



The Turning Point

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Member since 2012

The next meeting of the Nova Woodturners' Guild would normally be at Lee Valley Tools but, this month (**SUPRISE!**)

Online via Zoom

June 21, 2021 6:45 p.m.

The next meeting will feature

**The Chance to
Change The World!**

(at least our little corner.)

The President's Workshop June 2021

Gary Landry

I wish to express the thanks of the Guild to the demonstrators that allowed us to record your work and talents and to our video team of Dave McLachlan and Richard Ford.

Well, another meeting year has come and gone on us. This being our first full year under COVID guidelines and restrictions it was more of a chore to deal with than the previous year when we at least were able to meet in person for six of our usual ten monthly meetings before everything closed down.

Fortunately, we were able to continue to use the Zoom platform to hold virtual meetings with discussions, demonstrations (prerecorded) and show and tell. I wish to express the thanks of the Guild to the demonstrators that allowed us to record your work and talents and to our video team of **Dave McLachlan** (camera work) and **Richard Ford** (camera work, editing and publishing). Our newest adaptation/adoption was the use of Zoom to participate in an IRD (Internet Remote Demo) by **Harvey Meyer**. This demo was very well received and there were requests for us to continue the practice. This may prove to be a blessing in disguise. In the past if we brought in a guest turner we not only had to pay the day rate around \$300 to \$400(USD) but cover air fares, accommodations and meals. Doing guest IRD's could make these demos much more affordable for our Guild and even more so if we partnered with another club/guild to share the costs. Food for thought in our new meeting year starting in September.

The one major disappointment we all had was the need to postpone our **Annual Turning Competition** at **Lee Valley** because of the arrival of the third wave of COVID infections. I deliberately use the word 'postpone' because most of the work was done, including getting judges, sourcing prizes and receiving competition pieces. Right now we are just waiting for the rules to relax enough for **Lee Valley** to be able to open their doors for us to hold the judging and exhibit the pieces that have been received. I live in hope that that day is going to come very soon.

Our Annual General Membership meeting is going to be held via Zoom on June 21st. As of this writing three of the exec have confirmed that they are willing to stay on for another year so elections will be somewhat of a formality for some, if not most, of the positions. Please attend as the running of the Guild needs your input. The meeting will end with a show and tell session where you are all encouraged to share what you have been working on this past year or just the past month.

Should regulations allow and time permits the Exec may be able to authorize a Summer BBQ this year. If this is the case you will be getting an email with the particulars. Fingers crossed!

Please continue to stay safe, get your vaccinations completed and take time to turn some wood and make some shavings.

Gary Landry – President

Guest Demonstrator – Richard Ford

How important is a Food-Safe finish to the Maker?

Can chemicals be absorbed into your bloodstream?

You bet they can. It depends on the chemical. Consider that medicine can be administered through a patch on the skin: Nicotine patch. Insulin patch. Fentanyl patch. Birth control patch. Clearly, if medicine can absorb through the skin and into the blood, so can other substances. In fact, back in 2004, the Environmental Working Group published studies that found toxic chemicals in the umbilical cord blood of newborn babies born in the U.S. They screened for more than 400 chemicals, and detected 287 toxins.

The bottom line is chemicals can be absorbed by the skin, and since science is not yet sure which chemicals enter the bloodstream, your safest bet is to avoid putting any chemicals on your skin. Plus, even if a chemical doesn't make its way into the bloodstream, it can cause problems on the skin itself through irritation, rash, and even cancer.

What are some of the chemicals to avoid putting on your skin?

A good motto: if you can't pronounce it, don't use it. Petroleum derivatives, preservatives, synthetic fragrances, and dyes should be avoided. These go by many names including Olefin Sulfonate, Sodium Lauryl Sarcosinate, Potassium Cocoyl Glutamate, Sulfates, Parabens, and Phenoxyethanol.

The above was copied from the internet so do your own research to be sure.

I have been looking for a finish with No Petroleum derivatives.

No Toxic or harmful substances, Or vapours.

The 3 Tried and True finishes I looked at seem to meet that goal.

Tried and True Original.

Tried and True Danish

Tried and True Varnish

See what the maker says: <https://www.triedandtruewoodfinish.com/products>

Using Tried and True Original. I have evolved a simple, safe, fast method, that produces a finish I love, and makes finishing a pleasure.

The full video can be seen here: <https://www.youtube.com/watch?v=a5lssFc9iJg>

Get the Formulas here: [Richard's - Food Safe - Finishing.pdf \(novawoodturnersguild.com\)](#)

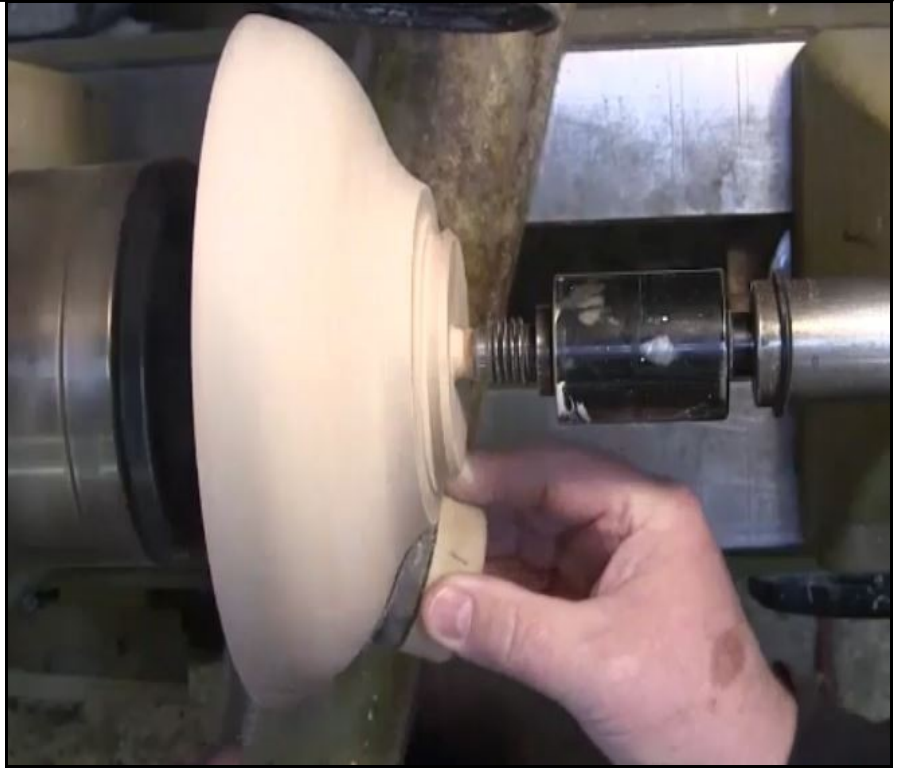
Get this Pictorial here: [RJF A Foodsafe Finishing Pictorial.pdf \(novawoodturnersguild.com\)](#)

Below is a pictorial representation of the steps of the method:

Meeting Notes continued

Richard Ford

01 All finishes start with the surface preparation. Here I use 400-600 grit.



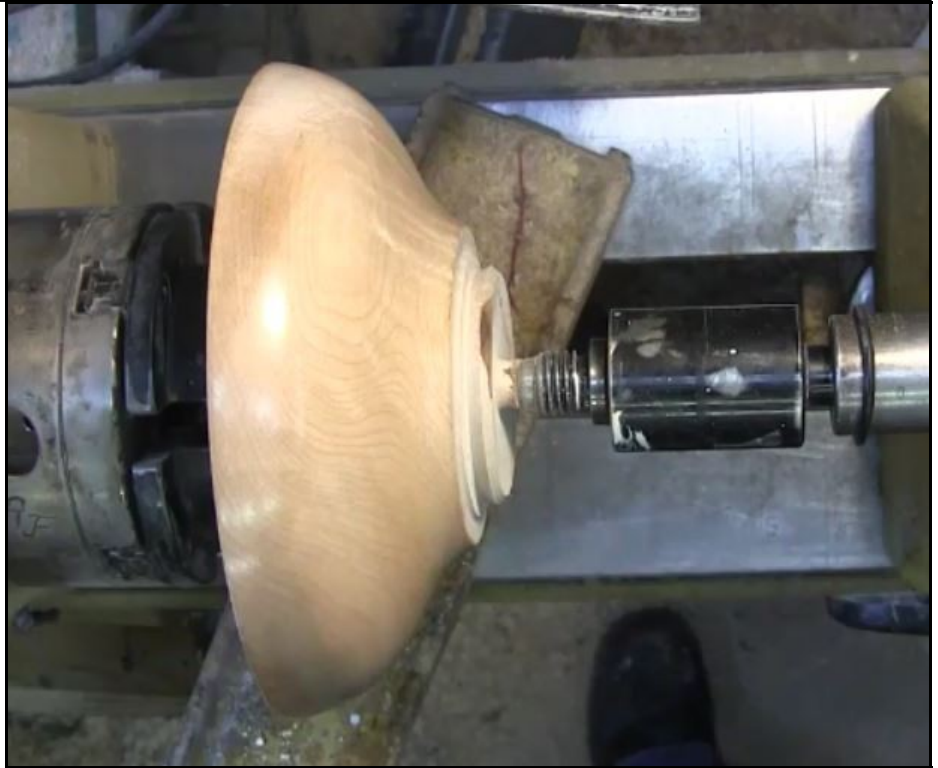
02 Rubbing in the 1st coat of Tried & True Original



Meeting Notes continued

Richard Ford

03 A 2 min. bonding/setting rest. Just let it sit for a couple of minutes.



04 Rubbing the finish into surface with bare hands and checking surface.



Meeting Notes continued

Richard Ford

05 Rubbing Nova-Silk into surface with one spot of napkin.



06 Nova-Silk rubbed until it's gone.



Meeting Notes continued

Richard Ford

07 Burnish with wood chips or 000 steel wool.



08 Repair any imperfections before continuing. Here, orbital sanding with 600 grit Abranet.



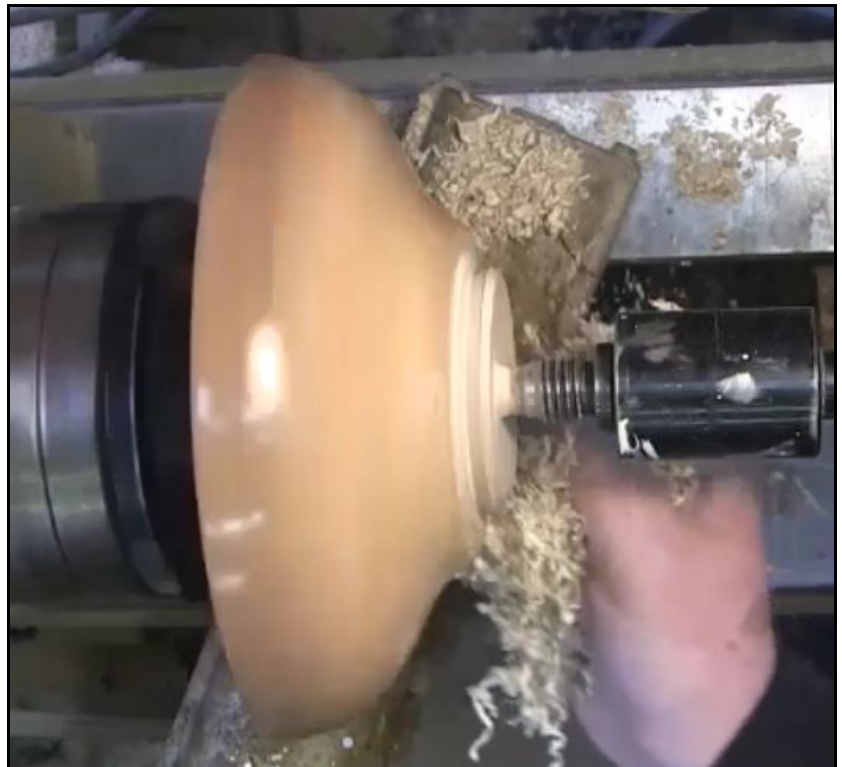
Meeting Notes continued

Richard Ford

09 Rubbing in the 2nd coat of
Tried & True Original



10 After 2min bonding/setup,
Burnish with wood chips or 000
steel wool



Meeting Notes continued

Richard Ford

11 A final polish with a paper towel.



12 With the outside finished, repeat the process on inside and base.



Meeting Notes continued

Richard Ford

13 The Inside finished with the same process.



14 The Base finished the same way.



Meeting Notes continued

Richard Ford



15 After a min 24hrs curing in a warm location, it's Buffing Time!

16 Buffed with Tripoli. (Tried & True Original Finish Polished)



Meeting Notes continued

Richard Ford



17 Buffed with White Diamond. (Tried & True Original Finish Polished)

18 Buffed with Carnauba Wax.



Meeting Notes continued

Richard Ford



19 With the Base Signed.

20 My New Bowl/Vase Signing Pen.



Show & Tell

Lowell Jenkins.

Applewood bowl with

Deepcasting Epoxy

Last winter I watched some videos by **Jim Sprague** (Sprague Woodturner) where he tried this procedure. The results were amazing and I decided I had to give it a go.

The pressure pots are spray paint units with a small modification. I purchased one the same as Sprague uses, a 5gallon unit manufactured by **California Air Tools** at a cost of \$500 cdn through Amazon. I subsequently saw some pots advertised at **Busy Bee**. They were smaller but should do just fine. I think they cost around \$200.



The epoxy is a 2 part product from DESIGNEREPOXY.CA. (Located in Quebec) It cost about \$200 for 3 gallons (mixed 2:1) and they included 5 packets of sample coloring.

Now for the turning.

I had an old piece of apple that was full of insect holes and thought it might be an interesting choice.

1. I turned it to a blank about 7 1/2 diameter and 3 inches thick.
2. I had a plastic container 8 inches in diameter.
3. Next I mixed the epoxy, and added emerald green coloring.
4. This mix was then poured it into the container with the blank. It took about 1 litre.
5. I weighted the blank down with a brick to keep it from floating.
6. My pressure pot was big enough to put the container in a bucket (in case of a leak) and it went into the pressure pot at 40 psi for about 36 hours.

After taking it out of the pot, it seemed to be cured. I could not get the mould to release from the pot, so I mounted it on the lathe and turned off the plastic container. After turning a tenon, I put it on the lathe to begin the fun part.



I expected to turn away the epoxy down to the wood, however the blank had not been centered perfectly and the wood emerged unevenly. This resulted in some interesting patterns which I incorporated into the design. Often good things happen by accident! The turning process was similar to any bowl. I had advance knowledge of Richards Fantastic Finish process and this is what I used (more or less).

Show & Tell

Some thoughts on the process: Perhaps a debonding agent could be used to help free the blank from the container. However, use a cheap dollar store item, or anything - from recycle items or even old plastic flower pots and just turn them away.

Choose the container and then size the blank accordingly. The epoxy is expensive so try to minimize the amount used.



Long time member **Don Moore** asked me to pass along some images of a recent piece he has completed.

Title: **Atlantic Sea Birds**
Species: **Black Cherry**
Dimensions: **180mm x 110mm**

Made from a single piece of wood



You can see more of Don's work at his website: tideturning.ca

Well done Don!

Shavings

South Shore artist creates whimsical wood creations

South Shore Breaker, 2 Jun 2021

PETER SIMPSON THE SOUTH SHORE BREAKER



CONTRIBUTED PHOTO

Master artisan Don Moore creates wonderfully whimsical, one-of-a-kind, wood-art creations in his home studio in Riverport.

His work is coveted by galleries and private collectors in Europe, Japan, New Zealand, the United States and throughout Canada.

Art is where you find it and an abundance of artistic talent can be found on the South Shore. **Yves Bérubé** (marine), **Douglas Bamford** (ceramics), **Tim Freeman** (metal), and **Laurie Swim** (fabrics) are among this region's many exceptional artists, some of them hiding in plain sight.

At his Tides Turning home studio in Riverport, overlooking the convergence of the Lahave River and Atlantic Ocean, master artisan **Don Moore** creates wonderfully whimsical wood-art creations.

His unique one-of-a-kind designs, most of them turned and carved out of single pieces of wood carefully selected by Moore, end up displayed in prominent galleries and purchased for private collections in Europe, Japan, New Zealand, United States and throughout Canada.

Businessman and philanthropist **Stephen Bronfman** owns four wood-art pieces crafted by Moore.

Born and raised in Montreal, Moore moved to Nova Scotia in 1979. He eventually purchased a farm, which included a 400-acre woodlot, an ideal setting for a budding artist whose passion was wood.

In 2001, Moore was presented with the Nova Scotia Woodlot Owner of the Year Award for the sustainable management of his own woodlot and for responsible stewardship of the land.

Moore's introduction to woodturning happened by chance while attending a major wood show with his son. While his son was busy viewing the displays, Moore looked into a conference room where a seminar was about to start. An empty chair looked like a good place to sit to rest his weary feet.

"The speaker was a New Brunswick woodturner. After he finished speaking and started to work on his lathe, all the people left. I never used a lathe before, so I stayed to watch him," said Moore.



Shavings

“He seemed to really enjoy working quietly by himself. Just him, his lathe and a piece of wood. I said to myself, ‘What a wonderful activity’. That’s how I got started with woodturning,” he said.

It was 1994 when Moore began studying and perfecting the art of fine woodturning. He even designed and produced a range of specialized tools and accessories.

Moore now offers private instruction and training at his home workshop, delivers technical seminars and workshops at retailers such as **Lee Valley Tools**, as well as at various trade shows.

Committed to expanding and perfecting his technique, Moore travelled to France in 2013 to take courses at the **Ecole Escoulen Tournage sur Bois** in the town of Aiguines, a region that considers the art of woodturning to be deeply embedded in its cultural heritage.

Following graduation, Moore took further wood-art instruction from internationally renowned woodturning artisan **Alain Mailland** at his Chamborigaud studio.

“When I started creating wood art, people would ask me how I would see the finished item in the wood before I started turning. I guess I visualize what the wood will end up being,” said Moore.

“A friend once told me he might be able to copy what I do, but he can’t see what I see,” he said.

Moore contends he seldom injects much forethought into his creative process.

“Sometimes I have an idea and will sketch it, then create it. Other times I will start without a plan. Once I start thinking about what I’m doing, I stop doing it and go on to something else. I usually have up to 10 different pieces on the go,” he said, adding each creation takes two weeks to complete.

Preferring the solitude of night, Moore heads to his studio at 9:30 p.m., then works until 4:30 a.m.

Helen Ferguson owns three of Moore’s wood-art pieces.

“Don’s work is extremely unique, artistry at its finest. It really speaks to me,” said Ferguson.

The Prospect resident purchased *Birds of a Feather*, an extraordinary piece fashioned from spruce.

“Don’s keen eye noticed a lone spruce in a corner of a pasture. Because it hadn’t been growing in the woods surrounded by trees, the spruce wasn’t cramped and grew unusually,” said Ferguson.

“Instead of growing four branches each season, it grew six. Don saw the potential of creating out of one piece of wood six birds sitting in a circle, facing each other as if they were talking,” she said.

Ferguson said Moore, when he sells a piece of his wood art, tells the story of the wood to the new owners. She said the detailed story about *Birds of a Feather* endeared the piece to her.

“Hearing the story helped me understand the mind of the artist and made the art all the more special. It enriched my enjoyment of the piece because I understood it better,” she said.

Moore said he enjoys sharing his knowledge and techniques with people who are interested in getting started in woodturning.

“It’s my way of passing on the skills to the next generation of woodturners,” he said.

For details, visit www.tideturning.ca or [https:// www.facebook.com/donmooretideturning](https://www.facebook.com/donmooretideturning).

Women in Turning eXchange

Dianne Looker



Andi Wolfe



Dianne Looker

The Women in Turning (WIT) section of the AAW organized its second virtual “eXchange” in early 2021. I’ve been part of the Women in Turning section for some time now, and thought it would be fun to check out this undertaking. So, I signed up.

The idea is that people are assigned to groups of three, and then assigned two words – one a noun and one an adjective. Words from past eXchange challenges include: Cradled Horizon, Harmonious Bones, Fragile Fragment, Imaginary Gift, Tactile Armor, Refined Enthusiasm, Frivolous Risk, Mystical Generosity, Drooping Diversity, Unruly Turbulence, Flawed Conversation, Voluptuous Emotion, Playful Flow, Rhythmic Current, Enveloping Passage, Fluid Adventure.

The words assigned my team were **“Horizontal rhythm”**.

Our team had a bit of a bumpy start. We had one person who had to drop out very early on as she broke her hand and couldn’t do any wood turning. She was replaced by another, who took part in a couple of virtual team “meetings” and turned some of the early prototypes. Then she developed medical issues that meant she couldn’t stand at the lathe. So, we were down to two – Andi Wolfe (a very accomplished turner and artist) from Ohio, and myself.

The eXchange was first developed when WIT had a session at Arrowmount. In that setting, the participants had 24 hours to

- **a)** come up with a group name,
- **b)** decide on how they would translate their words into a visual representation that included wood turning,
- **c)** assign tasks,
- **d)** each do their part and
- **e)** assemble the parts to make the whole that represents the two words.

Everyone was very secretive until it was time for the big reveal...

Since, in the current iteration, we are all scattered geographically, that tight time line won’t work. And part of the goal of the exercise was to meet new people and have interesting social interaction – also a challenge under pandemic restrictions.

So, the virtual exchange stretches over several months. From early April to late June. The “Big Reveal” is on June 19.

Twice a week – mid afternoon Wednesdays and evening Fridays - there is a zoom meeting for those who can attend (you choose one session per week). Some of these are information sessions – how to photograph your work; how to use the common template for the “Big Reveal” presentations. Many of them are just times when you can ask questions or – ostensibly – “get to know each other”. That kind of socializing is tricky and not very effective when there are 20-30 people in a zoom session.

And – following the tradition of the 24 hour, in person, precedent - most teams have been keeping their ideas and their progress secret. I, personally, think it would be much more interesting to see how different people came up with different ideas of how to do something that would represent their words, and how they decided on the final plan. What the work in progress looked like; how they dealt with the different challenges that came their way. And, I have shared that view with the group. A few teams, including mine, have shared progress photos and discussed our ideas. Most haven't. Which, I gotta say, means the zoom meetings tend to involve one group saying “We met virtually, we have a plan, we are making progress”. Then another says “We also met, we have some solid ideas and are forging ahead.” And more of the same. For well over an hour, a couple of times for over two hours...

But the actual doing of the project was fun! We decided on the team name of “**Irregular Flatliners**” – a play on our assigned words of “horizontal rhythm”. **Andi** had the idea of doing a kinetic sculpture – and we went with that. We turned some prototype items to be part of the sculpture. And we decided to focus on “raindrop” shapes.

At this point the team was reduced to just **Andi** and me and so it was up to me to turn raindrops. And turn raindrops I did! Thirty-six of them. From cherry, walnut,

lilac, ambrosia maple, spalted apple.

What was neat about the process, was that, not only did I get comfortable turning a bead (well, OK, half a bead, mostly going in one direction) with the spindle gouge, I used a skew! To fully appreciate that development you have to be aware of how I have avoided the skew with a passion. I own two skews, one large, one small, and have only ever used them to scrape the edges of a pen or to make a groove using the point. I have studiously avoided trying to actually cut a shape with a skew. But somehow I picked up the skew, and became surprisingly comfortable using it. And if you've never cut a piece of lilac with a skew, I highly recommend it.



It comes out like glass. No sanding necessary!

It's amazing what repetition (aka "practice") will do for your skill level. ; -) For reasons that I am sure a psychologist would have fun with, I am very averse to practice for the sake of practice – just ask my former piano teacher! But here I was making raindrops. Lots of raindrops. More or less, but not exactly, the same shape. As you can see some are much better than others. But that's OK. **Andi** would get to choose the ones she liked.

And so, off they went – Fedex managed to get them from Nova Scotia to Ohio in record time. Meanwhile **Andi** was working on the design of the mechanics of the kinetic sculpture. She had some clear ideas in her head. And she started writing them down on paper. Sent them off to me. I scratched my head and said "go for it..."

And so she did. And the result is well and truly amazing!





Kinetic sculpture Photos
©Andi Wolfe 2021- all rights reserved

In the meantime, I'm looking forward to getting back into my shop and turning beads and, yes, to using the skew....

Dianne



From Dianne Looker

My thanks goes to The Women in Turning Committee for organizing this eXchange:
Kathleen Duncan, Linda Britt, Janet Collins, Dixie Biggs, Jean LeGwin, Linda Ferber, Marie Anderson and Adni Wolfe.



Calendar of Events

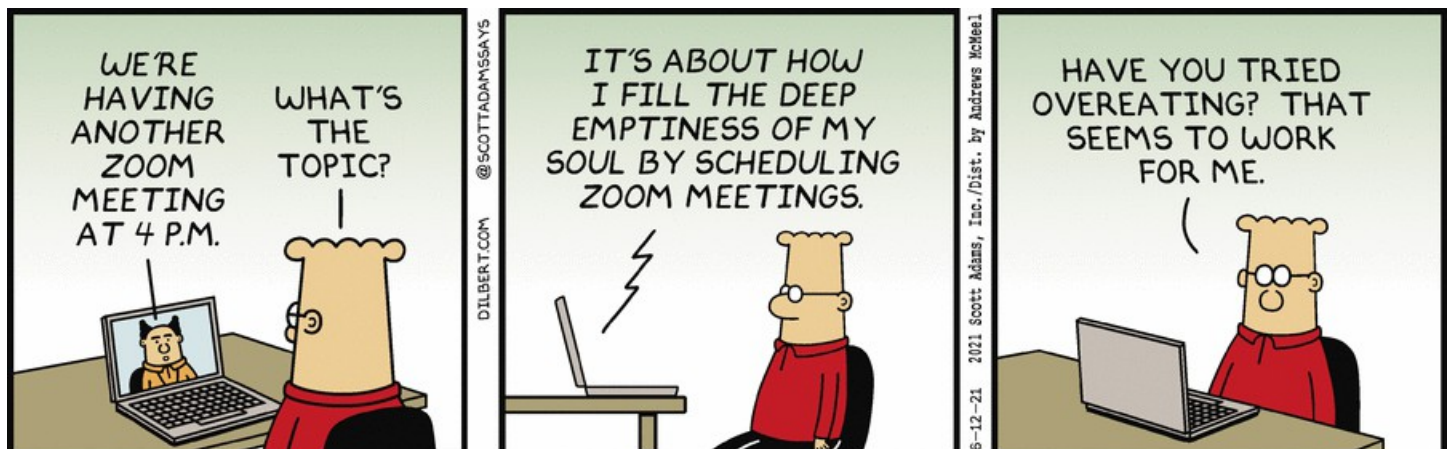
Date	Subject	Location
September 21, 2020	AGM	Online via Zoom
October 19, 2020	Zalman Amit with Don Moore Care and Use of Carbide Cutters	Online via Zoom
November 16, 2020	Richard Ford Turning a Hollow Christmas Ornament	Online via Zoom
December 21, 2020	Gordon Marshall Colouring and Airbrush Techniques	Online via Zoom
January 18, 2021	Stuart Taylor Turning a Goblet	Online via Zoom
February 15, 2021	Gary Landry – Adhesives Dave McLachlan - Tree to Turning Blank	Online via Zoom
March 15, 2021	A “Best Of” theme. best work, favourite tool, most helpful jig, greatest website, etc.	Online via Zoom
April 19, 2021	Harvey Meyer Pedestal Box Demo	Online via Zoom
May 17, 2021	Richard Ford Fantastic Food Safe Finish	Online via Zoom
June 21, 2021	AGM	Online via Zoom
	BBQ?	

These dates are the third Monday in their respective months. Things may change.

What's on the Web?

Norm Jolivet

Dilbert



Nova Woodturners' Guild – 2020/2021 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?
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Executive	executive (sends the message to all positions on the list)		
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President	president	Gary Landry	
Vice President	vice-president	Bill Maes	
Secretary	secretary	Calum Ewing	
Treasurer	treasurer	Dave McLachlan	

Members at Large	members-at-large	Brian Sharp	
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Committees

Library	library	Jim Diamond Richard Ford	C
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Web Site	webmaster	Richard Ford	C
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Membership & Promotion	membership-chair	Brian Larter	C
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Newsletter	newsletter	Norm Jolivet	C
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Competition		Vacant	C
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Guild Photographer		Chris Palmer	
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Fund Raising		Vacant	C
Raffles		Norm Jolivet Yogi Gutz	

Nominating		Bill Maes	C
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