

The Turning Point

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Member since 2012

*The next meeting of the Nova Woodturners' Guild is at
Halifax Specialty Hardwoods
112 Bluewater Rd, Halifax, N.S.
December 11, 2017. 6:15 p.m.*

The next meeting will feature
NWG DECEMBER SOCIAL
**Bring food, chairs,
spouse/partner/friends**

The President's Workshop

December 2017

Dave McLachlan

The NWG newsletter is back online thanks to the Dianne Looker, who we all owe a heartfelt thanks to for taking on this task.

The Xmas social will be held at Halifax Specialty Hardwoods on Dec 11th starting at 6:15 pm. This is a potluck event so bring along your favorite food or drink item... even better if they can be served in on a turned piece. As always this social is open to significant others if they wish to come along.

A special thanks goes out to Cheryl and Darrel for hosting the event and offering us an opportunity to purchase wood at a NWG turner's discount for this event, so if there is a special piece of wood you need for a project now is the time to get it.

Other events will be the Christmas Raffle, the Card Draw, the Christmas Ornament exchange, and the Christmas Wreath draw. There will also be a chance to do a Tool Exchange/Sale for any of those tools you no longer need around the shop. Please bring in items for Show and Tell, especially those that might have a Xmas connection. I really want to encourage any new turners to bring in any items you have turned to show off your progression in turning, it is one of the best ways to improve your craft and let us help you along.

Lastly I want to thank everyone who participated in our Turning Hacks presentations at the November Meeting. To my mind there were a lot of good ideas presented there, several of which I will be trying to incorporate into my own turnings.

Looking forward to seeing everyone at the Christmas social.

Dave McLachlan

Meeting Notes

November 20, 2017

Calum Ewing

Recorded by Calum Ewing, Secretary

President **David McLachlan** Opened the meeting at 6:45pm; with 24 members and 1 visitor present

Visitors:

Ross Sampson – is an experienced woodworker but new to turning. He makes a variety of projects in wood, especially some interesting toys.

New Members:

Two new members signed up at the November meeting:

- **Bruce Moore** has attended a few meetings in the past and hails from Valley, NS.
- **Louise Plourde** is from Bedford, NS and has also attended a few meetings recently.

Please take the opportunity to welcome Bruce and Louise to the Guild.

Announcements:

- **Dianne Looker** has agreed to take on the role of Newsletter Editor for the Guild. Thank you Dianne!
- We are still in need of members to form a Competition Committee and a Competition Chair. It is important work to ensure the competition runs smoothly but over a relatively short period of time.
- Lee Valley's *Celebration of Woodturning* has been set for April 4th to 21st, 2018. Lee Valley is bringing in a guest turner, **Ashley Harwood** from South Carolina and she will be providing a number of seminars on different topics. Check the Lee Valley website for details soon as the seminars are filling up.
- We are trying something new this year: themes for *Show and Tell* session at meetings. Members who choose to, can plan pieces somehow related to the theme and bring them in for Show and Tell that month. The themes are:
 - January "Food"
 - February Fun Turn
 - April "Colour"
 - May "2 by 2"
 - June "Finial"

Interpret the theme however you like and get your creative mind going!

- Chipping Away Ltd. In Ontario (www.chippingaway.com) will give Guild members a 10% discount when ordering. They carry a range of carving and pyrography tools, supplies and equipment.

Main Presentation: **Turning Hacks & Work-Arounds**Demo 1: ***Preparing cored bowl blanks for the chuck*** – Calum Ewing

Calum discussed some of the challenges in remounting on the lathe, bowl blanks that were cored from a larger block and allowed to dry. Blanks removed from a larger block with a coring system often have a rough surface and nothing to hold onto with a chuck for turning. Other issues include:

- Blanks rarely dry evenly and will distort into oval shapes as the wood shrinks more across the grain than along it as the wood dries;
- Dried blanks may be only about 2.0 – 2.5cm (3/4" to 1") thick at the bottom so too

thin to use a faceplate and screws;

- The uneven shrinking of the wood often creates a rim with high points to the blank can be difficult to mount safely in Cole jaws or Jumbo Jaws™ on a lathe.
- When the wood is cored from the inside of a blank there is often a knob of wood left at the centre which can get in the way of a jamb chuck. This knob may also occur on the outside of the blank at the centre.

The process Calum uses mount the blank on a custom drive or jamb chuck and hold it between centres, then cut a mortise in the bottom to create a tenon for your chuck jaws to grip, is as follows:

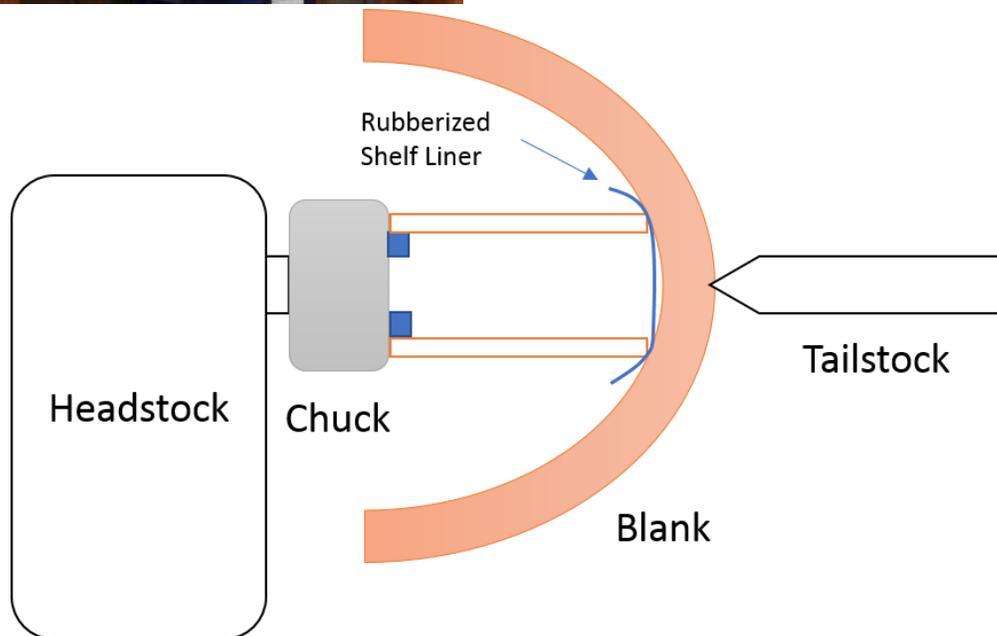
- To cut a mortise in the bottom of the bowl, you need to mount the blank between centres and this is not a normal way to mount a bowl-shaped blank;
- The blank will be mounted with the rim of the bowl facing the headstock, so that you can cut the mortise in the outside of the bottom;
- To drive the bowl, you will likely need to extend the reach of your chuck into the bottom of the blank;
- For this extension, Calum uses a 15cm (6") length of heavy cardboard tube (from photographic paper rolls in photo printing machines) and this is gripped on the chuck jaws in expansion mode;
- To enhance the grip of this 'drive' chuck on the rough wood, place a sheet of rubber shelf liner over the end of the drive chuck;

- You can also turn a wood jamb chuck and cover the end with shelf liner. If using a wood 'drive chuck, the centre of the end should be hollowed out to allow it to sit over and central knob in the blank;



- Then the blank is placed over the drive chuck/extension and the tailstock is brought up to hold the blank in place. At this stage tighten the tailstock just enough that the blank is held loosely in place as it still must be aligned before turning the lathe on. See the diagram below for the set-up.

- The blank must be aligned or centered before cutting the mortise to make sure that you have as much wall thickness as possible to work with when turning it round.



- It is critical that the rim of the blank not the bottom of the bowl is centered on the chuck so that you have an even amount of wood around the rim for turning. To align the blank:
 - Use a marker to put marks on the rim of the bowl next to the pith - this will be the longest dimension (eg. North and South) - and at 90 degrees to these marks (eg. East and West)
 - Turn the blank so that your 'N' mark is close to the ways and use a small ruler to measure the distance between the ways and the edge of the blank;

3. Spin the blank around to put the 'S' mark at the bottom and measure the distance between the ways and the edge of the rim;
4. If the measurements are different, shift the blank up or down at the tailstock as needed until the measurements are equal;
5. Once the N and S distances are equal, turn the blank 90 degrees to bring the E mark closest to the ways and measure the distance from the ways to the rim;
6. Turn the blank 90 degrees and repeat for the W mark. Move the blank in the E-W direction at the tailstock as needed to make both measurements equal – being careful not to move it in the N-S direction as you do this.
7. Once ready, check the N-S measurements again to make sure the blank has not shifted while setting the E-W alignment.
8. When the rim is properly centered, tighten the tailstock to force the blank and drive chuck tightly together.
9. Turn the blank fully by hand and check to make sure the rim is clearing the ways evenly. Now you're ready to begin cutting.



Cutting the mortise:

- Set the lathe speed very slow: starting with a rough and uneven blank can be a rough ride at the start of the cuts
- Use a pencil to mark the correct diameter of tenon for your chuck jaws. The pencil marks should be fairly even on both sides if the blank is mounted correctly and not too uneven on the surface
- Put the tool rest in place next to the

tailstock and turn the lathe on. With an uneven blank, there may be some vibration so adjust the lathe speed down until the bulk of the vibration is gone;

- Using a parting tool or Bedan, start the cut for the mortise. Cutting a shallow mortise into the base of the bowl will create a tenon that your chuck jaws can grip. Keep the parting tool aligned with the ways to make sure the sides of the tenon are parallel;
- If you use dovetail jaws, you can cut the last part of the mortise slight inwards towards the centre to create the dovetail recess for the jaws.
- Stop the lathe and check the depth of your mortise. Continue the cut until the resulting tenon is the correct size for your jaws.

Now you have a tenon that can be gripped with your chuck jaws and the bowl turned as normal.

Demo 2: ***Using Faceplate Rings*** – David MacLachlan

Dave collaborates with his wife, a potter, on making lampshades and lidded jars that combine turned wood and ceramic parts in the finished piece. He outlined where he uses faceplate rings to simplify repetitive tasks at the lathe and where he needs to unmount and remount pieces accurately.

- Metal faceplate rings are available from tool suppliers in a range of sizes to fit different chuck jaws;
- Dave also makes additional rings from Corian and demonstrated this at a meeting last year;
- Attaching a faceplate ring to a blank with screws provides a solid surface for the chuck jaws to grip securely.
- When doing repetitive tasks, each blank can be fit with a faceplate ring and this allows mounting a sequence of blanks for turning without adjusting any other parts of the lathe (eg. moving the tailstock). This is especially useful when drilling out the centres of several blanks;
- Faceplate rings also allow rapid and accurate removal and remounting on the chuck to check the fit of pieces with other components (eg. when turning wooden lids for ceramic jars);



Staying on the theme of 'Faceplates', Dave also showed a large sanding disk that he uses on the lathe.

To make the sanding disk:

- Glue a block of hardwood onto a metal stub centre with the correct Morse taper for your headstock;
- Use a gouge to true up the block of wood and make sure the face is smooth and flat;
- Attach a 25 or 30cm (10" or 12") disk of 18mm (3/4") melamine to the hardwood block
- True up the edge of the disk with a gouge or scraper to make sure everything is round and aligned with the stub drive;

- Attach a disk of 'peel & stick' sandpaper of the appropriate size to the face of the melamine disk, and you have now converted your lathe to a disk sander.



Demo 3: *Spindle fluting jig: construction and use* – Leo Westhaver

Leo showed off the jig he built for fluting spindles with consistent flutes. The jig consists of a 'table' that clamps to the lathe bed and a 'sled' that holds a small router.

The Table:

- A plywood board with blocks on the underside that fit between the ways.
- The table has an adjustable fence (a strip of plywood with bolts to clamp it in place) running the length of the table.



The Sled:

- A plywood mount to hold a router horizontally. The sled is in essence two pieces of plywood joined at 90 degrees to form a base and a wall;
- The wall has the router mounted to it so the router is held horizontally.
- The base slides on the table, holding the router bit at a consistent height and the bottom of the 'wall' rides against the fence.
- The sled has adjustable mounting points and a fine adjustment screw to allow fine tuning of the height of the router.

The jig in use:

- Once a spindle is turned, the table is clamped to the lathe ways securely;
- The fence is adjusted so that it exactly matches the taper of the spindle to be fluted. If the fence is not exactly aligned, the resulting flutes will be tapered;

- Lock the lathe headstock with a spindle lock to prevent the piece turning as the flute is cut;
- Using a round-nosed bit of desired size, take a light cut along the spindle to be fluted;
- Check the cut for evenness and adjust the fence as needed;
- Stop blocks can be placed at the ends of the fence to stop the ends of the flutes accurately.
- Increase the depth of cuts until you get the desired flute depth and width;
- Then, unlock the lathe headstock and rotate the work piece to the desired position to cut the next flutes.

Demo 4: **(a) Holding tall vases for turning the bottom, and (b) Repairing large cracks in pieces - Stuart Taylor**

Stuart used one piece to demonstrate a couple of work-arounds:

Holding tall vases securely to turn the bottom

- Stuart often turns tall vases with narrow throats and thin rims. These are held by the base in his chuck while turning and hollowing;
- To turn the bottom of the vase, it needs to be mounted securely without damaging the thin rim. To do this Stuart turns a tapered jamb chuck that will fit in the throat of the vase to provide driving force;



- The jamb chuck can be wrapped with masking tape to ensure good contact so the vase will be driven properly;
- To secure the vase to the chuck, a ¼" hole is drilled through the jamb chuck and a length of ¼" threaded rod is inserted through the jamb chuck and the headstock
 - A large 'butterfly' or toggle nut is added to the end of the threaded rod over the lathe ways. This is inserted through the throat of the vase in the closed position and will pop open once inside;
 - The ends of the toggle nut can be wrapped with masking tape to prevent them damaging the inside of the vase;
 - The size of the toggle nut and the

length of the threaded rod have to be determined based on the size of the vase; too

small and it will not hold the vase securely; too large and it will not open up correctly inside the vase;

- Slide the throat of the vase / threaded rod assembly onto the jamb chuck and secure the outboard end of the threaded rod with a washer and nut. Tighten the threaded rod until the vase is held securely on the jamb chuck. Too much force will break the vase;
- Turn and sand the bottom of the vase. For tall vases, a spindle steady rest may also be helpful;
- To remove the vase from the mount, release the threaded rod from the headstock and unscrew it from the toggle nut. The toggle nut will drop off inside the vase and can be tipped out.

Repairing large cracks in vessels:

- Some woods (eg. Indian Pear, Apple) can be very prone to splitting and cracking as they dry. Stuart also discussed how he had repaired a large crack in the side of a thin-walled vessel:
- Once the piece has completely dried, start the repair by cleaning any torn fibres from both sides of the split;
- Insert long, thin wedges of contrasting wood (the sides of the split will tend to be wedge-shaped not parallel) into the split until it is filled;
- A belt sander can be used to fine tune the shape of the wedges and adjust thickness until you get a good fit
- Once the wedges are shaped, they are glued in place with thin CA (cyanoacrylate) glue;
- Any small voids or gaps are filled with matching sawdust and CA glue;
- The final step is to turn away and sand the outside profile of the wedges for a smooth repair

Done with contrasting wood (such as walnut wedges in a light-coloured wood) this technique makes an effective and attractive repair option.

Demo 5: ***Dealing with shavings when turning Acrylic*** – Richard Ford

Richard has been turning shaving brush handles and other items in acrylic. Often, fine shavings will get wrapped around the workpieces and get in the way of working.

- To solve this issue, Richard keeps a small bristle brush handy and uses it to remove wrapped shavings between cuts.
- A wrist loop of cord through the handle of the brush keeps the brush hanging where it's handy and easy to grab to remove problem shavings



Scrapers for Acrylic:

- Richard makes smoothing scrapers for the final cuts in acrylic;
- These are made from old planer blades and are ground with a 25 degree angle on each side, so the included angle is 50 degrees;
- The bevel on the bottom of the scraper is kept quite short with a longer bevel on the top surface. This keeps the cutting point very low in the tool so it is close to the tool rest and well supported;
- The scrapers are used lying flat on the tool rest with a light grip. With a light grip and taking very light cuts, a very smooth surface is achieved – equivalent to about 400 grit.

Demo 6: ***Using CAD* for consistent layout of decoration*** – Dianne Looker

*"Cardboard Aided Design"



Dianne explained the use of a cardboard jig she created to assist with laying out lines on the outside surface of a bowl to create a pattern:

- Draw a large circle on a sheet of corrugated cardboard or heavy matt board (larger than the bowl);
- The bowl is placed upside-down on the sheet of cardboard, centered in the circle;
- One end of a string is pinned to the drawn circle and the taught string is laid across the surface of the bowl to indicate the position of a straight line across the curved surface;
- The pin is then moved a set distance along the outer circle and the next line marked;
- The process is repeated until the full pattern of lines is laid out as desired.

Show & Tell

Calum Ewing

Stuart Taylor presented:

- A hollow form vase in Indian Pear (*Amelanchier* spp.), a small native tree also known as Shadbush or Serviceberry.;
- A small vase in Alder. Stuart says Alder must be turned green in order to avoid bad checking and cracking and it turns a nice orange colour as it dries.
- A small blank of Hawthorn (*Crataegus* spp.) that is a hard, dense very light-coloured wood that would make a good substitute for Holly.

Lowell Jenkins showed of a nice '3-winged' dish in Crab Apple

Dianne Looker showed off:

- A small bowl in Walnut with a decorative rim of beads set in a groove in the rim;
- A shallow bowl in Maple made as a gift

Raffle Results:

- **Leo Westhaver** took home a turning book;
- **George Lafontaine** won a blank;
- **Edmund Benoit** won a large maple turning square and
- **Bruce Moore** also went home with a large maple turning square.

Meeting wrapped up at 8:25pm.

Artistic Collaboration: Don Moore (Wood) and Louise Pentz (Metal)

At the September meeting of the Nova Woodturners Guild, **Don Moore** presented an interesting sculptural piece, “*A Voice Yet Heard*”, that resulted from an artistic collaboration with Lunenburg County artist and sculptor **Louise Pentz**. The piece explored the female experience in life and ideas of strength, nurturing, frailty and growth. It was clear that the brief description of this work during the ‘show & tell’ portion of the meeting did not do this piece justice.



Don describes the artistic intent of this piece “A Voice Yet Heard” this way:

On either side of this piece, a Tree enlists the physical form of a woman, from its roots, to a Torso of Life, to the buds of new Beginnings, all the while being encompassed by such fragile surroundings.

In this World, there yet remains a deterring fortified wall that prohibits many of Woman’s Roots from ever leaving this compound, triggering the remaining roots to cradle the infants’ cocoons as they sleep.

A lowly female figure questions not her future, but woman’s future, as she endures beneath Nature’s Umbrella.

400mm x 240mm One piece of Norway Maple, using two sections.

As artists work and explore techniques and media, they are able to find their own voice, their own expression of what they are expressing through

their art. Often artists will explore a theme or idea and go further and further down the creative path refining this line of work. When artists work in isolation, they can risk becoming stagnant in a very specialized area and missing out on the whole scope of what they could be contributing to the world around them.

Artistic collaborations – especially those across different artistic disciplines – where two or more artists contribute to a piece of work, often result in being more than the individuals could have created on their own. The combining of different perspectives, different ideas and



techniques brings out new themes and expression. This is often seen in elements that contrast with each other in specific ways and bring out interesting tensions in the work.

Don Moore has been a member of the Guild since its inception and was part of the group that decided to found a Guild devoted to furthering the craft and art of turned wood. He is an accomplished turner and woodturning instructor. In recent years has been exploring the more artistic side of woodturning and combining multiple techniques including turning, carving, pyrography and surface embellishment to create distinctive and unusual pieces that push the limits of what is possible with wood.

Don graduated from the Montreal Graphic Arts Technical Foundation in 1979. He has received instruction or taken woodturning courses with renowned turners including Michael Hosaluk (Saskatchewan, Canada), Mike Mahoney (USA), Eli Avisera (Israel), Steven Kennard (Nova Scotia, Canada),

Mark Sfirri (USA). Don has recently studied and graduated in France at the École Escoulen Tournage sur bois, in Aiguines, with Jean-Francois Escoulen. He later received further instruction from Alain Mailland at his Studio in Chamborigaud, France.

His work has won numerous awards as well as been selected for a variety of Provincial Art Exhibitions. His work can be found internationally in both private and public exhibitions, as well as being chosen for the cover of various provincial booklets promoting Art in Nova Scotia.

Louise Pentz is a Lunenburg County artist who has worked in ceramics and metal, and now creates visual art in paintings and drawings. She earned a Bachelor of Fine Arts from the Nova Scotia College of Art and Design in Halifax and has studied in institutions in Saskatchewan, BC, Mexico, USA, France and Japan. Louise's work can be found in collections throughout Canada, the U.S. and France, including at the St. FX Art Gallery and the Art Gallery of NS.

You can see more about Louise Pentz and her work in the short film, *Mother Earth* (<https://vimeo.com/125539639>) and on her website at www.pentzgallery.ns.ca

NWG Demo at Craft Nova Scotia Christmas Show a Success

Craft Nova Scotia, formerly known as the Nova Scotia Designer Craft Council (<http://craftnovascotia.ca>), held their annual Christmas show at the Cunard Centre in Halifax on the weekend of November 17-19th. The Nova Woodturners' Guild was again offered space in the demonstration area of the show, and had a demo table all day on Friday Nov 17th. This is a significant opportunity for the Guild and gets us exposure to a crowd of people very interested in fine craft and hand-made art.

Arrangements and planning were coordinated by **Gordon Marshall**, and **Gary Landry** and **David Duggan** helped with digging gear out of storage and transporting equipment to the show venue. **Harold McLellan**, **Darrell Eisner**, **Gil Pacheco**, **Calum Ewing** and **Brian Sharp** staffed the booth, chatting with visitors and demonstrating a range of turning techniques and projects on the Guild lathe.

Although the crowds seemed a bit smaller than last year, visitors were enthusiastic and keen to watch the demos and ask questions about the Guild and turning in general. The new transport dolly built by **Harold McLellan** for the Guild lathe worked flawlessly for moving the lathe into and out of the show, and loading in and out of a vehicle.

A big thanks to all the members who helped make this event a successful showing for the Guild!

Library Report

Richard Ford

ISSUE DATE	NAME	ID #	DESCRIPTION	AUTHOR
10. Apr. 2017	Bill Fisher	064BJ	Turned Boxes 50 designs	Chris Stott
18. Sep. 2017	Calum Ewing	097BU	Turning Hollow Forms Techniques & Projects	Mark Sanger
22. Jan. 2016	Calum Ewing	104BB	The Airbrush Artist's Handbook	Fred Dell & Andy Charlesworth

Some video links of demos from recent meetings

Richard Ford

<https://www.youtube.com/watch?v=cGtsfdMu6wI&t=1s>



[027-01-01 WWRJF Nova-Silk Club Demo 2017-04-10 - 15min](https://www.youtube.com/watch?v=cGtsfdMu6wI&t=1s)

www.youtube.com

A pre-meeting demo on homemade sanding paste I call Nova-Silk. Originally Uploaded:- 2017-09-30

<https://www.youtube.com/watch?v=8LYSFXMKMIM>



[028-01-03 WWRJF Documentation a Club Demo 1 of 3 2017-09-19 - 10min](https://www.youtube.com/watch?v=8LYSFXMKMIM)

www.youtube.com

How and why I Document what I make. It is part of my process.

<https://www.youtube.com/watch?v=z81QhjYKH6Q>

<https://www.youtube.com/watch?v=wlvvX9IIsII>

Upcoming Events

Events Committee

Calendar of Events

<i>Date</i>	<i>Subject</i>	<i>Location</i>
September 18, 2017	Budget Review Shaving Brush Demo – Richard Ford	Lee Valley Tools, 100 Susie Lake Crescent
October 16, 2017	X-mas ornament Turning demo Gary Landry, Dave Dugan	Lee Valley Tools, 100 Susie Lake Crescent
November 20, 2017	Closed Form Turning – Gordon Marshal	Lee Valley Tools, 100 Susie Lake Crescent
December 11, 2017	Christmas Social	Halifax Specialty Hardwoods, 112 Bluewater Rd. Bedford
January 15, 2018	TBD Show & tell challenge: "Food"	Lee Valley Tools, 100 Susie Lake Crescent
February 12, 2018	TBD Fun turn due	Lee Valley Tools, 100 Susie Lake Crescent
March 19, 2018	TBD	Lee Valley Tools, 100 Susie Lake Crescent
April 16, 2018	TBD Show & tell challenge: "Colour":	Lee Valley Tools, 100 Susie Lake Crescent
April 23, 2018	Awards Day Lee Valley	Lee Valley Tools, 100 Susie Lake Crescent
May 14, 2018	TBD Show & tell challenge: "2 by 2"	Lee Valley Tools, 100 Susie Lake Crescent
June 18, 2018	AGM Show & tell challenge: "Finial"	Lee Valley Tools, 100 Susie Lake Crescent

Nova Woodturners' Guild – 2017/18 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 whoever 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	Gordon Marshal	
Secretary	secretary	Calum Ewing	
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 Norm Jolivet	C
Website			
Membership & Promotion	membership-chair	Gary Landry Norm Jolivet	C
Newsletter	newsletter	Dianne Looker	C
Events	events	Dave Dugan	C
Competition		Vacant	C
Guild Photographer		Chris Palmer	
Fund Raising		Vacant Norm Jolivet (Raffles) Yogi Gutz	C
Nominating		Vacant	C