



The Turning Point

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Photo Glenn McCarron



Malcome Zander is here this month!

April 20,21 2013

See inside for details.

Spaces for the seminars and the 'hands-on' will go fast!

As the say '*Book early to avoid disappointment*'

The next meeting of The Nova Woodturners' Guild is at

Kent Building Supplies

Mic Mac Mall, Dartmouth, N.S.

April 15, 2013 6:30pm

The President's Workshop April 2013

Dianne Looker

It is now officially spring! The snow is melting, the sun (occasionally) shining, and the days getting longer. More time to turn! We now know the winners of trophies and recognition at the woodturning competition, Thanks again to the Events Committee, who put in all the work to get and keep things organized. And a special thanks to Bill Luther for (again) garnering so many wonderful prizes for participants from our many sponsors.

I always find it interesting to hear about the challenges various people faced when making the wondrous items they submitted for the competition, and to see the items up close. Quite an inspiration. And, I confess, it is heartening to realize I am not the only one who has things fly off the lathe or who has "oops" events to deal with....

As I mentioned at the March meeting, the saga about insurance seems to be ongoing. We do now have liability insurance through the AAW. There are some restrictions, and we are exploring the best ways to deal with those. One conversation that has started is with all other guilds across Canada. There may be an opportunity for a Canadian based insurance policy.

The conversation about insurance has led to other conversations among the Canadian guilds, in terms of cooperation and communication about guest turners. There is even talk of somehow reinstating the Canadian Woodturners Association, which apparently existed for more than a decade. We will see how that unfolds.

I was recently at another woodturning symposium (yes, I do get about!) in Saratoga Springs, NY. There I saw many wondrous woodturnings and many incredible woodturners. They not only provided inspiration for my own musings and turnings, but also opportunities for amazing guest turners for the guild in future. I have written up my experiences elsewhere in this newsletter. But you can imagine what seeing Binh Pho doing his thing would be like. (And yes, I asked him if he'd like to come to Nova Scotia some time, and he said yes – so we'll see....)

Closer to home, we are looking forward to having a special guest turner from the Ottawa area, Malcolm Zander (check out his website <http://www.malcolmzander.com/>), come to our Guild April 20 and 21. You won't want to miss it! He will be giving two presentations on the Saturday: one on form and design, the other presenting details on his own work, including a part on piercing thin walled vessels. On the Sunday he will be doing a hands-on session for up to seven of us who sign up. We will soon be sending out details of how you can sign up for that.

And an ongoing issue for us as a guild is having better space, especially for hands-on events. We are very grateful to Steven Zwerling who is again allowing us access to his shop for the hands-on event with Malcolm Zander. That said, we do need a place where there are more lathes or to which more lathes can be easily brought. The executive is continuing to explore options that might work for us.

In the meantime we will enjoy demonstrations at the regular guild events, and at special events like the Zander visit. And we will all, I am sure, keep turning.



Meeting Notes Mar. 18, 2013

Ian Scott

The much delayed meeting to announce the winners of the 2013 Nova Woodturners' Guild Competition finally took place on March 18th, the previous two attempts having been sabotaged by the weather gods.

Around 30 members were in attendance and it was nice to see three new members at the meeting: Dave McClachlan, Gordon Leaman and Leo Westhaven.

Once the meeting was called to order,(a process occasionally akin to herding cats) Dianne began by welcoming the aforesaid new members who briefly introduced themselves.

She then announced that the demonstration by visiting turner Malcolm Zander would take place in late April, with demonstrations on the 20th and a hands-on workshop on 21st. (Further details of this event are available in the newsletter and on the webpage)

Bill Luther proposed thanks to Lee Valley, the events committee, and to all those involved in staffing the booth at Lee Valley for all their hard work in making the event, which was a week longer than in previous years, a success.

Thanks were also given the three competition judges, Steve Kennard, Zalman Amit and Lillian Yuan who judged and gave feedback to all of the pieces submitted.

Last but not least, Bill expressed gratitude to the sponsors who provided the prizes for the competition were also thanked and members asked to pass on their personal thanks when purchasing from our sponsors. Without their generous support those "goodie bags" for entrants would be a lot thinner!(A list of this year's sponsors will appear in next months' newsletter but is on the guild webpage now)

Bill also asked that any comments or suggestions regarding the competition should be passed on to the Events Committee for consideration in the future.

With the business and votes of thanks out of the way, we got down to what everyone had been waiting for – the competition results. Although the entries were down a little in number from last year's event, the quality and variety of work on display was not, as can be seen from the photographs.

The winners for the various categories were as follows:

Open Faceplate

- 1st- Gordon Marshall - Ode to Lee
- 2nd- -----
- 3rd- -----

Open Spindle

- 1st- Gordon Marshall - Steps to Heaven
- 2nd- Richard Ford - Vase
- 3rd- Richard Ford - Vase

Open Mandrel

- 1st- Ian Scott - Feather pen
- 2nd- Robert Atkinson – Cherry burl pen
- 3rd- Darrell Eisner - Titanic replica pen

Meeting Notes Mar. 18, 2013 continued

Ian Scott

Intermediate Faceplate

- 1st- Glenn McCarron - Flower top bowl
- 2nd- Peter Nicholl - Footed maple bowl
- 3rd- Glenn McCarron - Birds eye maple Platter

Intermediate Spindle

- 1st- Glenn McCarron - Vase
- 2nd- Dianne Looker - Cut to the quick
- 3rd- ----

Intermediate Mandrel

- 1st- Andrew Furlong - Maple rollerball pen
- 2nd- Andrew Furlong - Box elder pen
- 3rd- ----

Novice Faceplate

- 1st- Lowell Jenkins - Bowl with lid
- 2nd- Brian Sharpe - Small keepsake box
- 3rd- Dale Rayner - World globe

Novice Spindle

- 1st- Lowell Jenkins - Vase
- 2nd- ----
- 3rd- ----

Novice Mandrel

- 1st- Edmund Benoit
- 2nd- ----
- 3rd- ----

Having presented the certificates and trophies, Bill then turned to the final presentation of the competition – the Warman Castle Trophy .

For those who are unaware, the late Warman Castle was instrumental in setting up the guild, and the award is given to the turner of the piece that receives the most votes from members of the public in the ballot held during the course of the Lee Valley competition.

This year's winner of this prestigious award was **Glenn McCarron** for his beautifully crafted segmented bowl. Congratulations Glenn!

Following the presentations of the awards and the “goodie bags” which all entrants to the competition received, members had the opportunity to talk about their entries and any challenges they faced.

Meeting Notes Mar. 18, 2013 continued

Ian Scott

Tales of flying wood, moving wood, cracks appearing from nowhere and various other mishaps abounded and it is a testament to the skill and persistence of our membership that, despite all these hiccups, they nevertheless produced such impressive pieces!

One of the memorable quotes of the evening came from a member who said "*If you learn from your mistakes, then I learned a lot!*"

There was a break at this point in the meeting whilst a special raffle was held, presided over by Dianne, instead of our usual rafflemaster extraordinaire – perhaps Norm was still suffering from jet lag or dreaming of exotic Caribbean woods and sunshine ... who knows ... (*Editors Note: It was decided that with 3 draws on for the night, that was enough. Otherwise, Ian is dead right!!*)

Anyhow the lucky winners of the three Jimmy Clews pieces (two boxes and a vase) which were being raffled went to Doug McGuire, Bill Fisher and Leo Westhaven.

The second half of the meeting was a "Show and Tell" of the pieces turned for the annual fun turn. Once again there was a wide variety of pieces on display. Some blocks had been "butchered" by their recipients to produce multiple pieces; other members had added texture, found ingenious ways to hide cracks, added holes or had fun with dremel, sawblades and blowtorches! We had pens, tops, rocking bowls, split bowls and a "useless" bowl with holes

As the photographs show, a great deal of imagination was once again on display, not to mention enthusiasm : Stuart had so much fun creating his rocking bowl based on a Stephen Hogbin design that he had made 6 of them!

The meeting closed at around 8.30. See you at the next one!

Jimmy Clews Raffle



From the hands of **Jimmy Clews**

Photos-Chris Palmer (l), Bill Luther

NWG Woodturning Competition



Open Faceplate - 1st Gordon Marshall



Ode to Lee

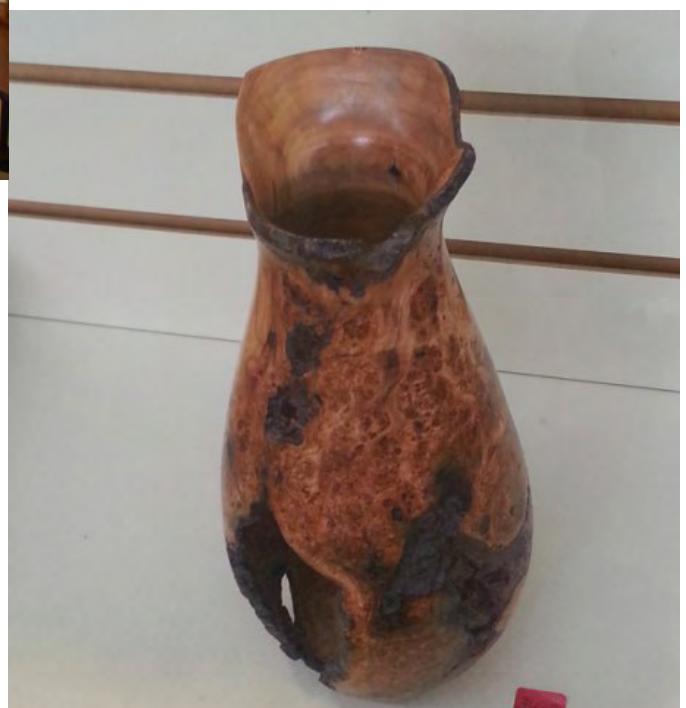
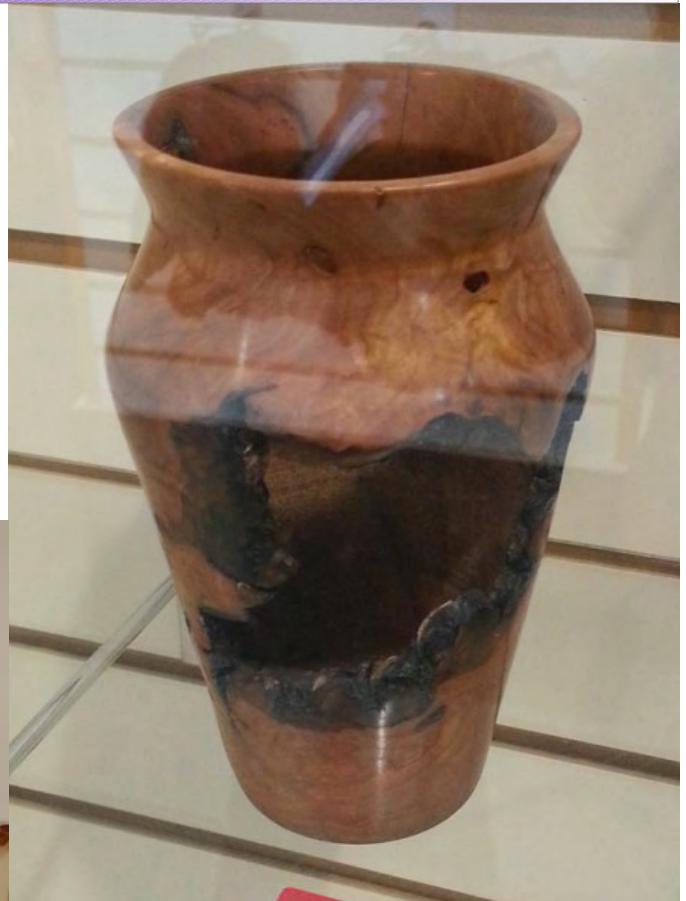


Steps to Heaven

Open Spindle - 1st Gordon Marshall

NWG Woodturning Competition continued

Open Spindle - 2nd Richard Ford



Open spindle – 3rd Richard Ford

NWG Woodturning Competition continued



Open Mandrel - 1st
Ian Scott – Feather Pen



Editors Note:

So as to get a better understanding how the judging is done, events organizer Gordon Marshall has included copies of the evaluation and judging criteria forms.

Open Mandrel 2nd
Robert Atkinson – Cherry Burl Pen



NWG Woodturning Competition continued



Intermediate Faceplate - 1st Glenn McCarron – Flower top bowl



Intermediate Faceplate - 2nd Peter Nicholl – Footed maple bowl



Intermediate Faceplate - 3rd
Glenn McCarron - Birdseye maple platter

NWG Woodturning Competition continued



Intermediate Spindle – 1st
Glenn McCarron - Vase



Intermediate Spindle – 2nd
Dianne Looker – Cut to the quick



Intermediate Mandrel – 1st
Andrew Furlong - Maple rollerball pen



NWG Woodturning Competition continued



Intermediate Mandrel – 2nd
Andrew Furlong – Box elder pen



Novice Faceplate – 1st
Lowell Jenkins – Bowl with lid
(Richard Ford accepting on his behalf.)



Lowell Jenkins
(File photo)

NWG Woodturning Competition continued



Novice Faceplate – 2nd Brian Sharpe – Small keepsake box



Novice Faceplate – 3rd
Dale Rayner – World globe



Novice Spindle – 1st
Lowell Jenkins - Vase
(Richard Ford accepting on his behalf.)

(No photo available)

NWG Woodturning Competition continued



Novice Mandrel – 1st
Edmond Benoit

Photos courtesy of Chris Palmer

The Warman Castle Trophy Winner



The Warman Castle Trophy being presented to Glenn McCarron (left) by Bill Luther, Events Committee Chair.

Photos courtesy of Chris Palmer



Meeting Schedule 2012/2013

Meeting Times: 6:30-8:30pm.

Date	Subject	Location / Time
September 17, 2012	Wood and Chisel selection Show & Tell	Kent Building Supplies, Mic Mac Mall
October 15, 2012	Finishing (Gordon Marshall) Show & Tell Pick up wood for The Annual NWG Fun Turn	Kent Building Supplies, Mic Mac Mall
November 19, 2012	Home made Jigs (Don Graham) Show & Tell	Kent Building Supplies, Mic Mac Mall
December 10, 2012	Christmas Social & Pot Luck Show and Tell	Halifax Specialty Hardwoods 112 Bluewater Road Bedford
January 21, 2013	Eccentric Chucking Show & Tell	Kent Building Supplies, Mic Mac Mall
February 9, 2013	Annual Nova Woodturning Guild Competition Note: meeting starts at 1:00p.m.	Lee Valley Tools 100 Susie Lake Crescent, Halifax
March 18, 2013	The Annual NWG Fun Turn Show & Tell Competition Entries	Kent Building Supplies, Mic Mac Mall
April 15, 2013	Show & Tell	Kent Building Supplies, Mic Mac Mall
May 13, 2013	Show & Tell	Kent Building Supplies, Mic Mac Mall
June 17, 2013	AGM Show & Tell	Kent Building Supplies, Mic Mac Mall

Library Report

Richard Ford

ISSUE DATE	NAME	ID #	DESCRIPTION	AUTHOR
17. Sep. 2012	Chris Palmer	95BS	Fixtures and Chucks for Woodturning - Clarence Green	
19. Nov. 2012	Chris Palmer	72BT	Understanding Woodturning - Ann & Bob Phillips	
21. Jan. 2013	Don Graham	70BR	Turning Projects - Richard Raffan	
21. Jan. 2013	Lowell Jenkins	87BJ	Woodturning Wizardry - David Springett	
18. Mar. 2013	Bruce Moore	68VT	Turning Boxes with Chris Stott.	
18. Mar. 2013	Bruce Moore	79VG	The Capsule Box -- Turned Boxes by Ray Key	

Show and Tell (The Fun Turn Version)



Fun Turn Instant Showcase

A display of what can come out of the creative minds in the Guild.

A block of wood was handed out to each member at the beginning of the year with two rules.

1/ Turn something. 2/ Have fun.

Richard Ford decided on tops with glass bearings.

Show and Tell (The Fun Turn Version)

Photos courtesy of Chris Palmer



Dianne Looker with a couple of finned vases.



Doug McGuire with something more rim than bowl



Dale Rayner and a "useless bowl", see the holes?



Ian Scott experimenting with 'stone finish' paint.



Ian Scott with inlaid boxes.



Richard Ford describing a glass tipped design top.

Show and Tell (The Fun Turn Version)



Robert Atkinson playing with fire, to good effect.



Stuart Taylor made 6 or more split bowls



Ted Monk experimenting again



Chris Palmer holding a wooden bowl



Chris Palmer holding a wooden bowl

Stuart Taylor brought in a load of wood as promised. This was very popular and went so quickly that this is the only picture that Chris Palmer could get.

Totally Turning in Saratoga Springs, NY

Dianne Looker

I know some of you feel like I am forever flitting from one woodturning event to another. Certainly my friends have that perception... But I was in Ottawa this past week or two and Saratoga Springs is just a five hour drive south, so how could I not attend the Totally Turning event they had the March 23-24 weekend?! It was two very full days of demonstrations. There was also a very impressive instant gallery.



The turning event was being held in conjunction with the North Eastern Woodworkers Association meeting – so there was a separate, totally awesome display of “flat work” – furniture, canoes, musical instruments, sculptures – things practical and things whimsical. Unfortunately I failed to take any photos of this other exhibit. I did, however, run into Garrett Hack (<http://garrethhack.com/>) – I have taken several courses from him during my “flat work” phase. Seeing him reminded me that I do want to get back into some flat work now that I am retired. We'll see...

There were, as there often are at these events, a whole host of demonstrations to choose from and one did have to choose. It wasn't easy. And not only did I not think of taking photos in the first few events I attended, I cleverly managed to delete a bunch that I had taken. And I am no photographer. I've tried to select a few not too awful ones to give you a flavor of things.

I learned some very practical tips from the likes of Jerry Sambrook (who demonstrated a reverse lid box) and Bruce Hoover (who runs the Sanding Glove (<http://www.thesandingglove.com/>) and talked of many things sanding related).





I took in a couple of sessions with Lyle Jamieson (<https://www.lylejamieson.com/>). He is very confident and very set in terms of having found “the” best way to do things, including using only his captive bar system for hollowing. This is very useful if you agree with his technique and own the tools he is promoting, but less so if you don’t. I don’t own his system nor do I necessarily agree with his approach to many things (such as never using chucks and never using the band saw). Nevertheless I learned a lot watching him.

Ernie Conover (<http://www.conoverworkshops.com/>) illustrated various tips for jam chucking:

very useful to the likes of me since I made such a mess of my last attempt at jam chucking! He also talked about a whole range of shop tips and various tools and jigs one can make. I thought of several of our guild members who would love to have heard him. I went to buy his book "The Frugal Woodturner" only to find that I had waited too long and he sold out his on-hand supply. I did approach him to see if he'd be interested in coming to Nova Scotia some time. It turns out he and his wife are coming here this summer some time on a biking tour. It is not yet clear if it would work out to have him do a demonstration to the guild, but he is certainly open to it.



Mike Mahoney

(www.bowlmakerinc.com/) is a consummate performer and had people laughing up a storm, as well as sitting amazed as he effortlessly carved one bowl out of another. If he hadn't been to Nova Scotia relatively recently I would have gone up and encouraged him to consider it. (Strangely enough he claimed to remember me from the time he was here – go figure...) It was very helpful to see him working around the coring system – I now have a much better sense of how they work. I confess I remember little of that wisdom from when he was here – so clearly repetition helps some of us...



There was an AAW booth at the trade show and I got to meet and chat with Phil MacDonald, who is the AAW person dealing with all the liability insurance issues. It was good to meet with him and express both our appreciation for all his work, as well as our ongoing concerns.

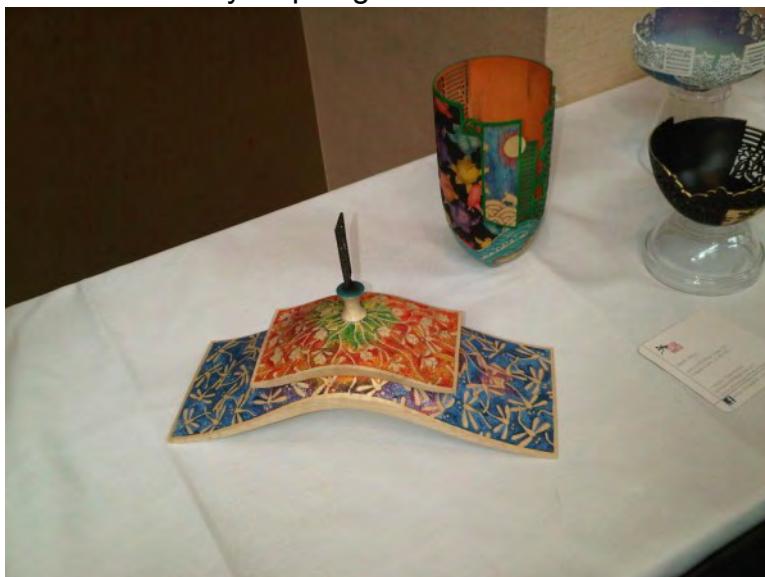
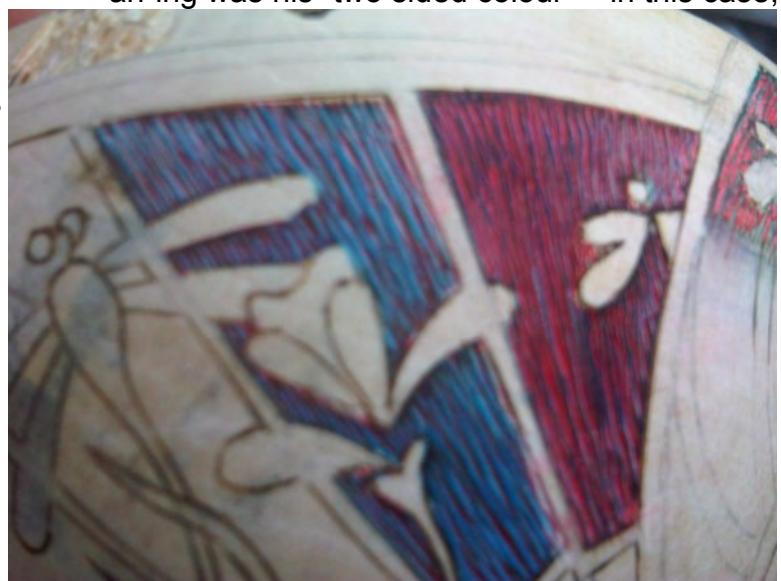
Photos : Dianne Looker



red and blue. He first burned some vertical lines in a small section of a bowl on which he was working. Then he went over the burn lines with a carving burr (the burn lines helped prevent the burr from wandering). Then, after carefully masking the surrounding areas he air painted the carved lines, spraying them one colour at a right angle to the direction of the cut lines. This paints one side one colour (say, red). Then he air painted the same area coming at it from the opposing side in another colour (e.g. blue). The effect is that the area looks red if you look at it from one side, but blue from another. The precision of his work and the care he takes were awesome and the whole effect very inspiring.

The real treat, though, was seeing Binh Pho (<http://www.wondersofwood.net/>). I didn't take in his airbrushing demonstrations mostly because, having seen others do it, I realized it's one more set of techniques (and equipment) that I'm not going to get into until I conquer a few more of the basics, and use the equipment I have! Nonetheless, seeing his pieces up close and personal in the instant gallery, and seeing his piercing and carving techniques was a marvel.

He is a very unassuming man, and very matter of fact as he describes this technique and that trick. One technique that had us all oh-ing and ah-ing was his "two sided colour" – in this case,



There were, of course, at least an equal number of skilled turners I didn't get to see.

I did take in the ever present trade show. Since I was driving it would have been easy to indulge all kinds of temptations. However, my reduced retirement income and concerns about border crossings constrained me and I bought only a few irresistible pieces of wood and some more magic sanding products.

All in all it was a totally wonderful, totally inspiring, Totally Turning event...

GUEST TURNER

I wanted to update everyone with details on what Malcolm Zander will be covering in his presentations and work shop, as well as the time/date/cost etc..

Day #1 (2 presentations)

Presentation titles are

1. Form and Design,
2. Thin Walled and Pierced

Date: April 20, Saturday

Time: 1:00 pm / 3:00pm

Place: Kent's meeting room at Mic Mac Mall

Cost: \$15 for one presentation, \$25 for both.

Day #2 (1 hands-on workshop)

Date: April 21, Sunday

Time: 1:00 pm

Place: Stephen Zwerling's shop, 19 Stevens Road,
Boutilier's Point, NS B3Z 1T4

Cost: \$60 for hands-on workshop, maximum 8 participants
(will verify at next meeting if space for more).

This work shop will require that the guild borrow some small lathes for participants use.



Special all-in pricing, 2 presentations on Sat. plus Sun. hands-on \$75.00

Please pre-register back to me as soon as possible, we need to arrange for the proper amount of equipment, materials etc. Additional information will be at our April 15th meeting.

Thank you, Gordon gordonkim@eastlink.ca

Photos – with permission www.malcomzander.com

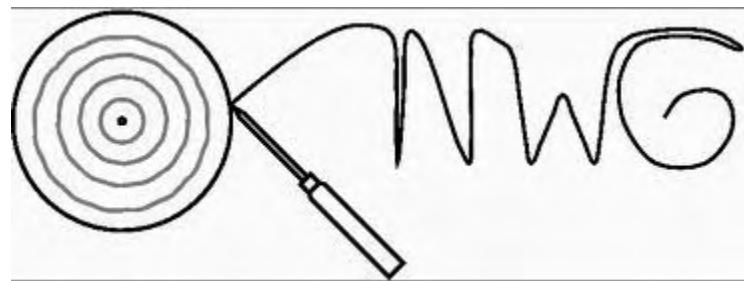


Nova Woodturners' Guild - 2012/13 Executive

President: Dianne Looker
Vice-President: Gordon Marshall
Secretary: Ian Scott
Treasurer: Dan Graham

dianne.looker@msvu.ca
gordonkim@eastlink.ca
roxholme2001@yahoo.com
djgraham@ns.sympatico.ca

Past President: Don Moore



Members At Large:

Bill Luther
 Gary Landry
 Ian Scott

Committees

Library:
 Jim Diamond **C**
 Richard Ford

Guild Photographer:
 Chris Palmer

Website:
 Ian Scott **C**
 Norm Jolivet

Fund Raising:
 Norm Jolivet (Raffle Master)

Membership & Promotion:
 Gary Landry **C**
 Norm Jolivet

Nominating:
 Don Moore **C**

Newsletter:
 Norm Jolivet **C**

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

Events:
 Bill Luther **C**
 Edmund Benoit
 Calum Ewing
 Gordon Marshall
 Don Moore
 Peter Nicholl

C - Chairperson

Evaluation Form

Comments:

Finish: Comments

- _____
- _____
- _____
- _____

Form/Line Elements: Comments

- _____
- _____
- _____
- _____

Style Elements: Comments

- _____
- _____

Evaluator _____

Piece Identifier: _____

Possibilities: Comments

- _____
- _____

Date _____

LEVEL I Beginning woodturner

Finish Elements

- Torn surface (wood fiber broken rather than sliced cleanly).
- “Bruised” surface (dark area in finish indicating damage beneath the surface of the piece).
- Sanding marks (visible scratches or lines).
- Tool marks (ripples, break in line continuity, gouge, spirals, or chatter marks).

Form/line Elements

- Inside lines are inconsistent (inside and outside shapes are inconsistent).
- Flat or high spots (lines that do not flow smoothly or transition smoothly).

Thickness

- Too thick (a judgment call; form does not relate to function or where object is not aesthetically pleasing).
- Too light (piece is not usable or too fragile to be practical).
- Balance (object is too top heavy or bottom heavy to be pleasing).

Style Elements

- Consistency (style elements do not fit together).
- Size (style elements not sized correctly to be aesthetically pleasing or practical for use).

Thanks to Jim Christiansen for developing this form.

LEVEL II Intermediate woodturner

Finish Elements

- Finish is not consistent (may vary in thickness, gloss, color).
- Finish gloss/smoothness not appropriate for piece (finish impractical or not consistent with style).
- Texture (if used) is not appropriate or texture detracts.
- Minor flaws in surface (small places where surface flaw detracts from overall quality).

Form/Line Elements

- Inconsistent style elements (features clash with the artistic style or intent).
- Shape does not achieve potential for form. A piece made in a certain style may vary greatly in the shape of its elements; certain shapes can be deemed more effective.
- Minor areas where lines do not flow (minor curve issues characterized by subtle bulging or straightening of the line).
- Form is not consistent quality when viewed from all angles. Size and execution of some elements may not add to the work's quality.

Style Elements

- Overall design below potential. Suggest changes in materials used for construction, selection/execution of design elements, color/finish.

LEVEL III Advanced woodturner

A critique using Level III checklist items is generally reserved for well-executed pieces that generally receive no criticism on Level I and Level II checklist items. A critique at this level is more focused on helping the craftsman take a great piece of work and make it better or use it as a springboard for new directions.

Finish Elements

- A different surface treatment would likely add appeal. A different surface would add to or enhance the piece; be prepared to describe and tell why a change would help.
- Color/stain would help. Color warrants change; describe the potential effects of a color change.

Form/Line Elements

- A change in size would improve the impact of the work. Scale impacts how we view a work; describe how scaling up or down would help.
- Some changes/additions/deletions of elements would increase the impact of the work. Sometimes simplicity (and conversely, complexity) improve a piece. Identify specific possibilities and describe how they might help.

Possibilities

- Future potential. Provide the artist with some ideas for changing the work or using it as a basis for new work; this is important to advanced turners who may need new ideas to keep growing and developing as woodturners.

WBAW Woodturning Competition Judging Criteria

Issues that May Cause Reduction in Score

Judging Criteria	Skill Levels	
	Level 1: Beginner	Level 2: Intermediate
Purpose of Feedback	<p>Beginner items should be an initial attempt at creating something on a lathe. A critique at this level is focused on helping the turner better execute basic turning skills so they become "rote".</p>	<p>Intermediate items should be reasonably-executed pieces that receive no criticism on Level 1 checklist items. A critique at this level is focused on helping the turner become a craftsman, building on the pure execution skills to bring more creativity and artistry to the turning.</p>
Function (Usability)	<p>Too thick (form does not relate to function). Too light (piece is not usable or too fragile to be practical).</p>	<p>Function shouldn't be an issue for turners at this level.</p>
Form (Shape, Movement, Center of Interest, Balance, Rhythm, Harmony, Contrast)	<p>Inside lines are inconsistent (inside and outside shapes are inconsistent). Flats or high spots (lines that do not flow smoothly or transition smoothly). Balance (object is too top heavy or bottom heavy to be pleasing).</p>	<p>Shape does not achieve potential for form: certain shapes can be deemed more effective for pieces in a given style. Curves do not complement each other Minor areas where lines do not flow (unintended discontinuities: minor curve issues characterized by subtle bulging or straightening). Form is not of consistent quality when viewed from all angles. Some elements appear to be over-sanded.</p>
Fit (Scale, Proportion, Consistency of Design Elements)	<p>Lack of consistency (style elements do not fit together). Wrong size (style elements not sized correctly to be aesthetically pleasing or practical for use). Proportions are not balanced or visually pleasing.</p>	<p>Inconsistent style elements (features clash with the artistic style or intent). Overall design below potential. Piece would be better with different materials used for construction, different selection/execution of design elements, or changes to color/finish. For laminated/glued items, grain does not match or glue lines are not tight. Sizes of some elements do not add to the work's quality.</p>
Finish (Sanding, Color, Texture, Type of Finish)	<p>Torn surface (wood fiber broken rather than sliced cleanly). "Bruised" surface (dark area in finish indicating damage beneath the surface of the piece). Sanding marks (visible scratches or lines). Tool marks (ripples, break in line continuity, gouge, spirals, or chatter marks).</p>	<p>Finish is not consistent (may vary in thickness, gloss, color). Finish gloss/smoothness not appropriate for piece (finish impractical or not consistent with style). Texture (if used) is not appropriate, or detracts from form. Minor flaws in surface (small places where surface flaw detracts from overall quality). Base of piece is not finished consistent with the rest of the piece.</p>

WBAW Woodturning Competition Judging Criteria
Issues that May Cause Reduction in Score

Judging Criteria	Skill Levels	
	Level 3: Advanced	Level 4: Professional
Purpose of Feedback	Advanced items should generally be well-executed pieces that receive no criticism on Level 1 and Level 2 checklist items. A critique at this level is more focused on helping the craftsman take a great piece of work and make it even better.	Professional items should generally be flawlessly-executed pieces that receive no criticism on Level 1 through Level 3 checklist items. A critique at this level is more focused on helping the craftsman use it as a springboard for new directions. Therefore, this level has different criteria.
Function (Usability)	Function shouldn't be an issue for turners at this level.	Originality Lacking evidence of originality in shape, use of materials, or post-turning enhancements. Item does not demonstrate sufficient artistry and creativity.
Form (Shape, Movement, Center of Interest, Balance, Rhythm, Harmony, Contrast)	Some changes/additions/deletions of elements would increase the impact of the work. Increased simplicity is needed to improve the piece. Increased complexity is needed to improve the piece.	Technical difficulty Piece does not demonstrate degree of difficulty appropriate for a professional turner (overly simplified).
Fit (Scale, Proportion, Consistency of Design Elements)	A change in size would improve the impact of the work (scaling up or down would help).	Aesthetics Piece is not pleasing to the eye or to the touch. Piece does not execute all of the design principles well: center of interest, balance, harmony, rhythm, contrast.
Finish (Sanding, Color, Texture, Type of Finish)	A different surface treatment would likely add appeal. A different surface would add to or enhance the piece. Color/stain would help. Color warrants change.	Craftsmanship Transitions in shape are not smooth when required (for example, ogee curves). Transitions in shape are not crisp when required (for example, curve of bowl into foot of bowl).

Malcolm Zander

Malcolm Zander

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613-226-5041

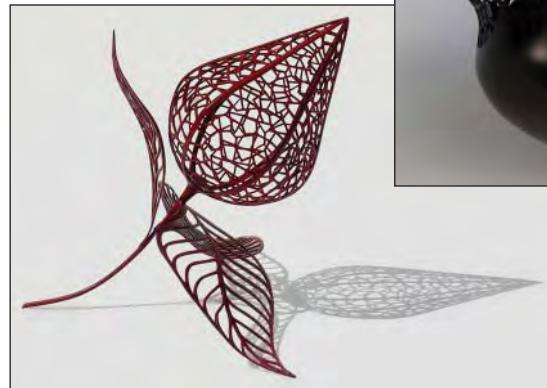
Ottawa, Ontario Canada

I began turning in 2000. Obviously I have a lace fetish. This I blame on Binh Pho, whose seminar in Albany I attended in 2003, after which I immediately went out and bought a dental drill and compressor and airbrush. The lesson is to attend as many woodturning conferences as you can, because you never know where one demonstration may lead you.

I am very interested in form, seeing different manifestations of form in wood, fiber, glass, and ceramic art, and I am exploring

these differences and similarities in my turning, together with the influences of texture and color.

Woodturning for me is a very rewarding pursuit because in a relatively short period of time one can produce something of real beauty. Of course, from the sweep of the Grand Canyon to the structure of a microbe to the form of a flower, the greatest artist of all is nature. We cannot compete with nature, but we can be inspired by it.



Form and Design

This talk looks at different aspects of form. The goal is to develop a deeper understanding of what form is and why it is important to us as wood artists. We will explore, in depth, ways in which we can find new forms and designs for our work. Illustrated with a very extensive slide show.

1. Definitions.
2. Some aspects of form.
 - Texture
 - Positive and negative space
 - Static and dynamic forms
 - Balance and proportion
 - Decoration and finish
 - Form and function
3. Curves.
4. Raffan's guidelines on form.
5. Symmetry and asymmetry.
6. Design, as it relates to form.
7. Mental libraries of forms.
8. Sources of ideas for new forms & designs.
9. Examples of turned forms.
10. Summary.

QUOTATIONS

John Sloan - We learn form not from the eye, but from our sense of touch.

Liz and Michael O'Donnell - Wood is perhaps unique as a material, in that it seems to invite people to stroke and caress its surface. It is certainly true that to appreciate a form fully we need to explore it through touch as well as sight, feeling its contours and experiencing the different textures with our fingertips.

Mike Darlow - Arcs are more boring and less beautiful than varying curvature curves.

Richard Raffan - After the colors have faded and the grain patterns have become obscure, only the form of a bowl will ensure its survival as a desirable object.

Henry Moore - So perhaps you look at something and the shape registers and you probably use it; or if that shape comes up again, you like it because it has an emotional meaning for you, even though memory may not consciously make the connection.

Bert Marsh - Being visually aware is something we all have to work at. Many of the objects we see each day are taken for granted, so much so that they do not consciously register in our minds. Although I had lived in Brighton all my life, it was only at this stage that I began to see the domes of the Brighton pavilion. There are more shapes up there than I had ever dreamed of, and I am still finding new ones. I studied the work of potters and silversmiths and absorbed those shapes. I looked at fences and roofs and fascias and gravestones. At fuschias and tulips and roses and crocuses, all with

a new awareness. And all these shapes went into my head as I developed an appreciation of form.

I must emphasise that, when I say these shapes give me inspiration, that is exactly what I mean. I do not look at them and go away and reproduce them. I do not copy plants, or ceramic pots, or silverware, or anything else, but I am sure that certain shapes influence the forms I make, although this is a subconscious process. My work is the result of having studied all kinds of shapes that I see around me, and what I see forms part of the reserve of knowledge about form in my memory. Unless you put something into your brain, nothing is going to come out.

SOME SOURCES OF IDEAS

- Galleries (glass, ceramics, pottery, fiber).
- Books on woodturning, ceramics, pottery.
- Museums.
- Magazines (e.g., Craft Arts, American Woodturner).
- Meetings (club and regional).
- Symposia (AAW, Instant Gallery).
- Videos and DVDs.
- Native Art (Haida, Hopi, Pueblo, aboriginal, African, etc.).
- Nature ... forms all around. Biology books.
- Everyday items around us.
- Internet (AAW website, other turners' websites, forums).

REFERENCES

- "The Art of Turned Bowls" by Richard Raffan, Taunton Press - design of forms.
- "Woodturning: A Guide to Advanced Techniques" by Hugh O'Neill, Crowood Press - Chapters 4 & 5 are very good on design.
- "Woodturning Design" by Mike Darlow, Fox Chapel.
- "American Woodturner," AAW journal, woodturner.org - good for ideas, tips, current work.
- "Ceramics" by Philip Rawson - Evolution of different forms.
- "Functional Pottery" by Robin Hopper - Chapter 6 about proportion is interesting.
- "Encyclopedia of Pottery Techniques" by Peter Cosentino - Has a good amount of profiles.
- Craft Arts Int'l magazine - craftarts.com.au - Good for ideas.
- "Decorating Turned Wood" by Liz & Michael O'Donnell - Good idea sources and range of coloring & texturing techniques.
- "Woodturning in North America" by Woodturning Center - Good historical overview. Pages 158-159 are very useful.
- Open Directory - http://www.dmoz.org/Arts/Crafts/Woodcraft/Woodturning/Artisan_Portfolios/



From *Ceramics*,
By Philip Rawson

Thin-Walled and Pierced



A - end grain
"Out of Africa"



This talk discusses the turning and piercing, from dry wood, of thin-walled pieces.

TURNING

The emphasis will be primarily on the turning of thin-wall cross-grain pieces (although end-grain turning will be touched on). The turning of a thin-wall vase similar to B, using a gouge only, from dry wood, will be illustrated with a series of slides. Supplementary handouts illustrating the process are provided.

A very similar method is used for E and will be illustrated with a movie in which the key step of cutting the final wall thickness with the gouge will be demonstrated.

Additional slides will be shown illustrating the making of C, Lacemouse, my Riverglider fish (back cover of Winter 2008 American Woodturner), and Physalis.

PIERCING

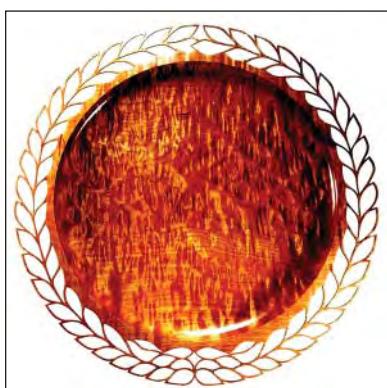
Techniques for piercing fine pieces such as A and coarser pieces such as E will be discussed and shown, together with equipment, tools, and files used, in a second movie demonstration.



B - cross grain
"Tulipa Rosa"



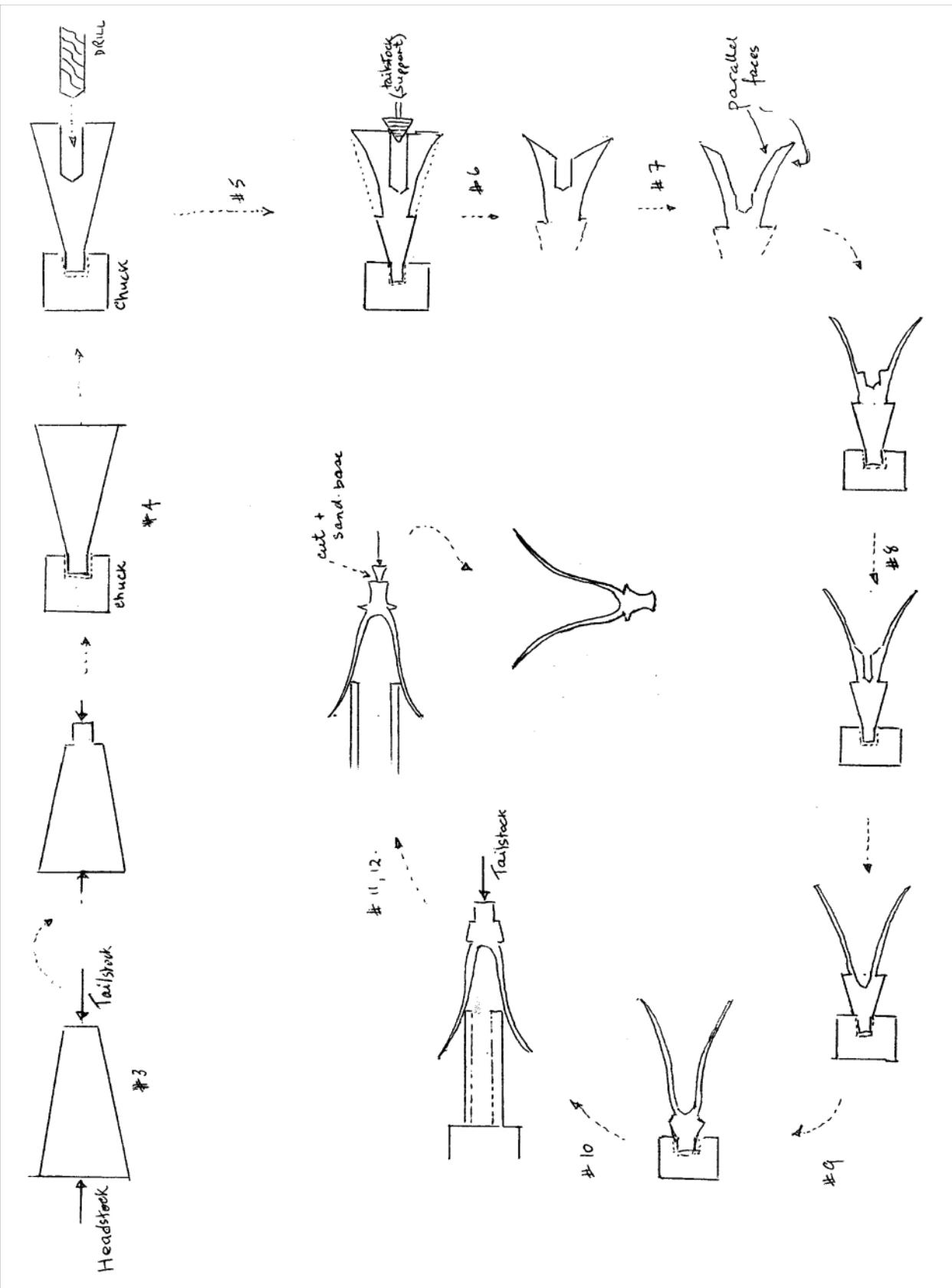
C - end grain
"Lace Ruffle"



D - cross grain
Quilted Maple Platter



E - cross grain
"Leaves in a Golden Wind"



1. Use a dense fine-grained dry hardwood. Unless you have special tools, it will be easier to turn thin walls with cross-grain, rather than end-grain.
2. Band-saw your blank and mount it between centers. If your vase is to have a natural-edge top, adjust the orientation to ensure that at least one of the top planes is square to the lathe axis.
3. Turn a cylinder and then reduce one end in diameter so as to give a cone shape. Do not make it too thin at this point. Turn a good tenon on the smaller end (do this on the tailstock side).
4. Remove the turning and insert the tenon into a headstock collet chuck and tighten well. Drill out the top of the vase to a distance of about halfway down.
5. Refine the outside of the form, to give a smooth curve from the top end of the piece down toward where the foot will be. Do this only for the top 2/3 – the bottom 1/3 of the form will be finished later. Sand to about 180 grit to take out irregularities.
6. Take the center out, bearing in mind that nearly all the mass of the piece is in the top portion of it and if you are too aggressive you can snap the piece off the chuck. Taper the drilled hole down to make a cone, taking off just a little at a time. For this I use the 60° fingernail gouge. Shave down and expand this cone until the top outer wall thickness of the piece is about 1/4 of the top diameter. Then switch to the 45° fingernail gouge. Be very careful in using this gouge to rub the bevel first, and then slowly lower the tip into the cutting position. Otherwise you risk a catch, which will snap the turning off. There is one exception to this – if you are doing a natural-edge piece, in which case you need to enter with the sharp point, slowly, right on the centre-line of the piece, to engage the whirling erratic natural edge.
7. Continue to shave down the inner wall, ensuring that the inner wall is parallel to the finished outer wall. Use calipers to verify this. Once you have done this, you can either continue to sight down the form wall to get the correct line, or you can simply monitor the thickness of the ridge on the inside opposite wall. When you are down to 2-3 mm thick, resharpen the 45° gouge and then make your last couple of finishing cuts to reach the final thickness.
8. Repeat the process, going deeper into the vessel. Sand as much as you can. Once you are about halfway down the inside of the piece and much of the top mass has been removed, you can now complete the outside profile, down to near the tenon. Sand the whole exterior to about 180-220 grit. Sand to a higher level if you like.
9. Finish taking down the internal centre to the final depth. You may need to drill the hole deeper now. Sand now if you can reach in easily, otherwise sand later with a Dremel or Foredom and split pin flapwheel.
10. Remove piece from chuck and reverse onto a firmly cushioned support in the chuck. Bring up the tailstock into the hole left in the base of the tenon, thus ensuring that the piece is centered.
11. Reduce the tenon diameter, with a 1/2" 60° gouge or smaller 3/8" gouge, taking off only a little at a time (otherwise the friction fit on the chuck will be insufficient to hold the piece, and you will spin it on the chuck and score or mark the finished interior). Finally, use a 3/8" or 1/4" detail gouge to refine the cove and generate the final form. Shorten the foot a little. Power sand the whole exterior to the final finish.
12. With the detail gouge facing horizontally left (never upward), shave the foot base inward as far as you can go, making it slightly concave and then stop the lathe. Cut off the little nub on the base and finish the concave bottom off the lathe with a Foredom or Dremel bit, then sand. Alternatively, if you have a vacuum chuck and at Step #10 you have reversed the piece onto this chuck, you can turn on the vacuum and finish the base on the lathe. This has the advantage of also permitting the drilling of a hole in the base and installing a rare-earth magnet in the foot underneath a wooden plug so piece can sit on a magnetized stand.