



The Turning Point

Inside This issue

Presidents report	2
Financial	3
Library	3
Vice-President	4
Calendar	4
Show and Tell	5
Meeting Notes	7
Shavings	8
SPECIAL INSERT	
Fun Turn	10
Your Executive	11



*Our next meeting is Nov. 19
At KENTS in Dartmouth, 6:30*

**The Busy Bee Tool Woodshow is on
November 15,16 &17**

Contact Bill Luther about displaying your work at the show.
(902) 468-8088 HURRY



 **Busy Bee Tools**

From The President's Workshop

Dianne Looker

NWG President's report, October, 2012

It is now definitely fall – cool days and cooler nights, lots of rain, the colourful leaves fast disappearing from the trees. Time to head inside and out to the shop! At least that is how it has worked for me. I finally spent some time working in the shop this past month, albeit on “flat work” rather than turning. But I plan to get turning soon...

As most of you know I have done a lot of travelling this last while, most recently in Australia. While I didn't get to indulge in any woodturning courses, and didn't even get close to where Richard Raffan lives, I did see some wonderful turnings in various craft stores. The pieces that stick in my mind are those that combine either different techniques or different media – for example turning and carving, or wood and metal. I saw one delightful turned box that was carved and had a small opal inserted in a crack! I was sorely tempted to bring it home with me, I must say... And all that got me thinking that I want to get out there and experiment and play. Maybe one of these times we'll do a “challenge” at the guild that involves some mixed media.

In terms of the guild, now that we are (finally) getting things sorted in terms of the by-laws (my goodness, don't these things take time?!) I'm hoping the executive can focus on clarifying our other policies and procedures. I find it's helpful to have some of the things “everyone knows” written down so that when a new person joins a committee or the executive the expectations are clear. That's my next project as your president.

I am also keen to work with the membership committee to think of ways to increase our membership. I hope all of you are willing to take on the task of talking about the guild to friends and neighbours so that the word gets out. The more experience and diversity we have in our guild, the stronger and more interesting our guild will be.

One challenge every executive faces is to come up with ideas for presentations at meetings. I am thinking about different ways to get your ideas about what you'd like to see – and what you might like to do. So, please start thinking about that yourself.

In the meantime, enjoy the flurry that inevitably comes this time of year as you realize that all those lovely gifts you had planned to make need to be made - now! Yikes!

Happy turning.
Dianne Looker, President

The Financial Report

Dan Graham

As of the last meeting in October we have 33 members signed up and dues paid in full
 - a gentle reminder for those few who have not paid up their dues - they are due.

Our finances are:

As of September 30 - bank balance	chequeing	\$2135.20
	savings	\$2110.61
	total	\$4245.81
Deposit made in October		\$541.00
Cheques issued in October		\$200.72
NWG Balance as of October 28		\$4586.09

Dan Graham
 Treasurer

Library Report-Books & Videos

Richard Ford

Here is the list of Books & videos loaned following our NWG meeting 15 Oct 2012

Issue DATE	NAME	ID #	DESCRIPTION	AUTHOR
17. Sept. 2012	Alan Hunt	88BK	Woodturning Wizardry -	David Springett
17. Oct. 2011	Calum Ewing	89BL	The Art of Turned Bowls -	Richard Raffan
16. Apr. 2012	Calum Ewing	93BQ	Beneath The Bark 25 Years of Woodturning	Kip Christensen & Dale L. Nish
17. Sept. 2012	Chris Palmer	95BS	Fixtures and Chucks for Woodturning:	Clarence Green
15. Oct. 2012	Dave Duggan	40VK	Turn It Up Vol 1--	Jimmy Clewes.
15. Oct. 2012	Dave Duggan	41VL	Turn It Up Vol 2--	Jimmy Clewes.
15. Oct. 2012	Dave Duggan	80BB	Woodturning Masterclass -	Tony Boase
15. Oct. 2012	Don Campbell	64BJ	Turned Boxes 50 designs -	Chris Stott
15. Oct. 2012	Gary Landry	45VR	Hollow Wood Turning -	John Jordan.
15. Oct. 2012	Gary Landry	68VT	Turning Boxes with	Chris Stott.
15. Oct. 2012	Gary Landry	78VF	The Basic Box -- Turned Boxes	Ray Key
15. Oct. 2012	Peter Nicholl	37VG	Turn It On Vol 1--	Jimmy Clewes.
15. Oct. 2012	Robert Atkinson	34BB	The Art of The Lathe -	Patrick Spielman

See you at the meeting..
 Richard...

The Vice-Presidents Report

Gordon Marshall

Fall is always a busy time as we start the final countdown towards Christmas/New Year, but do not forget our club contest, which is only a couple months away. I hope you have finalized your entry designs and even have the most entries already finished and waiting on the shelf. Getting an early start allows us to give extra attention to trouble areas, time to use that additional fine grit of sandpaper and of course perfecting the final finish.

Members who were unable to make the last meeting, I have saved the fun turn blocks for you. Please attend the next meeting, as I will bring them with me. For those members who would like to purchase a few additional blocks, there are 21 still available (\$4 each, 3 for \$10). The benefit to these blocks is that they have already been end sealed for you, using the Lee Valley end sealer. This will allow you to put them away for later turning at your leisure.

Recently I was fortunate to be able to attend the Segmenting Woodturning Symposium in Lake Tahoe, California. The symposium takes place every two years, with an emphasis solely on the art of segmenting turning. Next month I will provide an overview of the program, which is available to those who attend.

Do not forget to email me (gordonkim@eastlink.ca) with your ideas for upcoming meetings.
Happy Turning

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	Show & Tell	Kent Building Supplies, Mic Mac Mall
February 9,2013	Annual Nova Woodturning Guild Competition	Lee Valley Tools 100 Susie Lake Crescent, Halifax
March 18,2013	Annual NWG Fun Turn, Show & Tell Competition Entries Show and Tell.	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

Show and Tell



Brian Sharp



Don Moore



Escoulen Eccentric Chuck

Show and Tell continued



Darrell Eisner with the Bluenose Pen



Unique case for a Titanic themed pen



Dale Rayner



Ian Scott



Doug McGuire



Phillip Meaney

Photos thanks to Guild Photographer Chris Palmer

The October 2012 Meeting

Dave Duggan

Minutes Oct 15/12

Introduction:

The evening was called to order at 7:00 pm by President Dianne Looker.

Dianne started the evening off by mentioning the recruitment efforts of Gary Landry and Norm Jolivet and the hopeful advertisement of the Guild in the Gaspereau Valley Gazette. (the only ones that responded to our request).

We are currently awaiting word from the Registry of Joint Stocks once it is received we can formally apply for membership in the AAW. A question was brought forward, 'is there a need for demonstrators to be members of the AAW?' Dianne will look into this.

Dianne then mentioned that the fun turn wood is available tonight after the meeting and also a new shape challenge to think about, a "split bowl" more details to follow.

Show and Tell:

Stewart Taylor started off with a poplar bowl finished with Lee Valley high lustre Tung oil, and a cherry bowl finished with Clapham's Salad bowl finish apparently there is a difference between the Clapham's Salad bowl finish and the Beeswax.

Brian Sharp showed a pen finished with shellawax and also mentioned that it had an extra cushioned grip preferred by some people with arthritis, making it easier to hold and write with.

Dale Rayner showed two maple bowls one of Nova Scotian maple and one of Prince Edward Island, (is there a difference in the wood Dale)? both Tried and True finish.

Philip Meaney had two medium size segmented bowls finished with Tung oil, the bowls were yellow birch with walnut and spruce burl with walnut. Philip also showed a very nice bolt action pen with turned moose antler.

Doug McGuire brought in two beautiful large maple salad bowls Tried and True finish, he also showed a small maple bowl finished with Watco oil.

Don Moore brought in a chuck he purchased, it is an off-center chuck with moveable counter weights and spigot attachments. Don says it dramatically cuts down on vibration. Don picked this set up from Christian Briseperre from Las Vegas Nevada.

Darrell Eisner was next with a great piece he created as a souvenir of what might be found after the sinking of the Titanic, which included a pen turned with white casein. Darrell also showed a pen turned with oak from the Bluenose with a custom made cap of a schooner.

Ian Scott showed two elegant pens made with feathers in the blanks, both pens were polished.

Robert Ford talked about his two legged hollowing tool or divining tool or witching tool or V-tool, I'm sure he'll come up with a name soon. Robert also plans to have something on You Tube as mentioned last month. Can't wait to see it in operation.

The October 2012 Meeting continued

Dave Duggan

Featured Speaker:

The featured speaker of the evening was Gordon Marshall on Finishes. Gordon spoke on just about all types of finishes, from waxes to oils and acrylic lacquers to polyurethanes, if you were looking for grain enhancement or darkening Gordon touched on it all. Included in the talk was a story board of sort Gordon had prepared showing 20 different finishes 10 with sanding sealer and the same 10 without, all on a Cherry board. How about shellac or French polish, CA as a finish and even Turners polish, too much to take all in at one time so our editor Norm Jolivet will try and get a hold of the presentation and post it in the archives for future reference. Thanks Gordon great job.

(Editors Note: Mr. Marshall has kindly provided a full write-up on his research and is published this month as a 'keeper' for your turning library.)

Draws:

Dave Duggan chose some Corian blanks

Dale Rayner picked up a block of Yellow Heart

Gordon Murray a coffee mug *(Ed. Note hand carried from England by Ian Scott no less!)*

and last but not least Don Moore went home with some finger cots

Thanks to all and don't forget your coins next month.

Next Meeting:

The next meeting will feature Dan Graham on jigs (not the dancing kind Ted). Dan asks if you have a favourite or just one that works well bring it in and join the discussion.

November 19/12 Kent at Mic Mac Mall 6:30. I'll send out a reminder as the date nears

Shavings

From the Desk of **Bill Luther**

As you both know the Moncton Wood Show has been cancelled this year. We at **Busy Bee** are going to be have our own in-store Wood Show at the store in Dartmouth on Nov 15,16,17th. We would like to invite the Nova Woodturners Guild to come to the show during the show (on 1 2 or all 3 days) to set up a display table (provided) and make full use of one of the new lathes that we have at the store. This would provide a great opportunity to recruit new members for the Guild.

If we are given enough notice we will be able to mention the Guild in our advertising for the Show along with the other exhibitors. If any of the members wanted to display some of their turnings at the show that would be great(even if they wanted to try and sell some that would be OK also).

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"As a member of the Atlantic Woodworkers' Association, I'm looking for a wood turner to host some of our association members to visit their shop for a turning demonstration and discussion to take place on a Saturday in November of 2012. We would be willing to travel approximately 1 - 1 & 1/2 hours from the Halifax-Dartmouth area to reach this destination.

If you are interested and willing to host such an event, please contact Sheila Eddy at (902) 829-3146 or at

[fineshavings.woodworking@gmail.com](mailto:fineshavings.woodworking@gmail.com)."

## Clear Wood Finishes for Woodturners

© Gordon Marshall

### Selecting a Finish

Finishing products can be grouped into manageable categories, based on general working qualities and the degrees of protection they offer: waxes, oils, varnishes, shellacs, lacquers, and water-based finishes. Different finishes offer varying degrees of protection, durability, ease of application, repair ability, and aesthetics. Unfortunately, no single finish excels in all of these categories -- a finish that excels in one may fail in another -- so in choosing a finish you must accept trade-offs.

Answers to these questions will point you toward the right finish to use on a given project, based on how well you need to protect the surface, how well the finish will hold up, how easy it is to apply and how you want it to look. To get a better understanding of the choices, let us first look at the different categories of wood finishes.

### An overview of what is out there

All wood finishes can be classified as one of two distinctly different types, based on how they dry, or cure.

**Evaporative** finishes--such as lacquer, shellac and many water-based finishes--dry to a hard film as the solvents evaporate. (Water is not a solvent -- it is a carrier for the finish emulsion.) These types of finishes will always redissolve in the solvent used to thin them, long after they have dried, so they tend to be less durable than reactive finishes.

Most **reactive** finishes -- such as linseed or tung oil, catalyzed lacquers and varnishes -- also contain solvents that evaporate, but they cure by reacting with either air outside the can or a chemical placed in the can before applying. These finishes undergo a chemical change as they cure, and after that, they will not redissolve in the solvent originally used to thin them. Except for the pure oils, reactive finishes tend to hold up better to heat and chemicals.

**Waxes** -- I do not consider wax an appropriate true finish in and of itself. I use paste wax (carnauba mostly, sometimes beeswax) to polish furniture but only over other finishes, such as lacquer or shellac. A wax coating will add a lubrication factor on top of the finish, which helps reduce scratches and add a temporary sheen.

**The true oils** -- Linseed oil and Tung oil, the drying oils most often used in finishing, are readily available and relatively inexpensive. These finishes are called true oils to distinguish them from other products hyped as oil finishes and to separate them from natural non-drying or semidrying oils used in finishes, such as soybean oil. These true oils change from a liquid to a solid through polymerization, a process that strengthens the cured finish.



*Gordon Marshall with some of the described finishes.*



*A sample board to test various finish interactions.*

Photos courtesy of Chris Palmer.

Linseed oil is available in several forms. Unrefined, it is labelled as raw linseed oil, which is rarely used on wood because it dries so slowly. Most of the boiled linseed oil sold these days is raw oil that has been mixed with chemical additives to speed up the drying time. Over time, linseed oil will darken more than ten oils. Linseed oil can promote the growth of algae so be sure that your oil has been pretreated.

Tung oil is derived from the nuts of trees that are native to Asia but have been cultivated in other parts of the world. Tung oil is available in a pure, unrefined form and in a heat-treated or polymerized form. The heat-treating process makes the oil a bit more durable and speeds up the drying time. It also minimizes a tendency of Tung oil to "frost" (dry to a whitish, matte appearance). Tung oil is paler in color and has better moisture resistance than linseed oil.

Both linseed and tung oils are penetrating finishes, which means they penetrate the fibers of the wood and harden. These are the easiest finishes to apply: Wipe them on, allow them to penetrate the surface of the wood and wipe off the excess with a rag. These oils are usually not built up with enough coats to form a surface film, like that of varnish or lacquer, because the film is too soft.

**Varnishes** -- Varnish is made of tough and durable synthetic resins that have been modified with drying oils. Labels on cans of varnish will list resins such as alkyd, phenolic, and urethane, and the oils used are tung and linseed, as well as other semidrying oils such as soybean and safflower. Varnish cures by the same process as true oils -- polymerization -- but the resins make this finish more durable than oil. In fact, oil-based varnish is the most durable finish that can be easily applied by the average woodworker. Varnish surpasses most other finishes in its resistance to water, heat, solvents and other chemicals.

Varnishes that contain a high percentage of oil are called long-oil varnishes. These include marine, spar or exterior varnishes and some interior varnishes for sale on the retail market. Long-oil varnishes are more elastic and softer than medium- and short-oil varnishes that contain a lower percentage of oil. Medium-oil varnishes comprise most interior varnishes on the market.

The type of resin used in the varnish determines the characteristics of the finish. Alkyd varnish is the standard all-purpose interior variety with decent protective qualities. Phenolic varnish, usually made with tung oil, is predominantly for exterior use. Urethane varnish, also called polyurethane, offers a better resistance to heat, solvents, and abrasions than any other varnish.

**Oil and varnish blends** -- These mixtures, mostly oil with some varnish added, offer some of the best attributes of both ingredients: the easy application of true oils and the protective qualities of varnish.

Examples;

- Minwax Antique Oil
- Minwax Tung Oil Finish
- Deftoil Danish Oil
- Tried and True Varnish Oil
- Watco Danish Oil

It is difficult to ascribe accurate protective qualities to these products because manufacturers do not usually disclose the ratio of oil to varnish. Products with more solids are the better finishes but may be

harder to apply. Oil and varnish blends will dry a bit harder than true oils, and the finishes will build quicker with fewer applications.

**Shellacs** -- While most people think of shellac as a liquid finish found at a paint store, in its pure form it's a natural resin secreted from a bug that feeds on trees, mostly in India and Thailand. The secretions, in the form of cocoons, are gathered and eventually refined into dry flakes, which are then dissolved in denatured (ethyl) alcohol to make the shellac solution that winds up in cans at the store.

Shellac is available in several varieties. You can buy it premixed, or you can buy it in flake form and mix it yourself with denatured alcohol. The premixed variety is available in orange (amber) and clear, which is shellac that has been bleached. With the flakes, shellac is available in a wider variety of colors and wax contents than with the premixed version (which contains wax). The wax in the shellac decreases the finish's resistance to water and prevents some finishes from bonding to it.

**Lacquers** -- Most professionals still regard lacquer as the best all-around finish for wood because it dries fast, imparts an incredible depth and richness of the wood, exhibits moderate to excellent durability (depending on the type used) and rubs out well. There are several different types of lacquer, and they exhibit different performance characteristics.

Nitrocellulose lacquer is the most common. If the label on the can says lacquer, it is most likely nitrocellulose, which is made from an alkyd and nitrocellulose resin dissolved and then mixed with solvents that evaporate quickly. This type of lacquer has moderate water resistance, but it is sensitive to heat and certain solvents. The biggest drawback is the finish's tendency to yellow as it ages, which shows clearly on light-colored woods.

Acrylic-modified lacquer is made from a mixture of a non-yellowing cellulose resin (called cellulose acetate butyrate, or CAB) and acrylic. This lacquer possesses the same general properties of nitrocellulose lacquer, except it is water-white, meaning it will not show as an amber color when applied over light-colored woods. In addition, the finish will not turn yellow over time.

**Water-based finishes** -- Water-based finish contains some of the same ingredients as varnish and lacquer -- notably urethane, alkyd, and acrylic -- but many flammable and polluting ingredients have been replaced with water. The chemistry in this product is complex. Because the resins do not have a natural affinity for water, they must be chemically modified or forced to combine with water.

Either water-based finish is usually made with an acrylic resin (sold as water-based lacquer) or an acrylic urethane mixture (sold as water-based polyurethane). As with varnish, the addition of the urethane makes the resin tougher and more scratch resistant, but water-based urethane does not have the same solvent and heat resistance as its oil-based counterpart.

**Specialty finishes** -- There are two other finishes that I would like to discuss which are used for smaller items while they are still on the lathe, CA Glue and Turners Polish. CA Glue will provide a clear, hard, and durable finish to items such as pens and bottle stoppers but would not be good for larger items due to its quick drying properties.

Turners Polish quite often is a shellac-based lacquer formula that is made especially for use in woodturning and it produces a very hard, high-luster finish that is very quick to apply. Unfortunately, this finish provides a very thin coating that will normally does not stand up to excessive handling.

### **What finishes are more durable?**

Its resistance to water, chemicals, solvents (such as those in alkaline cleaners and acidic foods), heat, and scratches measures the durability of a finish. Wax, shellac, lacquer and some water-based finishes will be damaged if exposed to water long enough. Most of these products also scratch easily; however, they rub out well. (That is the other side of scratch resistance.) Wax is surprisingly resistant to acids and alkalis. Aside from that, it is the least durable finish. Shellac is neither resistant to alkalis such as ammonia nor to alcohol. Of all the evaporative finishes, lacquer (nitrocellulose and acrylic, water- and solvent-based) fare the best in terms of overall durability. Oil-based polyurethane is the most durable finish you can apply by hand, and catalyzed lacquer and varnish are the most durable sprayed finishes.

The temperature and dampness of your shop, as well as the amount of sanding dust in the air, will affect your choice. Dust falling onto a finish does not pose as great a problem with lacquer or shellac as it would with a slow-drying finish such as varnish. Shellac and lacquer are also the least temperamental when it comes to cold temperatures, and they can be modified with retarder additives for hot and humid conditions. Oils and oil-based products dry slowly in cold temperatures and humid conditions, and dust is always a problem when it has time to become embedded in the dried film.

The type of finish will notably affect the look of the wood.

Do you want a natural "in-the-wood" finish? Alternatively, does your work demand an elegant, deep, glass-smooth finish? Is the color of the finish a problem or will yellowing of the finish being problems down the road?

Traditionally, woodworkers have turned to oil, wax or oil and varnish blends (such as Watco) for a natural-looking finish. None of these easy-to-apply finish dries to form a hard surface film. However, you can get a natural-looking effect with any finish -- including varnish, shellac, and lacquer -- as long as you do not build it up more than a few coats and you rub out the dried film with steel wool. However, if your goal is a filled-pore, deep, lustrous finish, you must use a hard, film-forming finish (varnish, shellac or lacquer). This type of finish is also mandatory when you have to perform complex coloring options like toning and glazing.

The color and the penetration of the finish itself may be an issue. Orange shellac and phenolic-resin varnish both have colors that may be too dark for woods that you may want to keep as light as possible. In addition, many finishes deepen or darken the wood surface. In most cases, this is desirable, because it adds depth and increases luster. However, you may want to downplay any deepening effect. Some delicately figured woods (such as pear wood) would appear muddy when an oil finish is applied.

Oil and oil-based varnish, solvent-based lacquer and shellac all deepen the color of the wood and increase surface luster the most. These finishes wet the cells of the wood, penetrating into the surface. Other film finishes -- notably water-based finishes and some catalyzed lacquers -- tend to lie

on the surface. By not penetrating it as much, they make the wood appear lighter in color.

The plastic look that has sometimes ascribed to polyurethane has more to do with the incorrect application of these finishes than it does with the finishes themselves. On open-pored woods (plain sawn ash or oak, for example) the application of thick varnish and lacquer can result in a soupy look on the surface. This is a consequence of the finish film bridging across the open pores rather than flowing into them. By thinning these finishes, you can achieve results that are more attractive. My favorite method to apply oil-based polyurethane is to thin the finish 50% with mineral spirits and wipe it on.

A finish film that turns yellow with age will be noticeable with unstained, light-colored woods, such as maple or birch. An acrylic finish, water- or solvent-based, does not have this problem. Paste wax and some catalyzed finishes also will not yellow.

All finishes are nontoxic when fully cured, despite what you may have read or heard. Once the solvents have evaporated, any cured film is safe for contact with food. This does not mean that the finish itself is safe to gobble up. It means simply that additives such as heavy-metal driers and plasticizers are encapsulated well enough that they do not migrate into your food. Wax and shellac (apples and candy are coated with these) are the only edible finishes that I am aware of, besides mineral oil, which is sold as a laxative.

## Home Made Finishes

Friction Polish:

-1/3 Shellac, 1/3 Boiled Linseed Oil, 1/3 Methyl Hydrate (denatured alcohol)

Oil Varnish Blend 1:

-10 parts Alkyd Varnish, 10 parts Pure Tung Oil, 2 parts Japan Drier, 2-3 parts Turpentine

Oil Varnish Blend 2:

-25% Pure Tung Oil, 25% Spar Varnish, 50% Paint Thinner, Japan Drier (one capful per cup of mixture)

(1) Jeff Jewitt - *Fine Woodworking*#141, pp. 58-63

Finishing Web Links

Food Safe <http://library.constantcontact.com/download/get/file/1103600789564-226/Food+Safe+Finishes+-+AAW+Q&A+-+Jan2012.pdf>

Common finishes compared [http://www.finewoodworking.com/pages/w00060\\_sb2.asp](http://www.finewoodworking.com/pages/w00060_sb2.asp)

## Shavings continued.

### Attention:

It is rumoured that **Jimmy Clews** has been selected by Lee Valley Tools as the guest turner for the upcoming Woodturning in Nova Scotia Festivities. There will be no official announcement until the seminars are published on their website! If these rumours are true, **the seminars will sellout within hours..** Don't miss out! Use the E-mail Signup at <http://www.leevalley.com/en/> to be kept up to the minute. While your there, check out the new video section and see what the flat-wood people have to put up with.

**Chris Palmer** found this one. Not woodturning but live in fear, for they walk among us!!

<http://www.zerohedge.com/news/2012-10-22/deer-voters-here-why-you-will-get-just-what-you-deserve-november-6>

Play the video file and listen to the call.

Free magazine?

Head to <http://www.morewoodturningmagazine.com/magazine.php> and download a copy of Fred Holders publication. He has a lot of other interesting stuff too.

### The Editors' 2¢

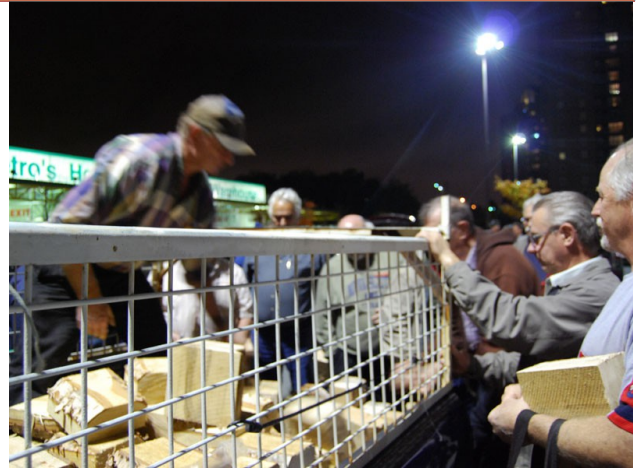
Well folks, here's another newsletter, fresh off the baloney slicer. Sorry about the delay but new computer, new operating system therefore new word processor. All translates to new headaches and a few late nights. I guess it means you never stop learning, or shouldn't.

If anyone has something they would like to see in this publication, contact me. It could be nearly anything remotely wood and/or turning related. Or not. You like to draw? Cartoons? Your best tool holder design EVER? We don't publish letters to the editor because we have never received one! This is YOUR newsletter! This is YOUR soapbox! Since nobody is using the forum, this is it.

### Letters to the Editor



## The Fun(?) Turn Begins



The RCMP frown on transactions-for-cash done from the back of a pickup in the dead of night.



It's like a gaze (pack more like!) of racoons raiding a sweet corn crib. Teaching the young ones too!



The picking through the pile looking for the best pieces. Whoa, there's a fat, greedy one with his haul!  
**Crime scene photos by Guild Photographer Chris Palmer**



I wonder what secret location these people use to perform these questionable activities?

*Photos thanks to Guild Photographer Chris Palmer*



### **How To Stabilize Green Wood Blocks from Loosing Moisture Too Quickly (End Grain Sealing)**

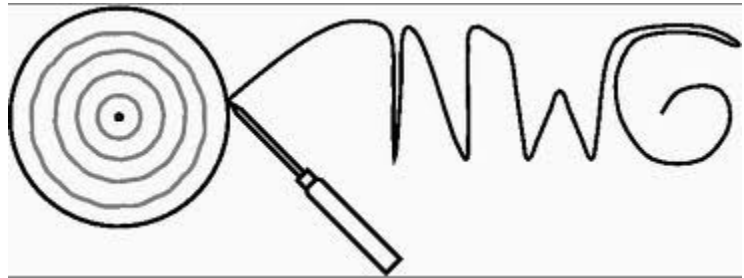
- Rough out your bowl leaving a wall/ base thickness of 10% of the diameter. Place bowl in a paper bag, checking weight weekly until it has stabilized.
- Use a wax emulsion end sealer like "Lee Valley End Sealer".
- Coat ends in hot paraffin wax or candle wax (do not heat wax on the stove).
- Place fresh cut block in plastic bag. This is for short-term use, as it will promote fungal growth on the wet wood.
- Wrap only ends of blank in plastic, this will retard drying but lower the chance of fungal growth.
- Coat ends with white glue, the first coat is to be diluted 50/50 with water. The second coat goes on full strength.

These are a few of the methods for reducing the rate at which green wood will lose moisture after being cut into blocks. There are probably many others that are successful as well.

# Nova Woodturners' Guild - 2012/13 Executive

**President:** Dianne Looker [dianne.looker@msvu.ca](mailto:dianne.looker@msvu.ca)  
**Vice-President:** Gordon Marshall [gordonkim@eastlink.ca](mailto:gordonkim@eastlink.ca)  
**Secretary:** Dave Duggan [d.jd@ns.sympatico.ca](mailto:d.jd@ns.sympatico.ca)  
**Treasurer:** Dan Graham [djgraham@ns.sympatico.ca](mailto: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)

**Nominating:**  
 Don Moore C

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

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

**Newsletter:**  
 Norm Jolivet C

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

C - Chairperson