using the finger holes I bring the buttons in, tightening on the piece. I will also use the tommy bars sometimes to tighten. Sometimes the bolts go askew and need to be jigged or loosened to allow the disks to freely move against each other. Then I tighten the wing-nuts and follow this up with more tightening using a wrench when the chuck is mounted on the lathe. I found this process to be a bit cumbersome when I first started using it but it became easier each time I did.

Because there are 4 arcs that don't come as close to the center as the other 4 there is a limit to how small of a piece you can fit on. The solution is to remove those 4 bolt assemblies and just use it with the 4 buttons on the larger arcs. This isn't a problem since a smaller piece will require less holding power. Another solution is to just make a smaller one with just 4 buttons.

Because of the size and weight of the chuck, and also because I am just using it to finish off a bottom of a piece I usually use it with a speed of between 500 and 600 rpms, though I have had it as high as 750 rpms.

I believe that the Longworth is the cat's meow. There's no more time being wasted on removing jaws, adding the Cole jaws, removing buttons, adding buttons, realizing it's the wrong size and doing this again. Just doing this takes a minimum of 16 steps, and 32 steps if you have to move the buttons! With an afternoon and some readily available and inexpensive parts this is all eliminated.

This particular I made chuck will take a maximum bowl size of 13 1/4". I plan on making a couple of more, a smaller one with 4 buttons so that I don't have to remove the bolts from the larger one and a much larger one to work on my outboard. To further cut the cost of making these I had access to a spindle tap and I made a couple of hardwood faceplates.

Here's a few more websites that offer instructions on how to make the Longworth that you might find helpful:

<http://www.woodworkersinstitute.com/page.asp?p=1417>

<http://www.morewoodturning.net/articles/longworth.php>

http://woodcentral.com/cgi-bin/readarticle.pl?dir=turning&file=articles_485.shtml

<http://www.scrollsaws.com/WoodLathe/woodlatheLongworth.htm>

Also, the April 2010 issue of Woodturning magazine has an excellent tutorial which I followed pretty much verbatim.

If you make one let me know how you made out. Send me some photos. ☺

How To Make A Longworth Chuck Workshop

After I presented the chuck at the last meeting there was some interest among the members for making them. Because of this I plan on having a workshop or two where I'll help you make your own. If you have an interest in this send me an email letting me know. Please include your lathe's maximum diameter, spindle thread size and whether you're available through the week or only on the weekend. Once I receive this I can put together a game plan and dates to work with several people at a time. It'll be a great day! ☺ Email me at tedmonk@gmail.com

Shavings

It's a Rough Job But...

After roughing out, to save time in changing tools tilt the roughing gouge sideways and use the side bevel as a skew chisel and end with a nice smooth finish.

But I Didn't Inhale!

Few people talk about the hazards of using super glue beyond the danger of getting stuck when you don't want to, but there are significant and should not be overlooked, especially when using the accelerator and within an enclosed work area. Continuous or prolonged inhalation of even a minimum of fumes produced by superglue including cutting through a hardened glue joint can cause wildly irregular heartbeat, this dizziness, extreme irritability, even lethargy. Ventilate your work area and don't sniff the smoke! - David Ellsworth - AAW Journal September 1996, Vol. 11 - No. 3

Looking For Shop Space

New Guild member and Halifax resident, Matt Pilfold, is looking for shop space within HRM. His lathe and tools are currently in the worst possible position; idle in storage. If you have 30 - 100 sq. ft. of shop floor space that you'd like to lease or any leads on shared space, contact Matt at 431-0360 or mattpilfold@gmail.com or at the next meeting to discuss. On behalf of his weeping lathe, thank you.

For Sale: General 160 lathe with 1.5 hp electronic variable speed reversing motor. It has many factory upgrades and improvements. The headstock has right hand threads both inboard and outboard allowing the turner to always have the headstock on the left while turning. There is an outboard bed and tool rest holder which allows for over 20" diameter turnings. There are several faceplates included (3", 4", 6" etc.)

You are welcome to come by and give it a try. I think you will be pleased with the lathe. The reason for selling is because I went to an even bigger lathe - a Powermatic!

Telephone Doug McGuire at 1-902-685-3890 - if I don't answer just leave a message and your telephone number and I will return your call. If you wish you can also contact me by mail: doug.mcguire@ns.sympatico.ca



Do you have any 'Shavings' that you'd like to share? How about a cool woodturning website or video that you found? Perhaps you have something for sale that the other Guild members would be interested in? How about a humorous anecdote or a turning tip? If you do, please send them along to tedmonk@gmail.com

The Turning Point

The purpose of the Official Journal of the Nova Woodturners' Guild is to keep you updated on the various aspects of the Guild, to announce upcoming meetings and to keep record of past meetings. In addition, and more importantly, its purpose is as a vehicle to share information among the Guild members.

It is through the sharing of information and ideas that the true benefit of being a Guild member is determined.

This newsletter gives the opportunity for you to do that.

Please submit articles, how-to's, photos, humour, interesting tidbits, reviews, items for sale, items wanted, helpful jigs that you've made, thoughts, ideas, observations, websites, videos and anything else related to woodturning.

We need your input to make The Turning Point a success.

Don't worry if you don't consider yourself a 'writer'. This is not about how great you can write (look what we're getting away with! ☺), it's about getting the information out there. Type it as you speak it. If it needs editing we can edit it for you. No submission is too large or too small. We'll take it all! ☺

Please send your submissions to Ted Monk at tedmonk@gmail.com

The deadline for submissions for the November issue is October 31st, 2010

Sharing is what a guild is all about!

*"The Turning Point is
YOUR newsletter. Its
success depends on
YOU"*

**Ensure that you continue to receive the newsletter by
keeping us updated with your email address!**

Please send any changes to tedmonk@gmail.com

Don't Forget - We're On The Web!

**The Nova Woodturners' Guild website is a great
place to connect between meetings!**

**It offers message forums, a member photo
gallery, hints and tips, links and more!**

<http://www.novawoodturnersguild.com>

Your 2010-2011 Guild Executive

President: Don Moore

moorewood1@gmail.com

Vice President: Dan Graham

djgraham@ns.sympatico.ca

Secretary: Ted Monk

tedmonk@gmail.com

Treasurer: Alan Hunt

prof.a.j.hunt@gmail.com

Past President:

Bill Luther



Members At Large:

Ian Scott

Dianne Looker

Gordon Marshall

Doug McGuire

“to encourage and promote the art and craft of woodturning”

Committees

Library

Jim Diamond

Richard Ford

Website

Ian Scott

Norm Jolivet

Glenn McCarron

Membership & Promotion

Andrew Watson

Fund Raising & Social

Available

(Contact if interested?)

Events

Don Moore

Robert Atkinson

Dan Graham

Alan Hunt

Maureen Simpson

Ted Monk

Insurance

Alan Hunt

Don Moore

Darrell Eisner

Constitution & By-laws

Dianne Looker

Guild Photographer: Chris Palmer