



The Turning Point

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MEMBER SINCE 2012

*The next meeting of the Nova Woodturners' Guild is at
Lee Valley Tools
100 Susie Lake Crescent, Halifax, N.S.
April 10, 2017. 6:15 p.m.*

**The next meeting will feature
Aspects of Safety for Turners
and
Competition Submissions (have your paperwork ready!)**

Meeting Notes March 20, 2017

Nova Woodturners Guild Meeting Mar. 27 2017.

What meeting?

There was no meeting due to a wierd ice storm that first hit the south shore then did in the northern half of the province later in the day.

***Spring is sprung, the grass is riz
I wonder where the birdies is..
The bird is on the wing - that's absurd -
The wing is clearly on the bird!***



Photos by Chris Palmer



Library Report **Richard Ford**

ISSUE DATE	NAME	ID #	DESCRIPTION	AUTHOR
17 Mar. 2014	Dave McLachlan	049BT	The Craftsman Woodturner - Peter Child New Revised Edition	
27 Feb. 2017	Brian Sharp	055BZ	Illustrated Woodturning Techniques - John Hunnax	
27 Feb. 2017	Dianne Looker	096BT	Woodturning Design: Using Shape, Proportion, and Decoration - Derek Hayes	
27 Feb. 2017	Leo Westhaver	034BB	The Art of The Lathe - Patrick Spielman	

Upcoming Events Events Committees

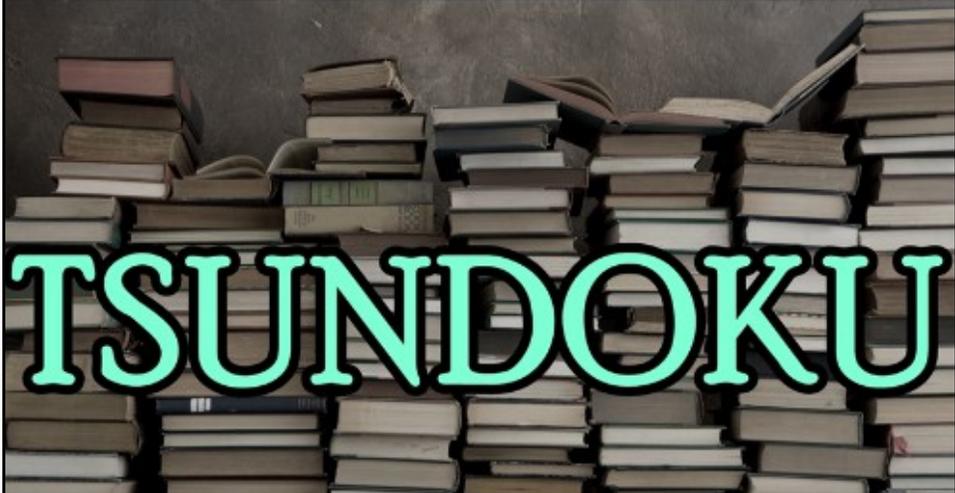
Calum Ewing gave us an update.

NWG Annual Competition critical dates
 Submission drop-off April 4 thru 10 (regular meeting April 10)
 Setup April 11
 Competition April 12 thru 29
 Awards April 29, 1pm.



Shavings

The Japanese have a word for the habit of buying too many books, letting them pile up in your house, and never reading them.



NWG Annual Competition Update

The 2017 Annual Turning Competition is approaching and there are a number of things that those considering entering should be aware of. Remember that the annual competition is about having fun, stretching our limits and friendly competition. It is a great opportunity to receive expert critique on our work to help us all improve our skills and creativity.

Dates

The Competition will be **on display** from April 12 to 29th at the Lee Valley store in Halifax. This venue provides great exposure for the Guild and the competition. And Lee Valley has been very generous in accommodating this competition as our Presenting Sponsor. 2017 marks the 10th year that Lee Valley has hosted our competition display.

The **deadline** for submitting entries is **April 10th** by 5:00pm at the Lee Valley store (at the pre-paid pickup counter), or at the Guild meeting that evening.

Awards presentation is April 29th at 1:00pm in the Lee Valley Seminar room.

New Rules

The Competition Rules have been updated since last year, so make sure you are familiar with the rules for this year's competition. The current rules are available in the 'Documents' tab on the NWG website at www.novawoodturnersguild.com.

New Documents

A number of other documents relating to the competition have been updated and are available in the 'Documents' tab on the NWG website.

Entry Cover Sheet – updated and simplified. This provides your contact information and lists all your entries to help the Competition Committee make sure you get all your documentation back. You need **one** (1) copy of this form.

Entry Documentation Form – updated and simplified. This form provides the judges and committee with important information about your each of your entries. Please provide **three** (3) copies of this form for **each** entry.

Guidelines for Competitors – NEW - This outline has been compiled by the Competition Committee as a guide to help competitors have the best success and an enjoyable experience in entering the competition. It is based on discussions with the competition judges over the past few years and covers topics including Design, Choice of Materials, Finishing and Packing.

Guidelines for Judging – NEW – A set of guidelines for judges of the competition to help new judges get acquainted with the competition and the standards of excellence in the various categories. It has been compiled in collaboration with the judging panels over the past two years and was first tested in 2015. It may be helpful for competitors to consider what the judges will be looking for and assessing, so it is being made available for all competitors to review if desired.

Calendar of Events

Date	Subject	Location
September 19, 2016	Membership dues and Bravery Bead box presentations.	Lee Valley Tools, 100 Susie Lake Crescent
October 17, 2016	Celebration of the Guild's 20 th anniversary	Lee Valley Tools, 100 Susie Lake Crescent
November 21, 2016	Accenting With Surface Techniques Part 4 Inlays - Ted Monk	Lee Valley Tools, 100 Susie Lake Crescent
December 12, 2016	Christmas Social	Halifax Specialty Hardwoods, 112 Bluewater Rd. Bedford
January 16, 2017	Pen turning demonstration and general discussion	Lee Valley Tools, 100 Susie Lake Crescent
February 13, 2017	Deep Vase Hollowing – Richard Ford Fun turn wood tonight!	Lee Valley Tools, 100 Susie Lake Crescent
March 20, 2017	Kevin Power on dustless sanding technologies offered by Mirka Ltd.	Lee Valley Tools, 100 Susie Lake Crescent
April 10, 2017	Aspects of Safety for Turners Submissions for NWG Competition	Lee Valley Tools, 100 Susie Lake Crescent
April 29, 2017	Awards Day Lee Valley	Lee Valley Tools, 100 Susie Lake Crescent
May 29, 2017	“Finishing and Finishes” with Robert Atkinson	Lee Valley Tools, 100 Susie Lake Crescent
June 19, 2017	AGM	Lee Valley Tools, 100 Susie Lake Crescent

The Raffle Booth
Norm Jolivet / Yogi Gutz

“Spend twice as much next meeting!”

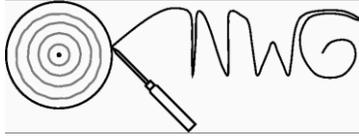
Do you want more books?



Nova Woodturners' Guild – 2016/17 Executive

Our e-mail now reflects a more consistent method of communicating with the various offices in the Nova Woodturners' Guild. The recipients will change as the need arises but a note sent to the president will go to who ever is president at that time. All the following addresses should be followed by @novawoodturnersguild.com to send mail to that person

Position	<address>@novawoodturnersguild.com	Name	Chairperson?
EXECUTIVE	executive	(sends the message to all positions on the list)	
President	president	David McLachlan	
Vice President	vice-president	Harold McLellan	
Secretary	secretary	David Barry	
Treasurer	treasurer	Brenna Swinamer	
Members at Large	members-at-large	Dianne Looker	
COMMITTEES			
Library	library	Jim Diamond Richard Ford	C
Web Site	webmaster	Trevor Edis	C
Website Forum		Norm Jolivet	
Membership & Promotion	membership-chair	Gary Landry Norm Jolivet	C
Newsletter	newsletter	Norm Jolivet	C
Events	events	Brian Sharp Dave McLachlan	C
Competition		Calum Ewing Edmund Benoit Harold McLellan	C
Guild Photographer		Chris Palmer	
Fund Raising		Norm Jolivet (Raffles) Yogi Gutz	C
Nominating			C



Nova Woodturners Guild

Nova Scotia, Canada www.novawoodturnersguild.com

Guidelines for Competitors

The following set of Guidelines is intended to assist turners when preparing entries for the annual NWG Competition. These are not rules, but intended to make life easier for competitors, judges and competition organizers and a more successful show for all involved.

Before you begin

Design – What are you trying to create?

A successful entry is the result of careful designing with obvious thoughtfulness and rationale used in determining proportions, structural integrity, materials, intended use, finishes, colours and decoration.

Things to think about:

- Is your piece functional, artistic or a combination of the two?
- Are your selected materials (wood species, size, etc.) right for the piece you are creating?
- Remember the 30 x 30 x 30cm (12 x 12 x 12 in) size limitation
- If your entry has multiple parts, do they complement each other? For example, a pen and pencil set might be entered as a single entry and they will be judged as a set. To do well, they must be of similar quality and standard, look good together and be of the same or complimentary wood (species, grain pattern, etc.)
- If you are using non-wood components (eg. ice cream scoop or pen kits), does the choice of kit or finish complement the wood or detract from it? For example, a highly glossy chrome finish on a kit may tend to overpower plain wood species and your effort in turning will shrink into the background. Good results are often seen with very shiny kits when done with woods with bold, grain and colour (eg. Zebrano or Turlipwood) or with spalted or highly figured woods like burls. Satin finishes may be a better choice with woods with simpler or more subtle grain and colour.

Turning and Finishing

Once you have settled on a design, it's time to get started turning. This is competition and pieces will be judged on four separate and equally weighted criteria. This means that Finishing is as important as

design, etc. so make sure you don't rush or skimp on any step to ensure the best overall result. The criteria are:

- Design
- Your turning technique (technical skill)
- Finishing
- Overall appeal

It is good to review the Judging Guidelines document on the NWG Website to see what types of things the judges will be looking for in each criterion. Here are some pointers to help you excel:

- Design
 - Does the overall design fit with your skill level and ability? While it's good to push yourself for competition, it is important that your pieces are executed well. A daring design with turning problems and finish imperfections will not do as well in scoring as a simpler design that is executed to a high standard.
- Turning technique
 - Precise techniques will vary depending on the category (spindle / faceplate, etc) and your design intent, but in general:
 - Curves should flow smoothly and feel good
 - Changes in curves should flow smoothly
 - Wall thickness should be consistent and even, appropriate to the intended use (eg. thicker in a fruit or salad bowl, thinner in a decorative piece)
 - Insides of vessels as well as outsides should be smooth and free of tearout and ridges
 - Any inlays, void filling or crack repairs should be smooth and flush with the wood surface (unless there is a design reason otherwise)
- Finishing

This is an area where pieces often fall short. Overall scores in a class are often quite close and the scoring for 'Finish' can make the difference between not placing and winning your class.

 - Note that the display location is not precisely climate controlled and may be drier or more humid than your shop. Pieces can change shape dramatically in just a few days while on display (eg. cracks opening up, snug lids becoming loose, getting wobbly on uneven bases, etc.). Keep this in mind and try to make sure your entries are completely dry and stable before the show commences.
 - Make sure your surfaces are free of sanding scratches. The judging area is typically very well-lit with good overhead lighting and often large windows with diffuse natural light. Make sure you examine your piece carefully in bright lighting for areas that may need more sanding attention.
 - The choice of finish (ie. satin, semi-gloss or high gloss shine) is largely a matter of personal preference. Note that high gloss or buffed finishes will often highlight and sanding scratches or tear-out, so make sure your surface preparation is thorough.

- Overall Appeal
 - Is the look of your piece appealing?; does it look “right”?
 - Is the base or foot too small making it look top-heavy?
 - Does it feel good in the hand (finish, grip, weight, etc.)?
 - If your piece is primarily functional, will it work well? For example, is your pen rather top heavy?; does the pepper mill work? Are the kit parts tight fitting and secure?
 - If there is a particular way your piece should be positioned or assembled, make sure you provide the Competition Committee with detailed instructions (a photograph is good). This will assist the Committee in making sure your entry is displayed in the show and presented to the judges in the way that you intend.

Preparing your entries

Paperwork

- Make sure you complete one (1) Competition Cover Sheet with your personal information and list of entries. This is the only form that will have your identifying information on it and will be used by the Committee to register and track entries.
- Complete three (3) Competition Entry Documentation Sheet for each entry. One original and 2 photocopies are fine. These are presented to the judges with your entries so that they each have the same information on your piece(s).
- Complete as much of the requested information as possible. It gives the judges the best idea of what your intent was and any challenges you encountered and overcame during the production.
- Titles:
 - Titles for pieces are not necessary, but you may choose to give your entry a particular title. If you choose a title that has an unclear, cryptic or personal inspiration, it is a good practice to explain the inspiration of the title in your description to avoid confusion for the judges.
- Description / Intent
 - Describe what you were trying to achieve with your design and the piece in general. This will help the judges to understand why you made certain choices in the creation of your piece.
 - If there is anything hidden or unusual in you piece, it is good to point that out in this section so the judges do not miss aspects of your work.
 - Any particular challenges you faced in the creation of the piece are good to describe, which may relate to the grain, problems with the wood or reasons for selecting your finish technique. These help the judges understand your choices.

Packing

- Make sure your pieces are well packed, particularly for fragile or multiple part pieces.
- Any particular instructions for unpacking should be on a separate sheet packed on top of the packing material so that it is the first thing the Competition Committee will find when unpacking you entry.
- Clearly mark your name on the outside of your packing containers and mark the ‘Up’ direction for fragile pieces.
- Please use only rigid packing containers for your turnings.

Nova Woodturners Guild

Competition Judging Guidelines

Adopted April 2015

Context

The Nova Woodturners Guild holds an annual competition of turned works. The goals of this competition are to provide opportunities for turners to have their work assessed and critiqued by experienced judges, allow for friendly competition and provide public exposure for the Guild and for turned wood art and craft. The completion also provides incentive for turners to push their abilities and try new techniques, designs and materials to enhance the competitive edge.

Structure

The competition is divided into three classes:

Spindle

Spindle turning is defined as when there is a definite grain pattern that is parallel to the lathe axis when it is being worked. Examples include pepper mills, goblets, rolling pins, end grain hollow forms, etc.

Mandrel

Mandrel turning involves the mounting of the piece (or its components) for turning on a mandrel. A Mandrel is a shaft or device (usually metal) that passes through or nearly through the piece being turned in order to secure the work for turning. Examples include pens / pencils, shaving kits, duck calls, etc.

Faceplate

Faceplate turning involves turning objects where there is a definite grain pattern that is perpendicular (or nearly so) to the lathe axis when the piece is being worked. Examples include bowls, platters, boxes, hollow forms, etc. All pieces not fitting into 'Spindle' or 'Mandrel' will be judged in 'Faceplate' class.

Turners can enter in one of three levels:

Novice

The Novice class is intended for new turners and those with relatively little turning experience. Pieces should be well executed and should reflect competent skills.

Intermediate

The Intermediate class is intended for turners who are mastering technical skills and adding artistic and aesthetic elements. Pieces should be of high quality and well executed. Choice of materials, colour and enhancement should complement the overall design and aesthetic.

Open

The Open class is for advanced amateur and professional turners. Pieces should be flawlessly executed and be of exceptional quality both technically and aesthetically.

Guidelines

General

The aim of judging in this competition is to assist turners in advancing their skills and artistry. The competitive element helps to encourage turners to push their limits and try new techniques or design elements in order to get a competitive edge.

Scoring should reflect the achievement of ideal execution, in consideration of the skill level at which the piece is entered.

Comments and critique from Judges can be very beneficial to a turner's development and motivation, helping turners to elevate their craftsmanship and artistry to higher levels. Comments should be constructive and aimed at enhancing the turner's skills. ***Judges should refrain from overly negative or derogatory comments.***

Scoring

The Judges Scoring Sheet that is used for recording scores is attached below. One sheet should be completed by each judge for each piece. Each piece should be scored from 1 to 10 in each of 4 criteria:

Craftsmanship

An assessment of the execution of technical skills in the piece (appropriate to the Level). Some elements to consider:

- is the project free of tool marks and sanding scratches?
- is it free of crushed fibers or tear-out?
- is it smooth to the touch and free of undulations?
- if a bowl or a vessel, is wall thickness consistent?
- if a closed form, is the inside smooth?
- is the bottom finished?
- are transitions in shape smooth when needed (eg. open curves) or crisp when needed (eg. transition of bowl into its foot)?

Design

An assessment of the overall aesthetic of the piece and its design. Examples of elements to consider:

- does the project have good form; is it pleasing to the eye?
- does it have clean lines and good proportions?
- does the wood (or material) selection compliment the design?
- do added enhancements, embellishments or colour improve or detract from the design?
- do curves complement each other and flow smoothly through transitions where appropriate?
- does the form have consistent quality viewed from different angles?

Finish

An assessment of the quality, consistency and appropriateness of the finish treatment applied. Examples of elements to consider:

- has finish been applied?
- is the finish smooth, consistent and free of blotches or blemishes?
- are different components finished consistently?
- would a different surface treatment, colour or stain likely add to or enhance the piece?

Overall Appeal

An assessment of the Judge's subjective thoughts and reactions to the piece. Pieces should be considered in their entirety for overall impact, pleasing appearance, and functionality (if appropriate). Do all of the elements of the piece and its design work well together? Do whimsical or humorous elements enhance the appeal, etc.?

Levels

Judges' scoring should reflect the level that the piece is entered in:

Novice

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" and advance with time to higher skill levels.

Intermediate

Intermediate items should be well executed pieces that would receive no criticism at the lower Level. 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 - more focused on helping the craftsman take a great piece of work and make it even better.

Open

'Open' class 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. Examples of elements to consider:

- originality in shape, use of materials, or post-turning enhancements
- artistry and creativity
- degree of difficulty appropriate for this level (is it overly simplified)
- pleasing to the eye or to the touch
- transitions in shape enhance the overall appeal and design

Nova Woodturners' Guild
Turning Competition Rules and Regulations
(Revised Feb 27, 2017)

Competitive levels

Novice
Intermediate
Open
Master

Categories of Turnings

Spindle turning
Face Plate turning
Mandrel turning

Rules:

1. Each competitor may enter 2 pieces per category.
2. Each piece entered must be accompanied by an entry form and the entry fee.
3. The entry fee is \$5.00 per piece for members and \$15.00 per piece for non-members.
4. Competitors are responsible for covering their signature and/or any identifiable marks on their entries. All entries will have a number placed on them by the Competition Committee
5. Each piece entered must have been made by the signing turner within 12 months prior to the competition date.
6. The competitor is responsible for the packing, delivery and pickup to and from the competition location on the specified dates.
7. Each entry must be turned primarily on a woodworking lathe.
8. Individuals with pieces in the competition shall not be involved with judging of pieces or the counting or tallying of the results. In the event where all members of the Competition Committee have entries in the competition, the Committee shall appoint an auditor to verify the results. Such auditor shall not have pieces in the competition being audited.
9. The decision of the judges will be final.

10. Trophies:
 - a) A trophy will be presented for 1st place in each level. The trophy remains the property of the NWG but the winning member may take it home for the year. Each year a nameplate with the winners name will be attached to the trophy, creating a history of past winners. Second and third place winners will receive special mention and photos in the newsletter and on the website.
 - b) Trophies will not be awarded to non-members of NWG. Non-members placing first in any category will have their names attached to the trophy.
 - c) In the event of a tie for 1st place the names of both winners will be placed on the nameplate, subject to Rule 10(b).
11. All pieces entered in the competition are eligible in the “Peoples Choice Award” which is determined by official ballots to be filled out by visitors to the competition. The winner of the Peoples Choice Award will have their name on a nameplate to be mounted on the Warman Castle Memorial Trophy. The winner gets to take the trophy home for a year.
12. Where prizes are donated for the competition, prizes will be awarded for participation and for placing first, second and third in the competition at three levels (Novice, Intermediate and Open), or for participation in accompanying/supporting events. The actual distribution of specific prizes will be made at the discretion of the Competition Committee.
13. Levels:
 - a) The competitor’s level relates to his/her skill capability. Each competitor will determine their level of entry if they have never entered a competition before. The Competition Committee will substantiate this level. The same level of turning will apply to all categories of turning.
 - b) Where a competitor wins a category with three or more competitors, they will be promoted to the next highest level for all subsequent competitions.
14. Any concerns/complaints during the competition will be forwarded to the Competition Committee. Their decision will be final and binding.
15. Categories:
 - Spindle turnings will be defined as when there is a definite grain pattern that is parallel to the lathe axis when it is being worked.
 - Mandrel turnings will be any turnings in which a mandrel was used in production of the item.
 - Faceplate turnings All other pieces are to be considered as faceplate turnings. Pieces that combine both spindle and faceplate turnings will be categorized as per the larger percentage as determined by the Competition Committee.

16. The size of the entry must fit into a 12-inch by 12-inch by 12- inch cube, oriented as it will be displayed.
17. These rules are subject to review/change at the AGM.



Nova Woodturners Guild

Nova Scotia, Canada www.novawoodturnersguild.com

Competition Entry Cover Sheet

Name: _____

Address: _____

Email: _____

Phone: _____

Note: Three (3) Documentation sheets are required for each turning submitted.

Level: (circle one) Novice Intermediate Open

Entry	Category (Spindle, Mandrel or Faceplate)	Title or Description of Turning	Judges' Score

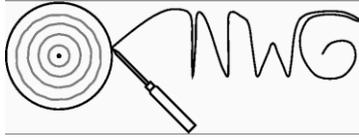
Entry Fee: Attached is my entry fee (cheque or money order payable to Nova Woodturners' Guild) in the amount of \$5.00 **per entry** for NWG members / \$15.00 **per entry** for non-members.

I would also like to make an optional donation to support Feed Nova Scotia in the amount of \$_____. This is added to my total entry fees (provide one cheque or money order for total fees & donation).

Certification: I hereby certify that I am the creator of the entered piece(s) and that I have read and will abide by the rules and regulations of the Nova Woodturners Guild Competition.

Signed: _____

Date: _____



Nova Woodturners Guild

Nova Scotia, Canada www.novawoodturnersguild.com

Competition Entry Documentation Sheet

Entry No:

Note: Three (3) Documentation sheets are required for each turning submitted.

Level: (circle one)

Novice

Intermediate

Open

Category: (circle one)

Faceplate

Spindle

Mandrel

Title or Description of turning: _____

Description

Species of wood or turned material: _____

Other materials used: _____

Dimensions: _____

Type of Finish Used: _____

Turner's Comments

(Please comment on any special techniques, inspiration or artistic intent and any challenges encountered)
