

# TurningTalk

Turning Tomorrow's Treasures

Issue No 212

Newsletter of the South Auckland Woodturners Guild

August 2013

Wednesday 12th June

## Midas Box - Terry Scott

Report by Judith Langley

Researching the word 'midas' I find that Midas was a legendary Greek Phrygian King endowed by Dionysus with the power to turn whatever he touched into gold .....is this our Terry?

Terry opened the demonstration to a full house by advising that the original Midas box was so called because of the 'gold leaf' inside. He then proceeded to check the alignment of the Nova XP lathe by using an acrule to align the head and tail stocks. We were reminded that we should not attempt to make a Midas box if we did not spend time checking the accuracy of our equipment, sharpening our tools, and using our safety equipment.

### Hard hitting, but simple fact.

The selection of wood is critical to the success of the project – wood must be from a slow growing tree with close growth patterns, paying particular attention to the closeness of the grain. Cherry, Black Maire and the like would be suitable, so as to maximise the strength in the wings. The box and the lid turn like a bowl and care is needed when turning into the end grain.

Once the timber is selected, the block must be sawn dead square, marked out with a Stanley knife on the top side and the centre punched with a Philips screw driver.

### Measurements:

Box and Wings: 130mm L x 75mm H x 75mm W grain running lengthwise

Lid: 75mm L x 75mm H x 75mm W cross grain

Terry mounts the wood on a dedicated Vermec Chuck and face plate because of it's ability to hold a screw drive – this gives added support. A steb centre is used in the tail stock with a longer and finer tool shaft to enable a greater work area around the tail stock.

All eyes are now glued on the demonstration !

1. Terry explains each tool as he progresses. A spindle gouge with a 35 degree fingernail grind is selected, tool rest set at below centre, lathe speed increased until there is a good air flow, LISTEN to your chisel. We were reminded of the problems caused when one loses concentration - withdraw your chisel when not thinking "BANG" resulting in lots of unhappy faces.

2. Forming the wings – mark with a black marker pen a curved line running from the lower corner of the blank and curving to a point about 2/3rd up the face. Turn very carefully, taking fine cuts until the line is reached. Use a glue stick to perfect and check this curve. A 10mm strip around the wing edges gives a more balanced overhang around the bowl. Use super glue to seal off the ends and any open grain (spray with accelerator to speed up the drying process). Support underside of wings at this point with lengths of dowel cut and glued (hot glue stick) like struts on a plane wing. These will be removed later.

*Continued on page 4*



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## Club Meetings:

Wednesday Nights 7:00pm  
(Doors open 5:00pm)

## Club Rooms:

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## Website:

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Judith Langley  
Catherine Porter  
Terry Scott  
Phread Thurston  
Dick Veitch  
Murray Wilton  
Bob Yandell  
Photos - Ross Johnson



**South Auckland  
Woodturners Guild**  
is a member of the  
**National Association of  
Woodworkers NZ Inc.**  
and the  
**American Association of  
Woodturners**



Our meetings are held Wednesday evening in our clubrooms in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe (see [www.sawg.org.nz](http://www.sawg.org.nz) for directions). The official meeting starts at 7:00pm.

For those wishing to make use of the machinery, do some shopping, check out the library, get some advice, or just socialise the doors open at 5:00pm.

Meetings include General Business, Show & Tell, Reports on Club Events and the demo or activity listed below.

Futher information and the most up-to-date calendar can be found on our website at <http://www.sawg.org.nz>

## Club Meeting Programme

### Term 3 2013

July	31st	Salt Pig - Graeme MacKay
August	7th	Tooth Pick Holder - Richard & Mark Johnstone
	14th	Plant Stand - Bob Yandell
	21st	Rolling Pin - Bruce Wiseman
	28th	Spoon - Dick Veitch
September	4th	Leaf Plate - David Wilde
	11th	Colander - Colin Wise
	18th	Threaded Nut Cracker - Bruce Wood
	25th	Last Night of Term - Life Members award, term project...

## Upcoming Events

Aug	24th	SAWG 25th Anniversary Dinner
Sep	13th - 15th	Kawerau Woodfest and National woodskills competition
Sep	26th - 29th	<b>SAWG Participation @ Camp Adair</b> <b>Booking form on our website</b> <b>(<a href="http://www.sawg.org.nz">www.sawg.org.nz</a>) news page.</b>
Nov	1st - 3rd	Spin Around Waitaki - Guest Demonstrator Neil Scobie

Regularly Updated Calendars of Events can always be viewed at  
[www.sawg.org.nz](http://www.sawg.org.nz) and [www.naw.org.nz](http://www.naw.org.nz) (including entry forms)

**Macs Maxim**  
*Getting Old is not  
for Whimps*

- Mac Duane





## Butterfly Boxes

Early June I had the pleasure of delivering 99 butterfly boxes to the Child Cancer Foundation. The picture shows Mary Mangan taking delivery. These boxes came in about equal numbers from South Auckland and Franklin clubs. Of particular note were more than 30 made by Dave Hook. Also of note is one in the box from Feilding turned Gordon Pritchard, and the one Mary is holding is turned from redwood given to me during the AAW Symposium in San Jose, 2012.

-- Dick Veitch



## YouTube Picks of the Month

Lamp Shade - [youtu.be/LgsDWb0orSQ](https://youtu.be/LgsDWb0orSQ)

Marble Machine - [youtu.be/MNipg3AVCG4](https://youtu.be/MNipg3AVCG4)

## Wooden Knitting Needles

Here is Guilio with a couple of 2m knitting needles he has turned for a customer. There are also some smaller ones at 1.2m.



## The Library - Bob Yandell

### The Three "I's" Department

1. Instructions
2. Inspiration
3. Ideas

The Club Library has an amazing fund of knowledge, and I for one didn't appreciate what it had to offer until I offered to assist in organising and resourcing it. The sources cover all the subjects you may wish to understand and explore but should we not be able to offer what you want just ask, and the Committee will see what can be done.

There are a few things that you can do to enable the Library to function for your benefit, these are listed below in no particular order:

- Only take out what you need and can absorb in the two week period you can borrow for.

- Return as soon as possible after two weeks.
- Give to the Librarian or put in the "Return Box".
- Advise if you have a problem with a DVD or Video.
- If looking through the Books, DVDs, Magazines or Videos put them back in the correct numerical order.

The Committee has given approval for additions to the Library and as these are introduced they will appear on the shelves headed "Recent Additions" along with a brief review from the Publisher.

I plan to provide at least one review in each Newsletter of what has caught my eye. (reviews on page 4)

- Bob



# Club Night Action

## Midas Box - Continued from Page 1

3. Progress to the top side of the wings. At this point Terry turns the project and carefully aligns the wood between two chucks, one in the head stock and one in the tail stock. A skew is used to finish the top of the wings. At this point the bowl is hollowed and a rebate is cut for the lid. A round nosed scraper is used to finish off the bowl, then sand and finish off the inside of the bowl and both sides of the wings.

4. Now for the lid. Mount between centres, measure the box opening with verniers, mark out lid and cut recess with a 'Special Terry Tool'. Hollow out the lid to the desired curve and remount in a chuck to finish off the top of the lid. Mark a suitable position for finial. Keep top and bottom parts in their respective chucks – probably don't start at stage 1 unless you have about 10 chucks !!

5. AhhHaa – make the finial. Use steb centre with short screw-in shaft. Use contour gauges to establish a template of the inside of the lid so that the outside can be finished. The finial could be made from kwilla which is a very flexible wood. At this point Terry also engages a very sharp spindle gouge to defoliate the wing armpits – gently, gently.

6. Checking time: Check that the bottom of the bowl is higher than the wing tips. Remove the tail stock and carefully finish off the bottom of the bowl.

### Summary:

We must plan out the whole project.

Careful selection of wood is necessary.

Start with square cut wood with grain running in the correct direction

Miss a step and 'Its all over Rover'

The finish is important so don't take short cuts.

Terry maintained the importance to keep evolving our work and modifying designs.

It is not the time we take to complete a piece that is important but the effort in perfecting the task.

Thank you Terry, we are very privileged to be able to share your skill and knowledge.



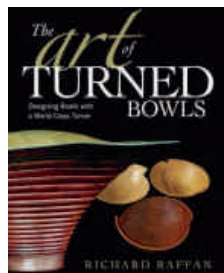
## Bob's Book Blurb

### The Art of Turned Bowls

Author: Richard Raffan

With a unique talent for making even the most abstract ideas accessible, the world's most admired turning teacher offers an invaluable wealth of design advice.

Practical, informative, and undeniably inspiring, this title also explores form and developing profiles. Along with a good lathe and a reliable set of tools, "The Art of Turned Bowls" belongs in the shop of every serious bowl turner.



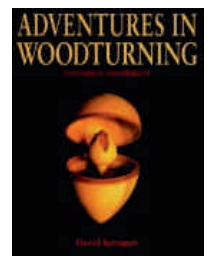
### Adventures in Woodturning: Techniques and Projects

Author: David Springett

Following on from the success of his 1993 book "Woodturning Wizardry", the author has produced 20 more detailed projects which show how to turn the most extraordinary objects, including faceted boxes, eccentric and oval bowls and Faberge-style eggs.

These projects will intrigue every woodturner: the pieces are obviously not impossible, but they certainly are improbable; they look difficult, but with the author's tuition and his secrets disclosed they are within the scope of any hobbyist.

The book contains meticulous instructions, photographs and detailed line drawings. Introductory chapters cover woods, tools, jigs and chucks, and also include making your own tools for oval turning, eccentric latticework, facet turning and oval turning.



# Club Night Action

Wednesday 5th June

## Scrapers - Warwick Day

Report by Phread Thurston

What's the difference between attacking the work with 80 grit sand paper and delicately using a tool to scrape the surface? Warwick Day told us the difference and a summary of that demonstration follows.

And just to keep the situation from being simplified he showed us about twenty or so different scrapers. Now into this pot went the various Rolly and other hollowing tools, the ring tool, parting tool, specially ground tips for special purposes ( eg getting under the lip of bowls ), purpose ground gouges with curved axe like tips and tools to make beads. It's not possible with these notes to cover all these nor are these notes instructions on their use.

Now for both the inside and outside of bowls a scraper is very helpful. Used as a finishing tool is the trick and not to use it for shaping.

Warwick discussed sharpening and reiterated that having a sharp edge is what you should always have with your turning tools. Also that after sharpening, the burr is retained as this assists, or in fact is, the cutting edge when presented to the wood.

Now the presentation to the work was demonstrated with the best position indicated. Outside of a bowl have the tool below centre and just above centre on the inside. This means that if there is a catch or catch of sorts the tool will pull down and not cut into the wood below. Get close to the work and use the tool rest to assist. A curved tool rest will help getting the tool into the bowl interior. On the inside of bowls when Warwick changes for the 35° to 55° bowl gouge a line is sometimes left. It is this transition that is greatly assisted and cleaned up with the use of a scraper.

Hard woods give a better finish than soft woods when scraped. Our Pohutakawa, Puriri, and Black Maire (not an exclusive list) give good results as they are classed as hard woods.

And finally Warwick demonstrated how the inside of boxes are finished with the tools of the evening's demonstration. And the question was asked especially with the cup tool "is this cutting or is this scrapping". The answer is of no importance for its how does the end product look and how easy was it to achieve this look, that is the real answer.

This demonstration was a first for our Club in the time I've been here. I would like to see some more on this topic.



## Mini Lathes - FREE Loans

The club has mini lathes available for use by members, at no cost, in their home workshops, club events or in the clubrooms.

They come ready to go (just plug & play) complete with a Nova chuck and a set of tools. Usually they are available for two weeks, but depending on demand, extra time can be arranged. Turning blanks and a variety of finishing materials are available for purchase at the club shop.

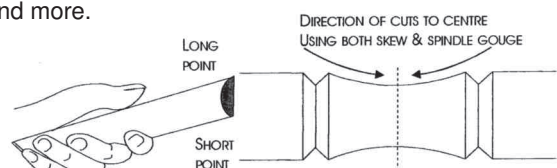
Enquiries to Darryl Pointon or a Committee member



## A BEGINNER'S GUIDE TO WOODTURNING

Original artwork and text by George Flavell  
Edited and computerised by Dick Veitch

Now in its sixth edition with 58 pages of clear line drawings and text specifically aimed at the learner turner. Safety, tools, wood gathering, spindle work, bowls, hollow forms and more.





# Club Night Action

Wednesday 19th June

## Commissionaire Box - Dick Veitch

Report by Alan Day

About 50 members turned up to watch Dick demonstrate how he makes the box, a Commissionaire is normally an ex Service man, who greets visitors to Hotels and Clubs in the UK. And they wear a hat with a Peak.

Dick showed his audience a sample of the box, and the top looked quite tricky, with it's sloping side (like the hat) and a little finial, which looked like a miniature Christmas tree.

A 70 mm square wooden block was produced, Kauri, Tanikaha, and Pohutukawa were mentioned as suitable timbers each having a close straight grain, Pohutukawa was chosen and the ends carefully marked, then placed between two Steb centres.

Dick's got an amazing traveling tool kit, the handle is made to accept a hand tightened drill chuck, which can accommodate tangs of any of the gouges, or other tools from his tool roll, very impressive.

In teaching mode, Dick says, please use the spindle gouges for spindle work, - brings up the tool rest, spins the work by hand, chooses high revs, and roughs the square shape to a round, makes a 46 mm diameter chuck bite on both ends only 2 mm deep because he has ground off the non-essential 1 mm slope at the front of his jaws,.

He puts one end of the wood in his chuck jaws, brings the tail stock up for safety, then turns out a pleasant curve with a roughing gouge ground to a 35 degree angle, marks the top third, begins a part off groove, then changes to a thinner blade to alleviate too much friction, a member asks about suitable hacksaw blades which may be used, and a discussion ensued, then Dick parted off the top and caught it in his hand.

Dick inserts a Skew gouge into his handle, smooth's off the front then makes a 2 x 1.75 mm ridge for the lid to sit on. He then selects a bowl gouge to remove wood to make the inside of the box. To make a flat bottom, Dick uses a Soren-Berger tool (obtained from Timberly) using gentle cuts, then a flat bottom scraper to obtain a sharp corner.

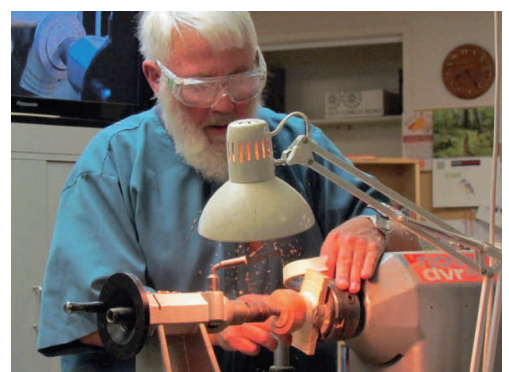
He takes off the bottom piece, puts back on the top, turning a part of it to fit the bottom easily, then removes timber to the required depth, fits the bottom to the top, matching the grain, then secures with strong tape, brings the tail stock up for safety and makes a concave bottom with gentle cuts, leaving only a 'nib', removes the tail stock and cleans up the bottom.

Untapes the bottom, finishes the inside of the top with the Soren-Berger tool plus the flat bottom scraper, then removes it from the chuck, then removes the chuck ! to replace it with a chuck with only two jaws, to accommodate a rectangle of timber to make an off-centre jam chuck.

Makes a jam-chuck to fit the top on, tapes it securely, brought the tail stock up, to hold the grain in the correct orientation, only light cuts with sharp gouges to remove ? 80% of the top, then with a 30 degree gouge make a tiny Onion finial, sitting on a flattened sphere,.

In the interests of time no sanding was done, but the finishes off the gouges were pretty good.

Thank you Dick, for your Demo with succinct comments, and pertinent observations.



# Club Night Action

Wednesday 26th June

## The Skew - Phread Thurston

Report by Catherine Porter

Phread gave us a well thought out demonstration on the use and maintenance of the skew chisel. To begin he laid down one key rule (describing it as almost sacrosanct), always 'rub the bevel'. Phread offered that beyond this rule when it comes to the skew everything else is negotiable.

He started the demonstration with advice on what he has found to be the optimum construction of the skew. This includes a 70° angle from the vertical face to the cutting edge thus giving a long point and a short point. A 6mm thick shaft gives good rigidity and the angle on both sides of the cutting edge must be consistent (about 25 – 30° is good). Along the long edge of the shaft take a small arris and also round a little along the bottom edge. Be careful however not to round the skew as the flat sides are important for the use of the chisel. Phread concluded this portion of the lecture with a demonstration on how to 'offer' the chisel to the wood. This means to bring the tool up to the work piece without engaging with it, once contact is made then pressure can be applied.

At this point in the lecture Phread invited Dick to the floor who shared the happy news of new, better quality, skew chisels bought for the club. Accordingly new guides have been made at 30° angle to grind the chisels. As always these are colour coded (the skew is pretty in pink).

Next on the agenda is sharpening and here John Whitmore takes over the demo. He distributes two chisels amongst the audience to show differences in sharpening techniques, one has been sharpened off a disc sander and the other likewise then honed. John uses a tekna-tool jig on its side with a couple of packers to sit it on. He also uses a sander mounted on cast iron for greater stability. He positions the jig near the sander then drops the chisel till it touches the disc and then repeats this on the other side. At present John sharpens on the downward stroke of the sanding disc however he suggests it may be better to use the upward side to prevent the chisel from grabbing. A short discussion about this ensued and Terry suggested the danger with using the upward side is that the chisel could cut into the paper. Doubtless further research will be conducted!

We return to Phread who gives a demonstration on a series of different cuts using the skew.

He starts with a pommel. The pommel being the square portion on the base of a baluster. To begin the timber must be squared then the center marked on both ends and also a mark drawn near the centre of the length. Once the timber is positioned in the lathe use the long point of the chisel to go over the pencil mark. Now slice in towards this mark working slowly from both sides till the desired shape is achieved.

With the pommel complete he switches to a roughing gouge to round off the timber to a cylinder. Phread uses a roughing gouge for this task to preserve the skew.

Using the newly formed cylinder he demonstrates 'squaring the shoulders'. As Phread has a 25° cutting angle on his chisel he sits the chisel flat on the tool rest and angles it at 12.5° to counter the 25° of his chisel, this creates a clearance angle which will square the shoulder.

Next he cuts a tenon with the skew and then demos planing. To plane he sets the tool rest just above half way on the work piece then with a gentle touch he shifts the chisel from the heel to the bevel and generates just a 'puff' from the work piece. Then he moves the chisel along the length of the timber transferring his weight from one leg to the other as he goes. The finished result from this method should be good enough so that no sanding is needed.





# Club Night Action

Phread marks out a series of light, even set-out cuts and shows us how to create beads. He starts with small v cuts then deepens those cuts moving the chisel laterally whilst rolling and elevating it. To round the beads he uses the short point of the chisel and advises that you grip the chisel with the thumb and forefinger extended as this allows good even movement of the wrist.

To conclude the evening Phread shows how to turn an egg:

Rough a cylinder to 44mm in diameter

Mark from the tail stock 10, 21, 20, 21, 10mm

Cut 1, second mark from tail stock using the short point of the chisel and keeping the arm and shoulder tangential to the wood

V cut to define the length of the egg

Cut 2, second to last mark to the end

Cut 3, cut about 10mm end off (larger flatter end of the tail stock)

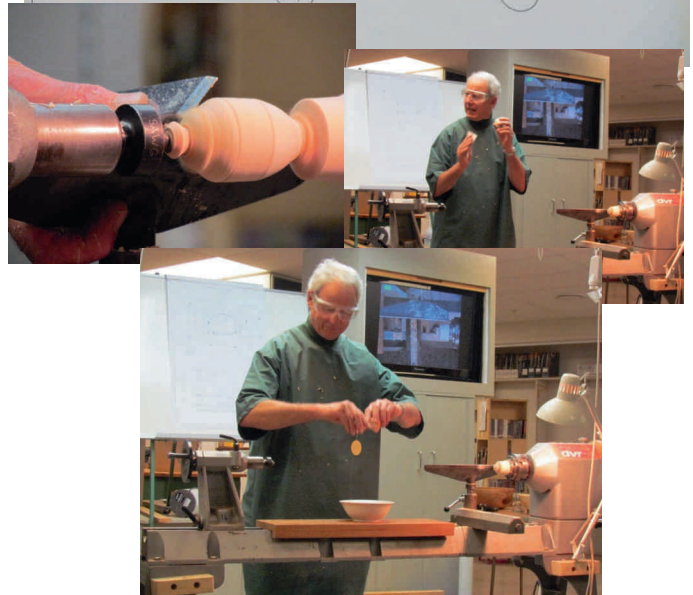
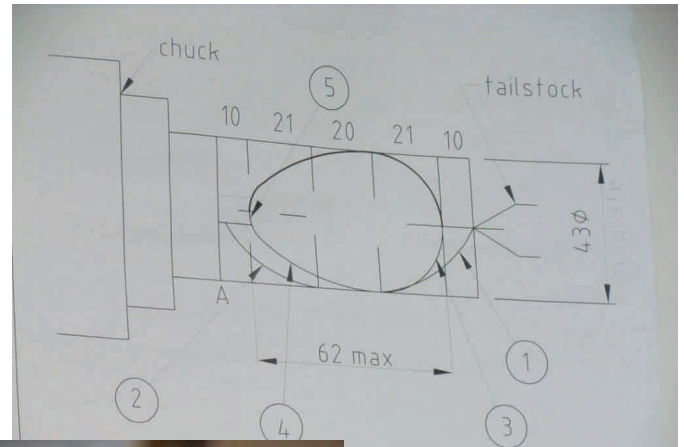
Sand with a block and 120 grit paper

Cut 4, bring the curve from the steep end over to meet the bottom curve

Use the skew to perform gentle rounding over the crown

Sand

Finish with teak oil



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## Email to Editor

From: Mike Freeman

Hi Guys

Greetings from the UK and thanks for the April 2013 newsletter. Nice read as usual and a plus for me, by way of a bit of a co-incidence in one of the articles.

I just spent a week making 6 potpourri pots for a forthcoming friends small garden party I'm going to. They're a gift for each of the 6 ladies I know that will be there.

I've taken a photo of them all together and it's attached. Three are in white oak, from the USA, one is in douglas fir, felled in a neighbours garden 10 years ago, and two are in laburnum, felled locally here in Wokingham about 8 years ago. Happy for you to pass them to anyone who is interested or to publish.

Just a small tip for your readers when buying the open top cast pewter lids. I know that they are quite cheap. Mine were just £2.50 each at a recent Yandles show. However, it is a very good idea to check that they are reasonably circular but also that they are not skewed or warped. One of my 6 was warped and I had a devil of a job to get it to fit snugly.

Regards

Mike





# Club Night Action

Wednesday 3rd July

## Bagpipes, Making and Playing - Les Mountford

Report by Murray Wilton

Les Mountford's presentation on bagpipes was bound to produce mixed reactions from those who love the pipes opposing those who believe they are the invention of the devil. The usually boisterous audience offered a blast of bagpipe jokes: "They were invented by the English and given to the Scots who have yet to see the joke." "They were invented by the Irish and given to the Scots to get away from the infernal noise." And the piper's bumper sticker of choice: "ON THE 8TH DAY GOD CREATED ... BAGPIPES!" Some turners threatened to turn off their hearing aids.

Les's day job is farming and home maintenance in South-West Auckland, but the pipes are his passion. He is not only a maker of bagpipes but also an accomplished (and self-taught) player, as a later demonstration proved to everyone's satisfaction. For many years he was a member of the Pukekohe Pipe Band.

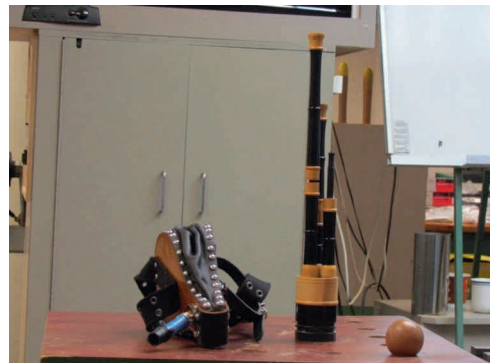
Les used to make all his pipes from African blackwood which is chosen for its tonal quality, but he also feels that NZ mairi and European boxwood are just as good. He began by demonstrating how pipes can be made from acetyl (plastic) rods of 20 mm diameter. Boxwood is used for the trumpet end of the sound pipes and for the joints between sections of pipe. Reeds are made from cane, but cane has a serious disadvantage because after about 15 minutes' playing the reed becomes excessively moist from hot breath and the pipe goes out of tune. (You can imagine the comments from the anti-bagpipe group after this revelation.)

Starting with his acetyl rods and suitable timber blanks for the joints and trumpet ends, Les begins drilling holes from one eighth to a quarter inch diameter (imperial measure for the hole diameters seems to be traditional) The drilling is slow and careful as the holes must be straight and true to ensure correct tonal quality. He generally makes his own drill bits, although he also uses gun drills driven by compressed air. "Chanter" pipes are anything up to 500 mm long (metric for length!). A 500 mm chanter normally has a three sixteenth hole (mixed measures, if not metaphors). The first 20 mm is critical to ensure a true and straight bore. For this initial 20 mm drilling Les uses a normal auger bit.

The surface turning process is likewise critical because accurate diameters also determine the correct tonal quality of the "chanters". Timbers employed by Les, in addition to NZ maire and European boxwood, include Australian gidgy, African boxwood and English boxwood. When turning is completed the finger holes are bored. They must be in a perfectly straight line and correctly spaced. (Although for children playing the pipes the holes can be spaced closer together and made narrower.) Tapered reamers are also used for some chanters and drones. Chanters are tenor, baritone and bass in a one-octave range. Conversely the Irish Uilleann bagpipes have a two-octave range. Les said that chanters are never perfect, but that's the whole point because you don't want bagpipes sounding just like any old pipe organ (or, worse, a monkey-grinder's organ!). In spite of that, bagpipes are really just a slightly off-beat portable pipe organ. Drones are the special pipes which produce the unique slightly off-key sound. Without the drones, bagpipes would sound just like a child's recorder. The drones are made to tune in with the chanters by using sliding sections (within the bore). Maire is the best local timber for the drones.

Les makes his own windbags using traditional methods. The usual material is cowhide or, if available, the very best material is Icelandic sheepskin. (Imagine herding sheep in Iceland?!) Some pipers use a bellows for generating wind, but bellows are tiring to use and are not true to the traditional windbags. Leather windbags can become excessively moist from the piper's breath and are subject to mildew. Les has a variety of recipes to deal with humidity in the bag: honey, glycerin, egg whites and even molasses! There are also manufactured products used to dress the bags.

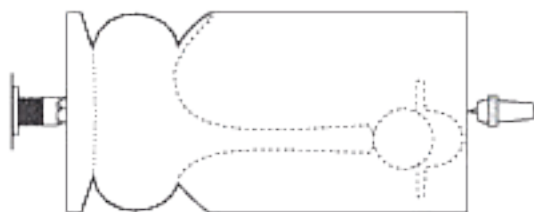
Les completed his fascinating presentation by giving a little concert of songs including old favourites "Danny Boy" and "Amazing Grace", and demonstrating both the normal windbag and the arm-pit-operated bellows. Well done Les. We now know a lot more about Scotland's unique musical instrument.



## A DUCK

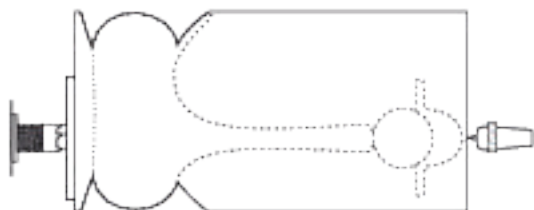
As demonstrated by Andrew Bright

A multi-centre spindle turning project to make a toy duck. There are several optional cuts in this project which will result in either a simple duck or one with a tail, or a hat, or both. This plan starts with a block 150 x 75 x 75 with the grain on the long axis but you may use other sizes of wood.

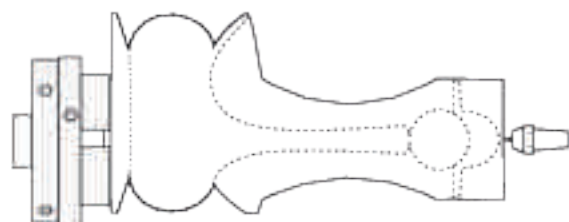


Mount the wood between centres and round it off.

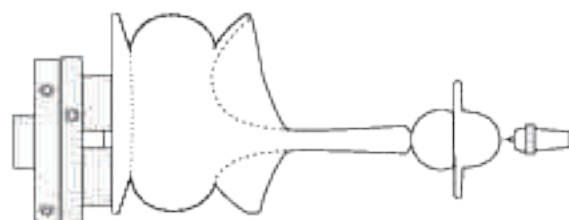
Cut the body shape of the duck. If you want your duck to have a tail, cut the underside of the tail. Sand and finish the body and underside of the tail.



Re-mount the wood between centres and 10mm off-centre. On the bottom of the duck cut a spigot for a chuck.

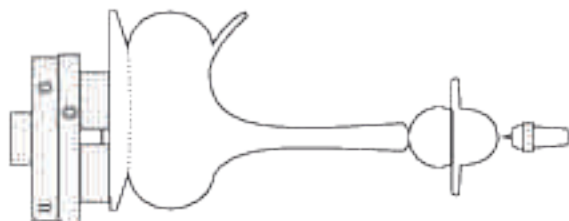


Re-mount the work in a chuck. Bring up the tailstock for added security. Turn the neck and head area down to the largest diameter needed for your design with or without a hat.



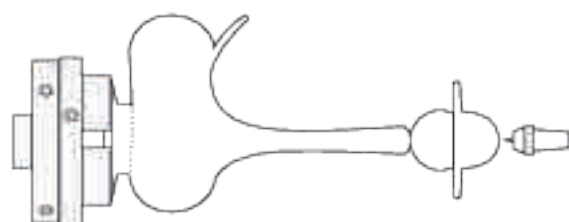
Turn the hat, head, and upper neck down to the finished size. You may keep a tiny connection to the tailstock for security and cut that off by hand later.

For a bowler hat keep a high dome. For a cap lower the dome and cut away the sides and back of the rim by hand later.



Continue to cut down the body and the upper surface of the tail.

Sand and finish. The upper surface of the tail will need hand sanding with the lathe stopped.



Part it off and hand sand the underside. Add a beak, and eyes if you wish.





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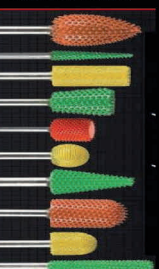
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