

The Turning Point

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From The President's Workshop

Don Moore

A short time ago I informed the members of the Executive that I would not be re-offering for the President's position for the upcoming 2011-2012 seasons. Once again, I thank all of you who assisted me when I was unable to fulfill certain tasks.

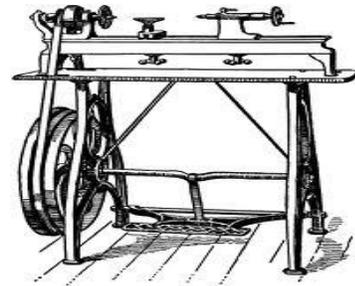
To our newer members, as well as members in general, may I suggest to you that you formulate some questions for both of this month's presenters. Dianne Looker and Stuart Taylor are a fountain of knowledge, information and experience. This is your opportunity to gain from their insights. Bring a pen (Darrell will be glad to sell you one if needed ☺)

and paper so you can jot down a question or two to ask them at the end of their respective presentations.

There is no such thing as a "stupid" question, although I personally have severely tested this theory from time to time. You can be

sure that once you ask your "stupid" question there will be five or six people silently thanking you for having the courage to ask on their behalf. If you're not part of the solution, then you are part of the problem.

Keep your bevel rubbing,
Don



The Next NWG Meeting is April 18th

The next meeting of the Nova Woodturners' Guild is

April 18th at Kent Dartmouth at 6:30pm

The topics for this meeting are:

Stuart Taylor: Introduction to Hollowing

Dianne Looker: Inspiration for Design

Go to page 15 for more info on the meeting topic!

The Secretary's Quill

Ted Monk

Just a couple of things this month from the Secretary's Quill...

I've got nametags here for several members that had not received them yet and for those that asked for replacements; Matthew Pilfold, Dave Lewis, Ted Tupper, Jim Lockhart, Andrew Watson, Ida Berry, Dianne Looker, Bill Fisher and Robert Thompson. Please see me at the next meeting to pick yours up.

A welcome email on behalf of the Guild has been sent to the PEI Woodturners' Guild, who recently created a new association. We wished them all the best in this venture and offered any help that we can give.

On a personal note, it was sad to hear of Don Moore's decision to step down from the Presidency for next year. I know that because of his strong commitment to the Guild that this would have been a very hard decision for him to make. Even though we still have several months in this season I would like to extend my thanks to Don for leading us through a great year.

See you all at the next meeting – be there or be square. ☺

Newsletter Update

Ted Monk

We have another great issue of the Turning Point for you again this month, folks!

There's Executive reports, the minutes from the last Executive meeting, an update on the NSCAD scholarship, a rant on volunteering, lots of great photos from last month's meeting by Chris Palmer, a reprint of a handout from Don Moore called, "From The Forest To Your Wood Lathe, a photography article on depth of field from Glenn McCarron, more great pen making tips from Darrell Eisner, a sneak peak at an article from Dr. Susan Alfody on the Turning of Age Exhibition that is being published in the Spring/Summer edition of Studio magazine plus woodturning tidbits in the Shavings section. Wow! Like I said, it's another great issue. ☺

Last month I mentioned that a new Newsletter Committee was struck and the minutes of that particular Executive meeting were just waiting for approval, well they were approved.

So what does this mean? What will change? Well, the biggest change is that the newsletter is no longer a duty of the Secretary's position. This, we hope, will make it easier for members to take over either of these positions in the future since they are now separate entities.

We also hope that this split will encourage others to join the newsletter team. ☺

In addition to reporters and writers we need someone that is familiar with Microsoft Word with an interest in putting the newsletter together, or at least an interest in learning how to do this. One of the biggest problems with one person committees is that there is always the possibility that something will come up that won't allow them to focus on the chore at hand.

If you have an interest in this please let me know.

"As always, a big thank-you goes out to all of you that submitted articles, tips and bits!"

Events Committee Report

Robert Atkinson

During our Guild meeting on the 21st of March the Events Committee officially made the corrections to the Lee Valley Competition in the Novice Faceplate category. Ted Monk remains the 1st place winner with what was previously the 2nd place piece, Peter Nicholl was presented with the certificate for 2nd place and Dianne Looker was presented with the certificate for 3rd place. Andrew Furlong was presented with the certificate for 2nd place in Novice Pens and his participation prize, as he was unable to attend the Competition Awards at Lee Valley.

On Thursday the 24th of March, Don Moore, Ted Monk, Alan Hunt and myself met with John Mabley, Vice President of NSCAD University Relations, and discussed the relationship between the Guild and NSCAD with the possibility of more exhibitions or other events in the future. This Fall we want to set up a date where we could tour their woodworking, jewelry and pottery workshops and Alan will coordinate that with NSCAD. This will provide an exchange of information and techniques that would be beneficial to both groups.

We also took this opportunity to take care of a bit of business so before we left Don presented John with a cheque for \$2000.00 to establish a scholarship fund. This money was raised from the sale of the pieces and money that was donated by participants in the Turning of Age Exhibition that the Guild hosted in conjunction with NSCAD in November/December of 2010. This will provide students with a \$500.00 scholarship each year over the next four years.

Here is a photo of Guild President Don Moore presenting the cheque to John Mabley:



Events Committee Report

...continued

The criterion for the scholarship is as follows:

Name: Nova Woodturners' Guild Scholarship

Amount of Award: \$500 annually.

Scholarship to be awarded for 4 years. If a suitable project is not submitted (one that significantly incorporates wood), then the scholarship will not be awarded that year.

Selection: NSCAD Scholarship Committee.

Selection Criteria:

Any student entering either 3rd or 4th year classes, who plans to significantly incorporate wood in their studies/project and who is enrolled in one of the following: Studio 1,2,3, or 4 or Studio Project 1,2,3, or 4.

A typewritten proposal is required giving a project/study overview.

Consideration will be given to projects/studies where wood is turned, as a part of art and craft creation. The proposal will describe the project as it relates to the use of natural wood and all expectations including: how the proposed artwork/project will help raise awareness of the use of wood as a significant art/craft material.

Applicants must commit to providing a brief end-of-project report (pictures to be included) to the Nova Woodturners' Guild, for their information.

Applicants should provide an appropriate synopsis of their proposal including question(s), approaches, methods, materials and media, tools and equipment.

Minimum GPA: B

Students with a demonstrated financial need will be given precedence.

Finally, it was great to see the number of different pieces that were brought in for the Annual Fun Turn, as one of the main themes is to increase Guild participation. Next year we will look at using dried lumber as not many of us took Stuart's advice seriously concerning green wood when it was handed out.

Robert Atkinson
Events Committee Chairman

I personally found that this was rather a momentous occasion, not only because of the presentation or for the amount donated but for what it means to the Guild. It works well within the terms of our mandate and strengthens our common bond with the Nova Scotia College of Art and Design. It also says a lot for the Guild members that supported this great cause. Kudos to all for a job well done! – Ted Monk

Library Report – Magazines And Tools

Jim Diamond

Overdue tools and magazines:

R Atkinson: Sorby thread gauge and thread chasers

R Ford: WT Nov 06, Dec 06, July 09: Jan 2011

P Nicholl: WT Design Fall 2007, Winter 2007, Winter 2009: Nov 2010 D Richards: WT Sept 09, April 2009, March 2010: Jan 2011

I Scott: WT May 02, July 02, April 02, Oct 01: Oct 10

In the spirit of the season (i.e., the reruns are already starting on TV) I have a re-run of my own... As mentioned last month, in the course of organizing the magazines I have discovered that there are a few wayward magazines which I can't find and which I don't have recorded as borrowed. I would appreciate the efforts of each and every member in looking around their house (or shop) for the following magazines. As usual, if a magazine went home with you without getting checked out, we are happy to get it back with no questions asked.

Here are the magazines I can't find: Woodturning June 2007 (# 175) Journal of the American Association of Woodturners December 1996 (Vol 11, #4) Woodturning Design Summer 2007 (#14)

Thanks for your assistance.

Library Report – Books And Video

Richard Ford

Here is the list of books and videos due to be returned at the April meeting:

DATE	NAME	DESCRIPTION
19. Apr. 2010	Alan Hunt	Turning Wood with Richard Raffan
21. Mar. 2011	Bill Fisher	Segmented Turning (2 DVD Set) - Curt Theobald
13. Dec. 2010	Calum Ewing	Elliptical Turning An Introduction – David Springett
13. Dec. 2010	Calum Ewing	Intermediate woodturning Projects - The Best from Woodturning
13. Dec. 2010	Calum Ewing	Woodturning I with Bonnie Klein
21. Mar. 2011	Dianne Looker	Dennis White – Vol 3: Boxes, Goblets and Screw Threads.
21. Mar. 2011	Dianne Looker	Woodturning: A Foundation Course - Keith Rowley
21. Mar. 2011	Dianne Looker	The Finial Box -- Turned Boxes by Ray Key
21. Mar. 2011	Dianne Looker	Woodturning: Two Books in One - Phil Irons
21. Mar. 2011	Gary Landry	Decorative Techniques for Woodturners - Hilary Bowen
21. Mar. 2011	Gary Landry	Unique & Unusual Pens - Dick Sing
21. Mar. 2011	Gary Landry	Hollow Forms and Urns – A Workshop by Mike Mahoney
21. Mar. 2011	George Price	Dennis White – Vol 6: - Twists and Advanced Turning.
21. Mar. 2011	George Price	Turning Boxes with Chris Stott.
21. Mar. 2011	Glenn McCarron	Turn It On Vol 1-- Jimmy Clewes.
21. Mar. 2011	Glenn McCarron	Turn It On Vol 2-- Jimmy Clewes.
21. Mar. 2011	Glenn McCarron	Turn It On Vol 3-- Jimmy Clewes
17. Jan. 2011	Ian Scott	Woodturning: Two Books in One - Phil Irons
19. Apr. 2010	John Fitzpatrick	1999 AAW National Symposium Techniques Vol II.
19. Apr. 2010	John Fitzpatrick	Turning Outside the Box - Beth Ireland.
29. Mar. 2010	Maureen Simpson	1999 AAW – Tacoma Washington - Instant Gallery and Critique.
29. Mar. 2010	Maureen Simpson	Beyond The Basic Bowl - Bill Grumbine.
29. Mar. 2010	Maureen Simpson	Hollow Wood Turning - John Jordan.
17. Jan. 2011	Peter Nicholl	Useful Beauty Turning Practical Items On A Wood Lathe - Dick Sing
17. Jan. 2011	Peter Nicholl	Woodturning A Source Book Of Shapes – John Hunnex

Executive Meeting Report – February 21, 2011

Nova Woodturners' Guild Executive & Committee Chairperson Meeting February 21st, 2011

Location: Kent Building Supplies, MicMac Mall

Attendees: Dan Graham, Robert Atkinson, Doug McGuire, Ted Monk, Jim Diamond, Bill Luther

Absent: Don Moore, Andrew Watson, Gordon Marshall, Dianne Looker, Ian Scott, Richard Ford

The meeting was brought to order by Dan Graham at 6:40pm

NASCAD Scholarship Fund Draft Letter

Dan Graham reviewed the draft copy of the letter drawn up by Alan Hunt regarding the Nova Woodturners' Guild Scholarship fund for the Nova Scotia College of Art and Design. It was unanimously approved.

Alan Hunt will finalize the letter with some minor grammatical and typo corrections. It will be printed and then Guild President Don Moore will sign it. The date and time of the presentation to NSCAD is yet to be determined.

Meeting Start Times

It was unanimously approved that the meeting start time will remain as in the past with a 6:30 start for library and social time and the 'official' meeting start at 7:00pm. It will be the responsibility of the meeting chairperson to adhere to this rule.

Website 'Members Only' Section

It was unanimously approved that a 'members only' area is required for the Guild website with a unique login for each individual Guild member. It was also determined that a cleanup of non-members from the website forums is required, as well as the correction and requirement of member's full names to be used as their forum identity. This is to be completed by the Website Committee.

Membership Contact Information

It was unanimously approved that a member's contact list that includes the member's name, email address and phone number be made available to all members. This will be distributed via email only.

Utilization of Funds Received from Monthly Meeting Draws

It was unanimously approved that the funds from monthly meeting draws will be deposited in General Funds.

Utilization of Funds Received from Competition Fees

It was unanimously approved that there will be no changes to the use of funds received from Competition fees. They will remain as per the Competition rules.

Executive Committee Members Job Descriptions

Dan Graham reviewed the Executive Committee Member job descriptions and he will correlate them.

Committee Chairs Job Description

Not all of the Committee Chairs job descriptions have been received yet. Once they have been received they will be reviewed and correlated by Dan Graham.

Executive Meeting Report – February 21, 2011 ...continued

Listing Of and Confirmation Of Existing Committees

The existing Committees and Chairs are as follows:

- a. Events – Robert Atkinson
- b. Membership – Andrew Watson
- c. By Laws – Dianne Looker
- d. Website – Ian Scott
- e. Library - Magazines: Jim Diamond
Books/Videos - Richard Ford
- f. Insurance – Alan Hunt

Two new Committees were struck:

- g. Nominations – Doug McGuire
Gordon Marshall
- h. Newsletter – Ted Monk

A review was made for the need of a Social Committee and it was determined that because of the lack of interest shown by the Guild members to the repeated requests through the newsletter and at meetings that this would not be pursued further. Ad hoc events are to be considered, such as Christmas parties and summer barbeques.

A review of the Members At Large showed that each of them is presently on one or more Committee.

Miscellaneous

Jim Diamond moved that a more descriptive sign of ownership be placed on the Guild file cabinet. It was unanimously approved. Bill Luther will get a decal made with 'Nova Woodturners' Guild' printed on it.

Robert Atkinson, on behalf of Don Moore, moved that gift certificates, one each in the amounts of \$50. and \$25. be purchased from Lee Valley as prizes for the Annual Fun Turn. Winners will be determined through a random draw of participants. Robert Atkinson will take care of getting the gift certificates.

Bill Luther brought forward concern that he was hearing from various members in regards to the perceived high cost of dues. He also confirmed that the misunderstanding that Kent had in believing that the Nova Woodturners' Guild and the Atlantic Woodworkers Association were one and the same was cleared up and that he is in their records as the contact person. He also thanked the Guild member participation at Busy Bee Tools during their recent special promotion weekend.

Dan Graham brought forward a suggestion that the design that is printed on the Nova Woodturners' Guild business cards can be used by Guild members on the back of their own business cards to promote the Guild.

The meeting ended at 8:00pm

Why Volunteer For Guild Duties?

Ted Monk

Several things have happened over the past few weeks that demand us to once again look at the importance of volunteering for Guild duties. First, at the last Executive Meeting it was determined that because of the lack of interest in the formation of a Social Committee that we would no longer 'flog a dead horse' and drop this issue (This was a very hard decision to make). Then there was the creation of the new Newsletter Committee which will require support. And more recently we were given notice by Don Moore that he would be stepping down from his position as Guild President and Alan Hunt let us know that he would also be leaving Treasurer after this term. This will leave two spots empty on the Executive. And throughout this year there were, and still are, several Committees with only one member.

And this doesn't just pertain to the Executive. There are so many things that could be done that does not require one to be on the Executive or a committee. For example, how about setting up and taking down the room on meeting night, organizing outings or shop visits, doing meeting presentations, donating items for the draws, greeting new members, offering to help a member that's having a problem, staffing booths at competitions, exhibitions and woodshows, submitting articles to the newsletter, seeking out company discounts, seeking out prize donations, fund raising, organizing meetings and events, finding new members - and this is just the tip of the iceberg!

So now that we know that there are all kinds of things that we can do why should we? Well, besides the obvious benefits to the Guild and its members here are 20 more reasons why you should volunteer for Guild duties:

1. Simply to help
2. Give something back
3. Try something new
4. Feeling satisfaction at getting things done
5. Share your knowledge
6. A chance to try out something new
7. Gain new skills or develop existing ones
8. Use your skills in a productive way
9. Make a positive difference
10. Feel involved
11. Increase your confidence
12. Challenge yourself
13. Keep active
14. Inspire others
15. More feeling of community
16. Have something new to talk about
17. Make good use of your spare time
19. Because you can!
20. IT'S FUN!!

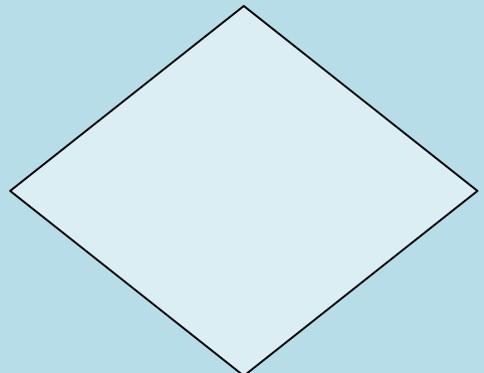
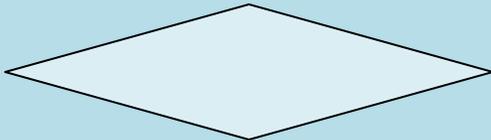
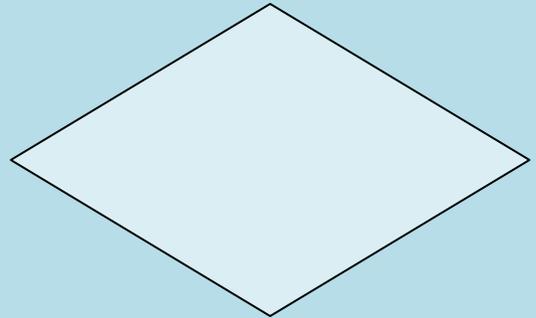
The Guild survives because of those that volunteer. It depends on the support efforts of the membership. There is no paid staff here, no secret benefits. Members volunteer because they believe in the cause. Think of it as barn raising of old where everyone chips in to help. As John Heywood said, "Many hands make light work".

With more we can be more. Please become a bigger part of it. :)

There is no "I" in Team but there is a "u" in volunteer!

The March 2011 Meeting – Our Annual Fun Turn

The March meeting of the Nova Woodturners' Guild featured a Show & Tell beyond compare! First, there was the Annual Fun Turn Show & Tell, then there was the winning Competition pieces Show & Tell and then, if that wasn't enough, there was the general Show & Tell. It was a wealth of wonderful work, a plethora of perfect pieces, a... well, you get the picture. If you don't, have a look at these ones:



The March 2011 Meeting – Our Annual Fun Turn

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Richard Ford



Robert Atkinson



Gordon Marshall



Dale Rayner



Dianne Looker



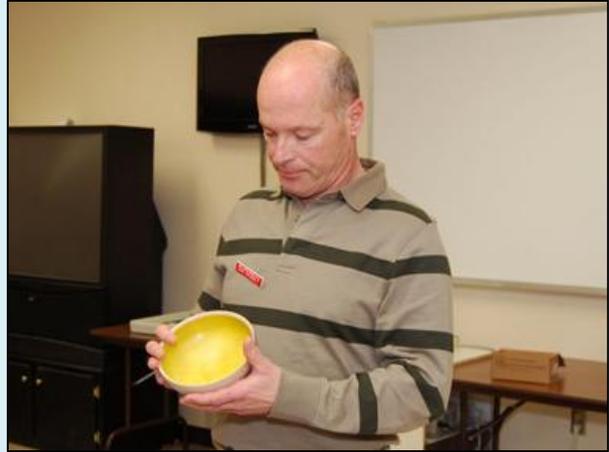
Stuart Taylor

The March 2011 Meeting – Our Annual Fun Turn

...continued



Doug McGuire



Don Shubaly



George Price



Andrew Furlong



Mark Colgan



Jim Diamond (on right)

The March 2011 Meeting – Our Annual Fun Turn

...continued



Norm Jolivet



Glenn McCarron



Ted Monk



Dan Graham



Alan Hunt



Don Moore

The March 2011 Meeting – Our Annual Fun Turn

...continued



Ron Hazlett



Don Campbell

As you can see, it was quite a night! As always, the variety of pieces brought in for the Annual Fun Turn was as diverse as ever and there was lots of participation. It was another great representation of the skill and ingenuity of the Guild members. Congrats on a job well done!

Several Competition winners brought in their winning pieces and shared their 'secrets' with us, giving us insight into the how and why their piece came about.

There was also an excellent showing of general Show & Tell items too. It was especially nice to see several of our newer members participating in this regular part of our meetings.

After the Library and social time the meeting began with Competition certificates being given to Andrew Furlong who wasn't available at the Award Ceremony, Peter Nicholl and Dianne Looker for the placement change and Gordon Marshall for his People's Choice Award win. Once again, congratulations to these winners!

The random draw winners for participating in the Annual Fun Turn were Ted Monk, who won the \$25 Lee Valley gift card, and Doug McGuire, who won the \$50 Lee Valley gift card.

Winners of the Meeting Raffle were Peter Nicholl, Dianne Looker, Ted Monk, Gary Landry, Edmund Benoit, Maureen Simpson and guest, Lloyd MacDonald.

There were 30 members present who included two new members, Ida Berry and Bill Fisher. Welcome Ida and Bill!

It was another fantastic meeting, folks!

Remember, the next Guild participation project is the Shape Challenge II which is due at the June meeting!

More information can be found in the February newsletter

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	Kent Dartmouth 6:30-8:30
December 13, 2010	Segmenting Presentation with Gordon Marshall Show & Tell	Kent Dartmouth 6:30-8:30
January 17, 2011	Sharpening 102 with Doug McGuire and Gordon Marshall Show & Tell – The Shape Challenge	Kent Dartmouth 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	Kent Dartmouth 6:30-8:30
April 18, 2011	Introduction To Hollowing with Stuart Taylor Shape & Design Part II with Dianne Looker Show & Tell	Kent Dartmouth 6:30-8:30
May 16, 2011	Pen Turning – Cecil Canam Items Turned Similar To Pens – Ian Scott Show & Tell	Kent Dartmouth 6:30-8:30
June 20, 2011	Annual General Meeting Eccentric Woodturning with Don Moore Show & Tell - The Shape Challenge II	Kent Dartmouth 6:30-8:30

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

Important Dates

- June 20, 2011 – Shape Challenge II pieces are due
- June 24-26, 2011 – AAW Symposium, St. Paul, Minnesota

The April 2011 Meeting – April 18th

Introduction To Hollowing With Stuart Taylor

If you are new to turning hollow forms or want to add to your existing skills you don't want to miss this one! Guild member, Stuart Taylor, will be sharing his vast experience in making hollow forms. It promises to be a great presentation!

Shape & Design Part II

Dianne Looker will talk about design issues – where various great turners get their inspiration, and where you can find yours. Come with ideas; she will invite you to share your design ideas and inspirations.

Also, remember to bring along any Show & Tell items.
We're always interested in seeing and hearing about your latest creation!

There will also be more great items for the Meeting Raffle! Remember to bring a loonie or two!

We're always interested in items that you might like to donate for the raffle too!
Please contact Norm Jolivet regarding.

The April 18th, 2011 Guild meeting is at Kent Building Supplies 6:30 – 8:30
Kent is located at 35 Mic Mac Blvd. Dartmouth, NS B3A 4Y8.
A map is located here - <http://goo.gl/maps/dZG8>

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

From The Forest To Your Wood Lathe

Don Moore



*From the Forest to Your
Wood Lathe*
Don Moore

Most of the material contained here either comes from books or articles that I've read, or by trial and error. Probably a lot more from trial and error, while strongly favouring the error column. What follows are mostly some points to consider.

The first thing you need is a friend or two with a willingness to help. In the early spring while the trees are in their dormant stage Dave (my willing friend) and I usually take a walk to scout and tag trees. This is the time of the year when you'll have the clearest vision in the woods, before the foliage appears.

If you want to remove the bark or have it come off later, cut the trees in the spring. If you want to try to keep the bark, cut your trees in the late fall or winter. At this time of the year I leave the trees in full length and don't bother to apply end sealer as the frost forming will only push the sealer out. In the spring re-dress both ends of the log to get an area void of checks and a fresh surface on which to apply your end sealer. All trees cut in the spring should have end sealer applied ASAP. Store your wood out of the "sun and wind", either covered over, placed in a wooded area, or, if you can, inside an old barn and off the ground; unless you want your wood to spalt. If so, lay it directly on the ground.

From The Forest To Your Wood Lathe

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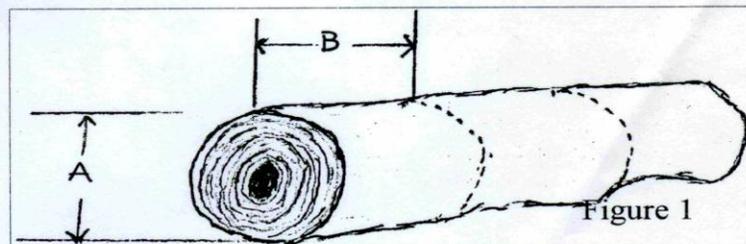
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In some instances we cut, seal and pile the wood until the terrain dries sufficiently to more easily remove it from the forest. Always leave the area neat and tidy, and you'll probably be invited back.

You won't be able to save all the features in your tree, so look for the richest pieces as your starting point. Look for burls, crotches, areas under compression or tension. Check the roots and buttress (area between the roots). Leave a couple of inches on either side of the area you want to save, and seal the ends.

Once the "select" areas have been removed the rest of your tree could be cut as follows (see Figure 1). The diameter "A" plus 2 inches or so should equal "B"

which is the length of your first cut. Continue along the entire length of the log while always referring to your new



diameter for your next length. Keep an eye out for any interesting area that might have been initially overlooked. A misplaced cut has been known to drop the hardest of turners to their knees in pain. This is usually when a pretty good debate about the "where & why" to cut will start if the friends helping you are fellow-turners. Remember to put end sealer on all pieces.

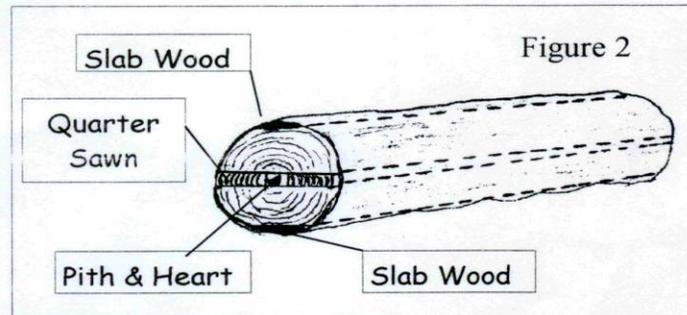
I usually hire a portable mill to come and cut my logs if I have any volume to do. Here is the system we presently use (see Figure 2). Take a slab cut from one

From The Forest To Your Wood Lathe

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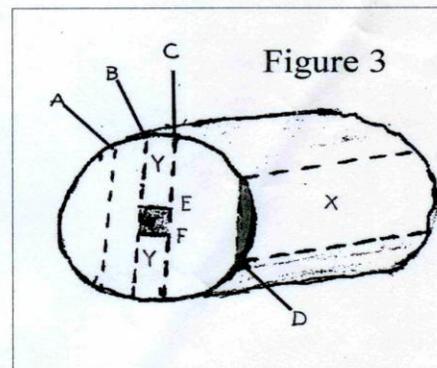
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side, rotate 180° and take a second slab cut. Then parallel the center of the log to the mill and cut 1 to 2 inches above the pith, then an equal distance below the pith. This will produce



two large slabs for storage. Take the middle section and rotate 90° and cut 1 or 2 inches above and then below the pith. The waste area in the middle is firewood and the two quarter-sawn pieces are saved for spindle turning or kept for boards. These pieces are of poor quality grain-wise for face work.

Now examine your first “block” for areas that will naturally split etc!!! Use this for your first cut (See Figure 3). The pith and heart areas will again become firewood as these areas tend to split and crack and could continue to split into the balance of your block if left in place. Cut “A” would be made if you wanted your turning to be rough-edged with the bark remaining. If not, make cut “D” on both sides of the



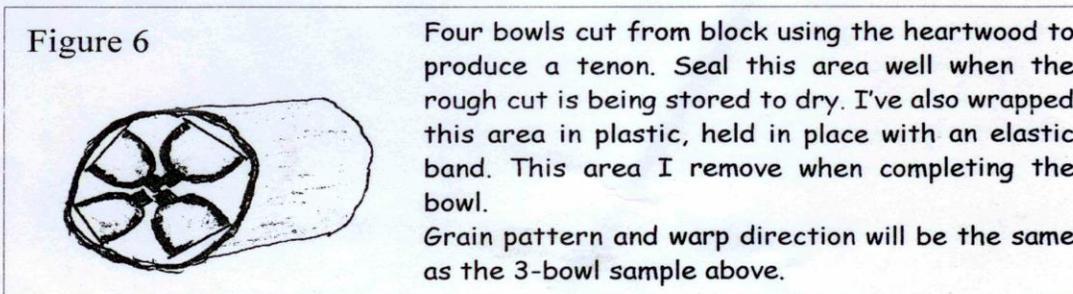
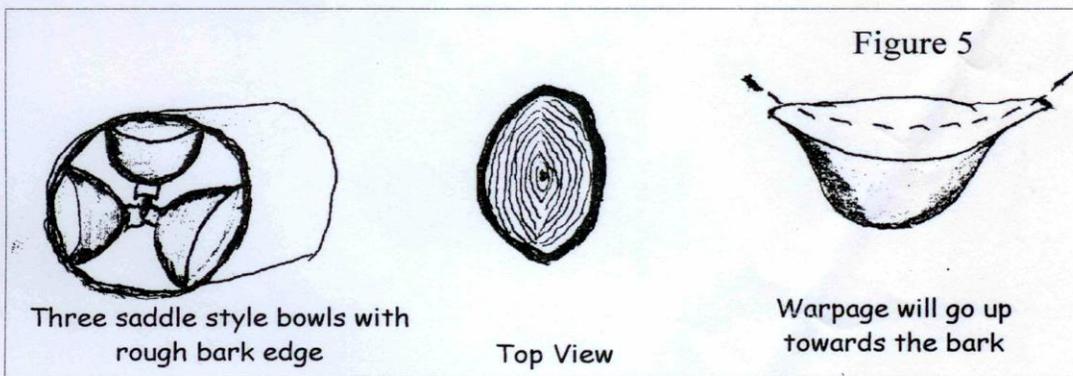
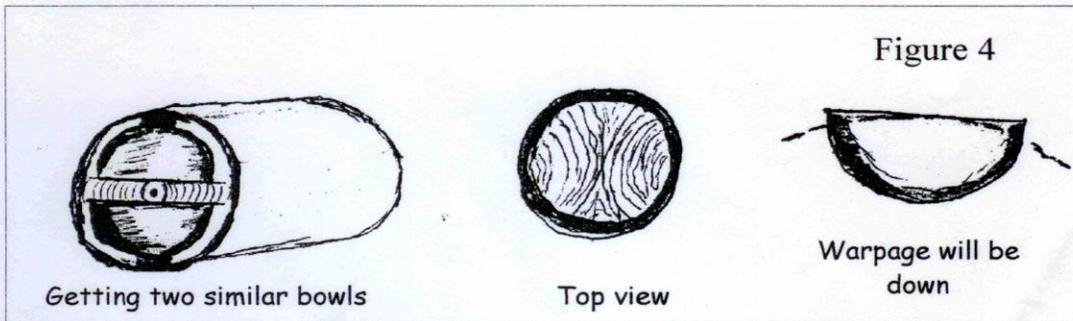
block. This will give you a flat area to mount a face plate etc!!! I use the scrap pieces “X” as wedges to prop up the blocks and keep the sections together while they are being cut. NB: This “rip cut” is best made with a bar and chain that is longer than the cut being made. This will enable the shavings to be ejected rather than being carried back into the cutting area where it will start to plug up.

From The Forest To Your Wood Lathe

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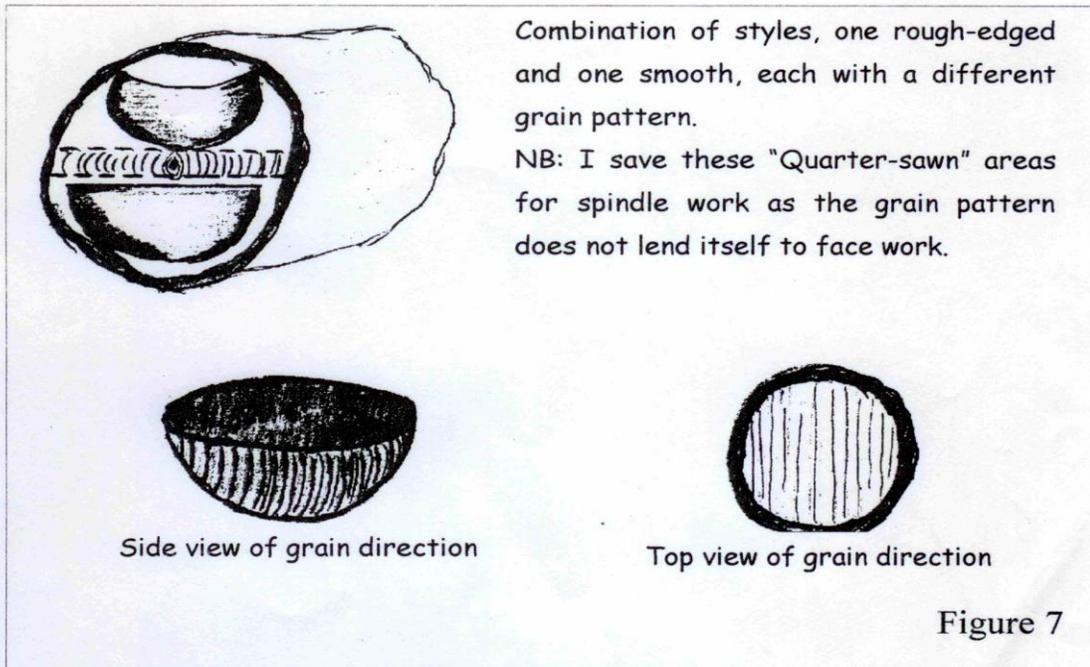
Cuts “B” and “C” (Figure 3) are both made in this manner, followed by “E” and “F” to remove the pith and heart area from the center. These flat blocks can now be band-sawn into disks (with end sealer being applied to the entire outer edge) and stored to dry.



From The Forest To Your Wood Lathe

...continued

5



This is a very rewarding part of woodturning for me. It gives me a great reason to spend time roaming the forests, seeking out Nature's next treasure. The day I get the portable mill over I try to have two friends (minimum) to help, with the mill operator being the fourth member.

The preceding is a reprint of a handout that Don Moore used in his seminars.

Snapshot

Glenn McCarron

Depth of Field

Simply stated Depth of Field is the portion of the image that is in sharp focus. Some images look much better being sharp and some images need to have that soft background to look great. Controlling the depth of Field is another tool that we can use to direct attention to the main subject.

All point and shoot cameras when set in auto mode will choose its own aperture and shutter speed for the best exposure but this may not be what we want. This will be one of those times when we will have to select an alternate mode on the camera. We need to select the Av mode. This will give us control of the aperture and the camera will adjust the shutter speed to balance the exposure. Unfortunately some point and shoot cameras do not have these alternate modes.

One of the easiest ways to control the depth of field is to manipulate the aperture of the camera lens. The aperture controls the amount of light that is allowed to pass through the lens. The actual setting of the aperture is depicted by the "f" number. These numbers can vary depending on the camera. You may see f 2.8 or you might see f 22. The bigger the number is the smaller the size of the aperture. By using the smaller aperture (bigger number) we can increase the amount of an image that is in sharp focus. The only downfall of using this function is that it will slow the shutter speed down quite considerably. This is due to the fact that by reducing the aperture the camera compensates by slowing down the shutter to allow the light in for a longer period. As mentioned in previous columns when using slow shutter speeds the use of a tripod (or a steady position) and the self-timer is a good idea.

I have taken a few pictures of some rings that my son Nicholas has turned:



Image A is with a shallow depth of field. The aperture was set at f 3.2 and a shutter speed of 1/2000th of a second.

Image B is with a medium depth of field. The aperture was set at f 11 and the shutter speed was at 1/200th of a second.

Image C is with a deep depth of field. The aperture was set at f 22 and the shutter speed was at 1/20th of a second.

As you can clearly see by adjusting the aperture we are able to control the sharpness of our picture. You can also notice the slowing of the shutter speed to compensate for the reduced size of the aperture.

This technique can be quite important and useful when you want to post your pictures or emphasize an unusual grain or texture. Having the sharpest focus on a specific spot will draw the viewer's eye directly to that point. As always should you have any questions please send me an email at egscn.mccarron@ns.sympatico.ca and I will try to answer.

Pen Pals

Darrell Eisner

One of the Holy Grails of pen turning is to find a process that is affordable and consistent for stabilizing pen blanks. Yes, there are lots of vendors that will sell you nice stabilized pen blanks but there are often times when we have some nice spalted Maple from our own wood pile that we would like to turn ourselves. Now, there are places down in the States that we can send it to but that is time consuming and expensive plus the hassle with Customs on wood with bark on it. There is also a problem of cost with the extra weight of the stabilized material on its return to Canada.

Well, Curtis O. Seebeck in Texas has come up with a solution to stabilizing. Now it might seem to some that Curtis is trying to sell us snake oil but I have known Curtis for a number of years and think he has come up with a viable product. Curtis O. Seebeck is a building contractor in Texas who builds high priced homes. He is a moderator on I.A.P. and the owner of www.turntex.com. Over the years he has developed and marketed pen blanks made out of Prickly Pear Cactus skeletons. These pen blanks are quite unique and there is a market for them (have a look at his website). He has also developed the concept of worthless wood pen blanks. Yeah, I know what you are thinking... Eisner has really gone off his lathe this time. The worthless wood blanks are irregular shaped wood infused with colourful resins, again a very nice pen blank.



Curtis has now developed an affordable vacuum system for stabilizing pen blanks using his formula of Cactus Juice stabilizing resin. This has brought stabilized pen blanks to the everyday world of pen turners. The Mesquite Man's Cactus Juice Stabilizing chamber is \$69.95 US and the Cactus Juice resin is available in 16 oz at \$17.95 to one gallon at \$99.95. A lot of chemical cannot be shipped from the US but Curtis has done his homework and the product is readily available for delivery. Curtis tells us now that he is working on a larger vacuum chamber which can be used for bowls so keep tuned to his website. For more discussion on this product go to the IAP website and search for Cactus Juice or www.penturners.org/forum/showthread.php?t=76510.

TIP: The plastic nib section on my rollerball pen is white. What is going on? This has happened to me before when I have glued on a centre-band coupler with CA glue and then screwed on the lower barrel rollerball section. The CA has off gassed in the enclosed cap and reacted with the black plastic nib section. To prevent this happening leave the cap section separate from the lower barrel for 3-4 days until the off gassing process is finished.

TIP: I can see the glue and the brass barrel on translucent acrylic blanks. How do I prevent that from happening? The best way to eliminate this problem is to paint the brass tubes and the inside of the drilled blank. The brass barrel should be sanded first with 220 grit sandpaper and then painted with Testors Model paint from Michaels or an acrylic paint from Michaels. Using a small brush or Q-tip paint the inside of the drilled blank. Now in some pen kits the inside diameter of the drilled blank is too tight to accommodate both painted surfaces so it is necessary to use a rat tail file to enlarge the drilled hole in the blank and then paint it. There are also some coloured pen tubes that you can buy from CSUSA to correct this problem.

Pen Pals

...continued



#17 Truestone: This is a commercially made product used for kitchen countertops and is 85% stone and 15 % resin. They are made in attractive colours and some of them have gold veins running through them. These can be difficult to very difficult to turn and require carbon tip chisels and lots of sharpening. Sometimes it is expedient to round off the corners on your belt sander prior to turning. The material is heavy so you will end up with a pen that has some heft to it. These are beautiful pen blanks and worth a try.

18 and 19: Two different versions of Bakelite. For those of us that are over 50 years of wisdom, you will remember the phone receivers that were made out of Bakelite. This material was in favour from 1920-1960 and then replaced with the more colourful acrylics. These are expensive pen blanks and hard to obtain... expect to pay \$20-25 a blank. These are difficult to turn so you will need sharp tools and lots of patience. You will be rewarded for your efforts by a beautiful and expensive looking pen.

#20: This is a vintage serpentine acrylic blank. It was made for the Shaeffer Pen Co. by Mazzucelle of Italy. I was able to obtain these from a pen-turner who was selling off his collection of exotic pen blanks.

#21 M3 pen blanks: I'm not sure how to describe this material other than to say it's a chemical composition and the material is used in the space industry. Somehow they have incorporated designs in the material that makes it look like Damascus steel. You can see a finished pen on my web site www.scotianpens.com and look under Speciality Pens 11. The pen blank is \$25-30 and again sharp tools and patience are required. After sanding with Micromesh there is a special polish that is put on the finished blank to give it a lustre. To me it smells like Brasso but it's probably some kind of metal polish.

#22 Casein: A very unique material that is made out of milk products. This material was used in the 1880-1920 era before plastics came along. It's a beautiful and durable material and very nice to work with. You would want it for your high end pens as the blanks are \$20.00 each.

If you have any questions please e-mail me at info@scotianpens.com

Has anyone tried those laser inlay wood kits that you can purchase from Lee Valley or kallenshaanwoods.com? Next month I will take you through the steps to make a golf course pen using one of these kits.

The Turning Of Age Exhibition

Dr. Susan Alfody

The following is an article written by Dr. Susan Alfody about The Turning of Age Exhibition that was hosted by the Nova Woodturners' Guild in conjunction with the Nova Scotia College of Art and Design in November/December of 2010. It will be published in the Spring/Summer edition of Studio magazine (<http://www.studiomagazine.ca/>).

When the Nova Woodturners' Guild approached NSCAD University to hold an exhibition and scholarship fundraiser in the university art gallery, no one involved could anticipate the overwhelmingly positive response they would receive. During the short two-week exhibition period enough money was raised to initiate a new student scholarship, and many NSCAD University students were introduced to the idea of woodturning.



At the exhibition opening art students and professors mingled with professional and amateur woodturners. The spirit of the Nova Woodturners' Guild is to help foster and develop woodturning, and exhibition organizers Alan Hunt and Ted Monk "encouraged everyone, regardless of status, to put things in." The result was an eclectic and busy exhibition that filled two large galleries with over a hundred objects ranging from functional bowls, vases and pens to abstract sculptures. There was also an impressive range of ages represented. The youngest exhibitor was twelve-year-old Andrew Furlong whose colourful and deftly crafted pens were created after only a year and a half of woodturning, and Dr. Andrew Watson, one of the original founders of the club, exhibited a large number of bowls turned from one piece of wood, donating all his proceeds from sales to the scholarship fund.

Rather than approaching the exhibition with any cynicism or wariness NSCAD University's students were excited about what they saw. Repeatedly one heard them use words like "amazing" to describe the objects on display.

Garnering attention was John Macnab's "CSC3," a white pine sculpture on a painted bronze base.

Standing over four feet high, this twisting, serpentine column rises up from its narrow base to a pointed tip, with the turned striations casting intricate shadows on and around the piece. Macnab won the 2009 Lieutenant Governor of Nova Scotia's Masterworks Award for his corpus of works, which take woodturning into the sculptural realm. He fashions into his own handcrafted tools to work wood into amazingly delicate and powerful statements.



The Turning Of Age Exhibition

...continued



In addition to Macnab there were other standout pieces, like Maureen Simpson and Don Moore's 2009 "I See You," a tall flower-like shape turned from mahogany. This work was impossibly thin-walled, a reflection of the artists' skill, with delicate piercings in some of the petal forms, and a long, fragile stem.



In opposition to this daintiness, Stuart L. Taylor's 2008 "Poplar Bowl with Cherry Insets" employed thick walls and the naturally dramatic colouring and forms as ornament. Just looking at the scale and thickness of the wood needed to create this bowl one got the sense of Taylor's mastery of the craft, and his profound understanding of the decorative quality of wood.

That is the magic of *Turning of Age: a snapshot of woodturning in Atlantic Canada*. Every piece begins with wood, mostly green wood, and it is the skill of the woodturner that not only determines the end art work, but guesses at the complexity of patterns that hide inside the unturned wood. As Alan Hunt points out, "Atlantic woods are predominant in the exhibition. Not only are they more economical, because green wood is the best wood to turn it necessarily becomes more local because you can't easily buy green wood. In the Maritimes there are three good turning woods: maple, cherry and oak." Certainly the majority of the pieces in the exhibition were composed of these trees, and the emphasis on local materials, sustainability, and dramatic, aesthetically pleasing end products did not go unnoticed by NSCAD University students. Talks are underway to offer a workshop in wood turning so that students can translate their enthusiasm for the show into the learning of a new set of craft skills.

Shavings

Raffle Items Wanted

Norm Jolivet, our Raffle Master, says, "We are, as we always are, in need of donations to raffle off at the next meeting. If you have something to offer, please bring it (a heads-up e-mail would be nice). If you're not sure if it's worthy as a prize, e-mail me (forum personal message preferred). Just about anything will qualify. Wood? Sure! Several chunks that started life in the neighbors wood pile have found honor in our raffles. Pen blanks (make some), exotics (antler, prepared bone), tools (home made, or otherwise), Lead free solder. Inlace. Food coloring by the pint. First aid kit components. Let your imagination run wild.

The danger is that, without donations, I may have to start dreaming up stuff on my own...."

Let's have some fun with this!

A Good Shellakin'

Use a spray lacquer, or shellac, to stiffen wood fibers on torn or bruised grain areas when power sanding on the lathe. Simply spray the damaged area, let dry and then resume sanding.

Cherry Wood

Cherry (*Prunus Serotina*) trees are found throughout the US and Canada. The wood varies from a yellowish pink when first cut to a deep rich reddish brown, often getting darker and more rich as it ages. It's smooth texture and working properties make it a favorite wood among woodturners.

Latest Member Stats

Did you know that as of our last meeting we now have 51 members including our 3 lifetimers; Steven Kennard, Stephen Zwerling and John Macnab? Yep, 51 of us!

Harry Wesley Coover Jr. Passes On

Harry Wesley Coover Jr., the inventor of Super Glue, died on March 26th at age 93.

Dianne Looker suggests a little memorial is in order, so for fans of CA and Ray Stevens:

<http://home.comcast.net/~singingman7777/SOY.htm>

You can also find out more here - http://en.wikipedia.org/wiki/Harry_Coover

Drop out, tune in, turn wood!

Lighthouse Plans Available

Guild member George Price has plans available for turning a lighthouse like he showed us during Show & Tell last meeting. Anyone wanting a set should contact him regarding.

Tool Sharpening Profiles

Here are some photos of lathe tool grinds by a variety of turners including David Ellsworth, Jennifer Shirley, John Lucas and more:

<http://www.woodcentral.com/newforum/grinds.shtml>

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

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 May issue is May 7th, 2011

Sharing is what a guild is all about!

**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://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



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

Members At Large:

Ian Scott

Dianne Looker

Gordon Marshall

Doug McGuire

Committees

Library

Jim Diamond

Richard Ford

Events

Don Moore

Robert Atkinson

Dan Graham

Alan Hunt

Maureen Simpson

Ted Monk

Website

Ian Scott

Norm Jolivet

“We would love to see your name here! Contact any member of the Executive with your interest.”

Membership & Promotion

Andrew Watson

Insurance

Alan Hunt

Don Moore

Darrell Eisner

Fund Raising

Norm Jolivet (Raffle Master)

Bill Luther (Competition Prizes)

Constitution & By-laws

Dianne Looker

Newsletter

Ted Monk

Nominations

Doug McGuire

Gordon Marshall

Guild Photographer: Chris Palmer