

August 2016



THE MID SOUTH WOODTURNERS GUILD





**MSWG
BOARD OF DIRECTORS**

President
Dennis Paullus

V.P.
Larry Cutliff

Secretary
Bob Wolfe

Treasurer
Joseph Voda

Librarian
Richard Hiller

Members at Large
Rick Cannon
Sam Dawson

Webmaster
Mike Maffitt

Newsletter Editor
Larry Cutliff

Cover Photo

Triangle Box
By
Bob Wolfe

IN THIS ISSUE

Page 03 - THE PRESIDENT'S CORNER

Page 04 - WOOD SPIN by Emmett Manley

Page 08 - CLUB SUPPORTED CHARITIES update

Page 09 - AAW Video Library

Page 10 - INSTANT GALLERY

Page 17 - UPCOMING EVENTS

Page 18 - MENTOR PROGRAM

Page 19 - SPONSORS AND SUPPLIERS

Notes from Triangle Box demonstration are appended at the end of this newsletter beginning on page 20



Last month it was another great demonstration from one of our members, Bob Wolfe. Bob demonstrated how he turns his beautiful triangular boxes. The handout from his presentation is appended to this newsletter for those that may not have received a copy.

President's Corner



Hi everyone, Man oh man has it been hot this month? I hope you all have been keeping cool. The weather should be starting to cool off soon and I'm looking forward to that.

Our meeting this month will be on Sat August 27th, as usual doors will be open at 8:00am for those of you who would like to help set up and the meeting starts at 9:00am. Our demonstrator will be local member Jim Tusant and he will be showing us his airbrushing techniques. this should be a great demo filled with lots of interesting information. If you have ever thought of doing some airbrushing this will be a good opportunity to get started.

I really get charged up when meeting time comes around. Even after all these years as a member of our club I still look forward to our meetings with excitement. I hope it doesn't sound silly but I do. There is so much to look forward to. We all have our favorite part of the meeting and for me, it has got to be seeing all of you again and seeing what you have brought to share with us in the instant gallery. I know that the demonstration is probably the best part for many of you. We have informative and varied demonstrations and hopefully there are topics for

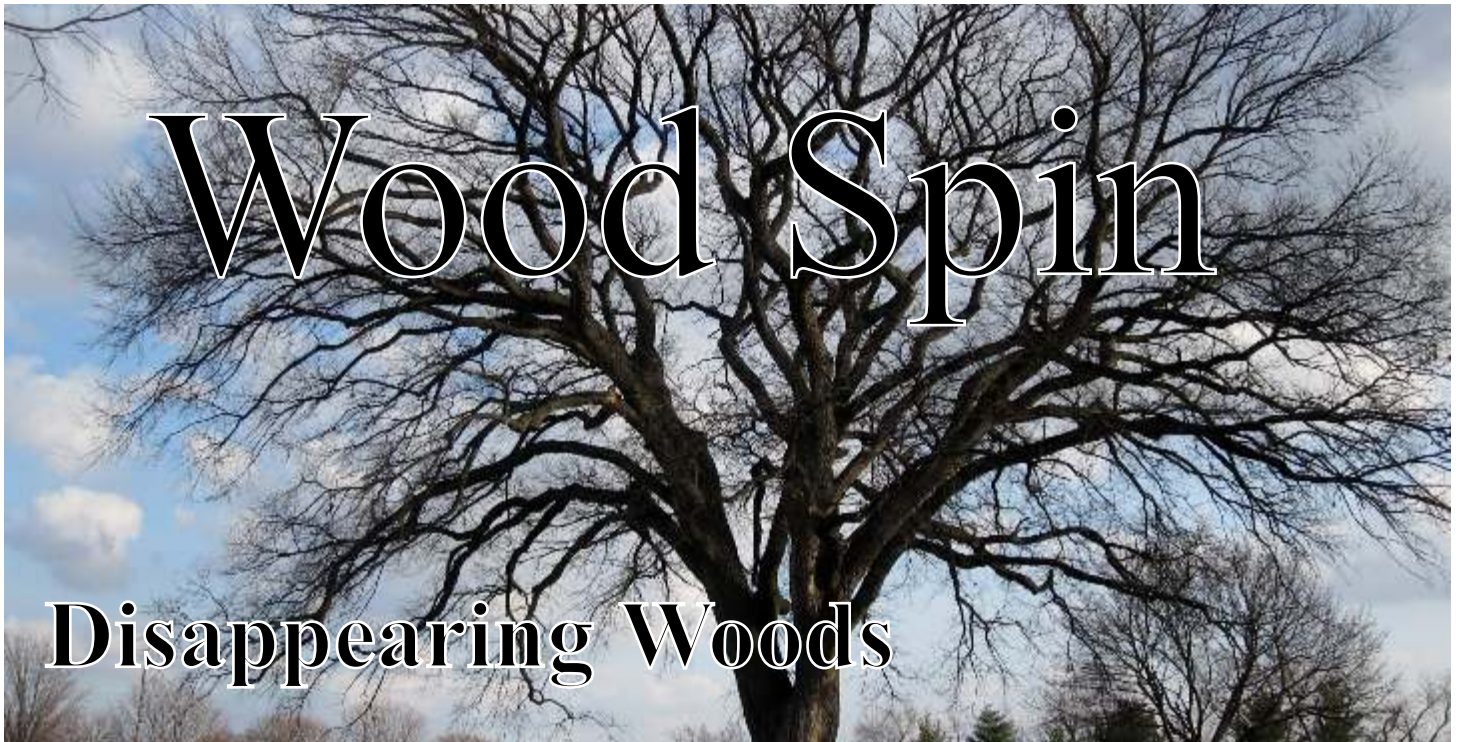
everyone's taste. We have a great room for demonstrations too, with pretty good audio and video equipment so that everyone can enjoy the demonstration. There is the raffle too, there is usually some pretty good wood and there are our fabulous donuts and refreshments. It's a party and I hope to see you all there.

I would like to make a quick reminder of the status of our charities .

Pens for Troops and Memphis Empty Bowl project are both due at our October meeting. We will accept any donations at anytime before that. If you would like to participate in either of these projects you still have a little time to do so. Remember bowls minimum size should be 7" in diameter by 3" deep, larger ones and works of art will also be accepted.

By:
Dennis Paullus



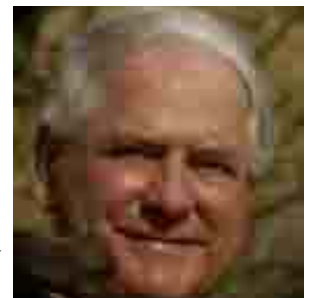


American elm silhouette

In the world of birdwatching, "birders" keep a Life List of the bird species they have spotted and confirmed. These lists are compiled and recorded in various way, with the only hard and fast rule being that the evidence for a spotted species be confirmed by identification markers, photographs, or the blessing of an "expert."

About twelve years ago there was an international incident when ivory billed woodpeckers were claimed to be living in a swamp near Brinkley, Arkansas. A live member of this species had last been confirmed approximately 70 years earlier. Despite video evidence, and with a \$50,000 reward in the balance, this long story concluded with the spotting being discredited.

What does this story have to do with woodturning? The answer won't be as directly linked as with yellow-bellied sapsuckers



By:
Emmett Manley

Wood Spin cont.

staining hickory, which was reported in Wood Spin several issues ago, but there are some connections.

As a woodturner I keep a list of woods that I have turned. Actually, my important list is of the woods that I have turned which are native to the mid-south, loosely defined as within a 100 mile radius of Memphis. I somewhat keep up with the exotic woods I have turned as mahogany, cocobolo, ebony, zebra wood, etc., but my main focus is on my list of woods native to this area.

What is meant by the term "native trees?" Some woods are more native than others. Certainly the tree species which have been in this area for hundreds of years qualify as native, but what about plants brought in more recently as Chinese privet, the various boxwoods, crepe myrtles, and the cultivars of maples and Callery pears which are now so common? Then there are trees that are marginal in our climate as alders (we are too far south) and live oaks (we are a bit north). Live oaks are present in the Memphis area but they grow slowly and never assume the dramatic size and shapes of live oaks along the Gulf Coast. If you want to see a few live oaks in our area, drive Rockcreek Parkway between Highway 64 and Germantown Parkway and several such trees can be spotted in the parkway median.

Once, I stopped and picked up some wood from a live oak tree on Rockcreek Parkway that was being trimmed. I ran home and turned a couple of pieces and was somewhat disappointed in that the turned wood looked just like any other oak. However, I was able to check off live oak on my native wood turned list.

One native wood I have never turned and probably never will turn is American chestnut. This formerly plentiful tree was essentially eliminated in the United States during the early years of the 20th century, due to the inadvertent introduction of a fungus to America in 1904. By 1950, it is estimated that this airborne fast-spreading fungus had killed four billion chestnut trees. The chestnut tree was especially valuable to people who lived in the Appalachian mountain chain from north Alabama to Maine, where this was the dominant hardwood and was also an important food crop. The wood has been described as: lightweight, soft, easy to split, very resistant to decay; and it did not warp or shrink. Because of its resistance to decay, industries sprang up throughout the region to use wood from the American chestnut for posts, poles, piling, railroad ties, and split-rail fences. Its straight-grained wood was ideal for building log cabins, furniture, and caskets. The fruit that fell to the ground was an important cash crop. Loss of this tree had catastrophic consequences to the population.



American chestnut in bloom

There remain isolated pockets of American chestnut trees in the Appalachian mountains that escaped the blight and efforts have been underway for years to reestablish this tree, but with slow and mixed results. Also, some currently large American chestnut trees were

Wood Spin cont.

established by pioneers bringing seed nuts from the east to dry, blight-resistant areas of the west.



American chestnut leaves and nuts

Hybrid and related chestnut trees, as the Chinese chestnut, exist but I have never seen one in the mid-South. There is a large Chinese chestnut on the campus of John C Campbell Folk School in Brasstown, NC where I learned the hard way that chestnuts are encased in a prickly case and have to be handled with care. Once, while living in northern Missouri, I roasted chestnuts on an open fire. Might be a song there.



American elm

A more recent fungal disease was introduced in 1928, this one from the Netherlands, and it wiped out the American elm in many areas, and impacted other elms to varying degrees. The large American Elm with its majestic vase shape, was a popular ornamental tree widely planted in the United States until the Dutch Elm Disease arrived. This fungus is spread by a beetle, thus slower than the airborne "chestnut" fungus and the good news is that American elm is recovering, albeit slowly.

Elm is a good wood; English oak and elm were the timbers for the British Navy sailing fleets during the centuries that Britannia Ruled The Waves, yet elm has never caught on in the USA as a quality wood. This lack of respect extends to using elm as a turning wood, as relatively little elm is turned. However, any woodturner who puts elm on their lathe will be impressed with how this wood can be worked and the beauty that is revealed. Fortunately, other elm species proved more resistant to DED fungus and are common in the mid-south. Other than the American elm, there are many elm species in our area, all with the characteristic small serrated leaves. I also recognize the winged elm and the Chinese elm, but beyond that, elms are elms to me.



Ash tree

A third disappearing wood of special interest to the woodturner is ash, and this is a contemporary issue as the loss of ash trees is still in an early phase. Ash trees are not common in our area but they do exist, and ash is a wood popular with wood turners because of the beautiful grain patterns and the response of this wood to various stains and dyes. However, we are now being warned of the possible demise of all common species of ash due to the ash borer, a handsome iridescent beetle which is spreading across the country.



Typical ash bowl (with widely spaced growth rings)

You may wish to turn items from ash and set them aside for future generations to sell or treasure. Or, there are woods that, when turned, appear similar to ash and these include: mimosa, paulownia, catalpa, and some oaks.



Stained ash bowl

Bottom line. Our natural world is changing and some of these changes can impact the woodturner. The Ivory Billed Woodpecker and the Passenger Pigeon -- they are GONE. I see few quail these days, and ditto for catbirds, meadowlarks, shrikes, orioles, and other former mid-south birds. The American chestnut tree almost disappeared and is still in danger. The American elm tree is slowly recovering from Dutch Elm Disease and all of our ash tree species are experiencing major attack by the emerald ash borer. For those who wish to read more about the developing crisis with ash trees, I offer a link to a fascinating and informative article entitled, [Will We Kiss Our Ash Goodbye?](#) If you are really motivated, a second link describes efforts of a [woodturning club to preserve chestnut trees via their wood art.](#)



Bordeaux wine bottle from elm

There is a lot more to the story of disappearing trees, but we can save that for another issue.

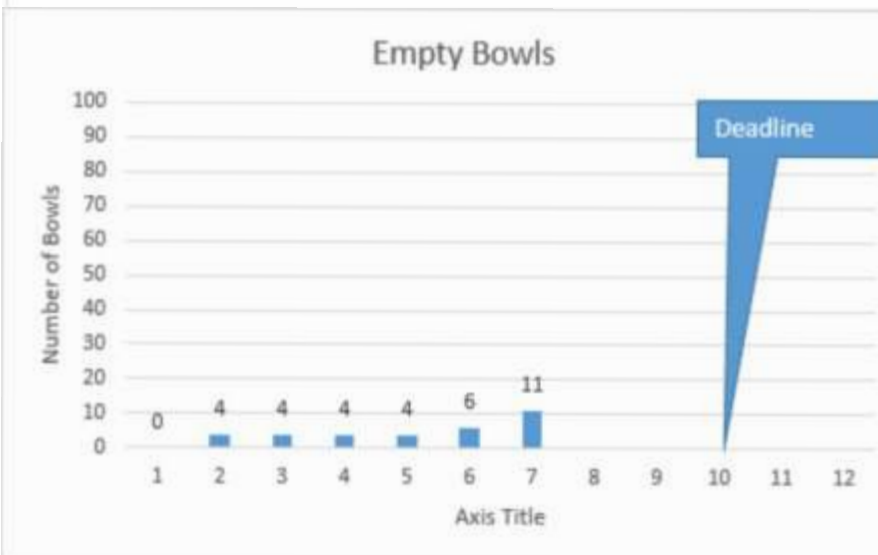
Club Supported Charities for 2016

Running Total of Turned Items



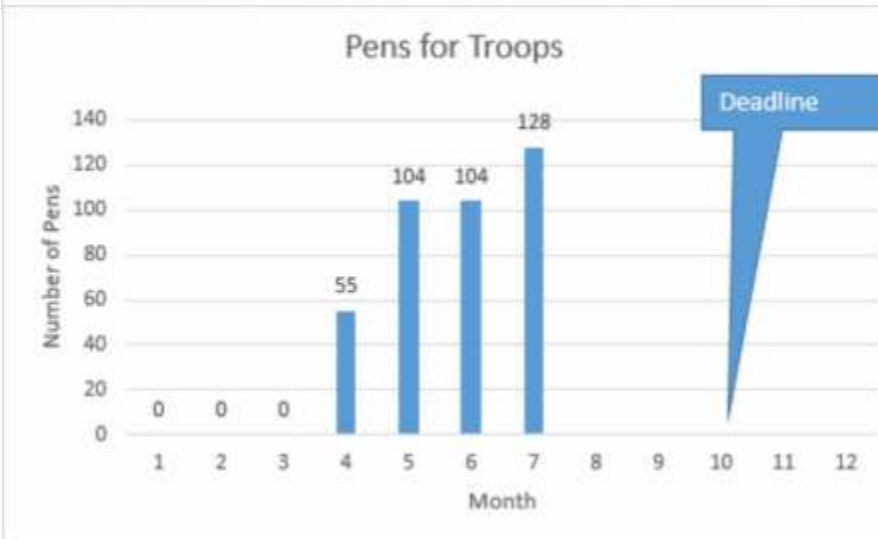
Beads of Courage:

We had our first box for next year's Beads of Courage drive donated last month



Empty Bowls

We are making slow progress on our Empty Bowls charity donations. Please make an effort to bring in a bowl.



Pens for Troops

Great progress. We recieved an infusion of pen kits last month, so if you need kits see Joseph Voda.

A message from our club Librarian

By: Richard Hiller

Are you an AAW member? (If not see below) Well, there is a new link on the AAW website. It is a video library that was started in March. As of this writing, August 14, 2016, there are 175 videos that you can view. The default selection is for all the videos. The second selection, 60 of the videos, is listed for beginners. The videos are listed alphabetically by title. The Authors are listed in the first column with the title listed next. The link to each video is next and there is the date it was added and the duration. The last column states the safety concerns that are in the video. Please read the Warning, in red, at the top of the page. The videos are from varied turners. A lot of the turners are very well known. I'm going to recommend that everyone see the "Safety Tips" video by Reed Gray. Yes, even YOU! I've seen many of our own demonstrators make at least one of these faux pas.

The link to the web site is: <http://aawvideosource.org/>

For those not an AAW member, you can be a guest member on line for 60 days. Go to WWW.woodturner.org and click on Be our guest!

AAW HOME	HELP	SUBMIT A VIDEO	VIDEO HOME	ABOUT THE VIDEO LIBRARY	CONTACT US	JOIN AAW
--------------------------	----------------------	--------------------------------	----------------------------	---	----------------------------	--------------------------

AAW Video Library

Welcome to the AAW Video Source Website

This site contains links to woodturning videos the AAW thinks are particularly useful. If you would like to suggest a great woodturning video for this site, have problems with any of the links, or would like to volunteer to help, please click the "Submit a Video" link above. This site is for you, so please help us maintain and improve it.

Some videos on this site have "safety concerns" shown next to the title of the video. Please pay attention to them, but please remember that turning safety is the responsibility of each turner, and not everything shown in these videos is safe for all turners. What is safe for one turner with particular skills or equipment may be dangerous for another turner with different skills or equipment. Do not attempt something that is risky just because you saw someone else do it in one of these videos.

Enjoy!

[Continue to Library](#)

EXPLORE. ENGAGE. EXPERIENCE.

Explore the remarkable world of woodturning and begin your journey with the American Association of Woodturners (AAW). The AAW offers the educational publications and services that woodturners need to grow and thrive in the areas of woodturning that are important to them.

Engage with AAW's 15,000+ members and 350+ chapters internationally to learn and connect.

Experience what the AAW has to offer, kick our tires, and hopefully decide to become a full-fledged AAW member and benefit from everything the AAW has to offer. Sign up for a **complimentary Guest membership** and experience a selection of AAW's member resources for a full 60 days.

Instant Gallery

Dennis Lissau



Walnut Beads of Courage box

Scott Stone



Ambrosia Maple

Instant Gallery cont.

Rick Stone

Ash



Ash



Oak

Instant Gallery cont.

Tom Brouillette



Magnolia with "Lightning Pyrography"



Cottonwood with "Lightning Pyrography"

Instant Gallery cont.

Carter Caugh



Walnut

Jim Tusan



Honey Locust

Instant Gallery cont.

Jay Lehman



Pepper mill and banksia pod ornament

Rick Cannon



Segmented box

Instant Gallery cont.

Mark Maxwell



Cherry and Ebony box

Pin Oak natural edge bowl



Ambrosia Maple and Walnut Vase

Instant Gallery cont.

Thomas Dorough



Guanacaste



Black Locust



American Elm spalted



Guanacaste

Upcoming Events 2016

- August 27** Jim Tusan - Airbrush techniques
- September 24** Joseph Voda, Mike Maffitt, Sam Dawson - Christmas gifts
President's Challenge turn in date - Pepper Mill
- October 14 - 16** Pink Palace Craft Fair- club booth
- October 29** Oktoberfest *(Note: this is a week later than our normal date. This change was made to reduce conflicts with competing events at this time of year.)*
"Empty Bowls" project final turn in date
Annual Pens for Troops pen turn in deadline
- November 8** Empty Bowls event
- November 26** Tom Bouillette - "Lightning Pyrography"
President's Challenge turn in date - Christmas Ornaments
- December 17** Christmas Party (date to be determined)
Annual Club auction

Mentor Program

All members of MSWG are invited to contact the following mentors to learn a new technique, improve their turning skills or turn something different. Mentors are volunteers and do not charge.

Contact information is on our website under Members Only and the Roster. Sessions should last no longer than 3 hours and be scheduled at the convenience of the mentor.

Benson, Joel	Wood Selection, Turning Green Wood, McNaughton Coring, Chain Saw Sharpening/Maintenance, Chain Saw Use/Safety
Cannon, Rick	Segmented Bowls
Hosier, Jerry	Basic Stone and Wire Inlay, Woodturning Basics (Beads & Coves), Use of Spindle & Bowl Gouges
Maffitt, Mike	Trembleurs, Offset Turning
Manley, Emmett	Basic Woodturning, Small Bowls, Tool Handles, Hand Mirrors, Stick Pens, Eggs, Wine Bottles, Miniature Birdhouses, many other small items
Paullus, Dennis	Tool Use, Turning Safety, Hollow Vessels, Bowls, Boxes (Friction Fit or Threaded), Spindle Turning
Pillow, Wright	Inlaying: Marketry, Inlace, Epoxy
Sefton, Larry	Milk Paint, Make Your Own Pyrography Unit, Hollow Forms
Stone, Rick	Finials, Bowls (incl. Natural Rim), Boxes, Spindles, Carving, Finishes, Pyrography, Making Tools, Turning Tool Basics (incl. Sharpening)
Tusant, Jim	Bowls, Hollow Forms, Pyrography, Carving, Dyeing, Tool Use
Voda, Joseph	Spindle Turning (e.g. Ornaments)
Wilbur, Skip	Bowls, Hollow Forms, Goblets, Finials

Sponsors and Suppliers

The Woodwork Shop, Inc
8500 Wolf Lake Drive
Suite 101
Bartlett, TN 38133

Phone: (901) 755-7355
Fax: (901) 755-2907
Email: thewoodworkshop@bellsouth.net



Jim Cole Tommy Crawford Evans Woodward Floyd Carter

CRAFT SUPPLIES USA
THE WOODTURNERS CATALOG



Phone:
1-(800)-551-8876



<http://www.woodturnerscatalog.com/>



The Woodturner's Source
1-800-683-8876

The Triangle Box

Supplies & tools

Bob Wolfe



Bowl and/or spindle gouges
Round nose scraper 1/2" or 3/8" for box hollowing
Bedan and Parting tool 3/8" or 1/2"
4" or 6" tool rest
Vernier calipers for scribing (General Brand, the cheap ones)
Center finder
Ruler
Compass
Awl
Sharp pencil
Sharpie markers (black, blue, red, green) optional
Small scroll chuck with smooth jaws ~ 50mm
Drive Center
Tailstock live center – preferably a small diameter cup
Painters tape 1" – 1½" wide
Sandpaper 120, 150, 180, 220, 340, 400 grit
Favorite finish – Triple E, Carnauba wax, latex clear coat, etc.
Face Shield
Dry blank 4" x 4" x 1½" or 5" x 5" x 1½" (other sizes will work)

The Triangle Box

Step by Step

Bob Wolfe

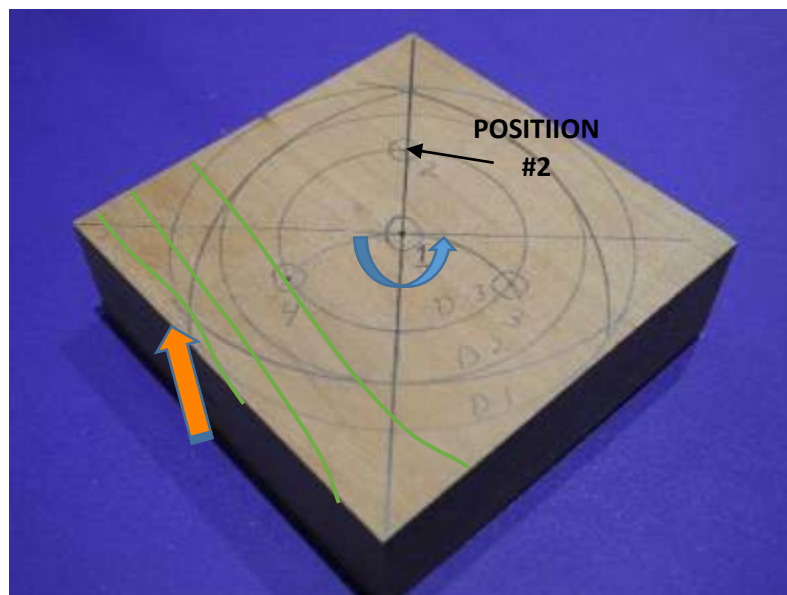
This design starts with a dry blank 4" x 4" x 1 1/2"

1. Layout top and bottom of box – refer to “**Layout Instructions**”
2. Mount blank between centers, **POSITION #1** turn down to just over **(Major) diameter**.
3. Turn multi-axis triangle using the 3 offset **POSITIONS #2, #3, & #4** cut to **(secondary) diameter D2**.
Note: choose the **POSITIONS #2** as the cut with the most severe back grain to minimize tear out
4. Remount from **POSITION #1** to true bottom outer portion of box (slight concave is acceptable)
5. Sand the edges of triangular box completely
6. Cut recess in bottom of box to accept a 50mm jaws. Note: do not cut too close to edge of box
~ 3/16" thickness is adequate
7. Begin to shape bottom of box leaving live tailstock in place. (you will come back and finish cut bottom)
8. Remove the box from between centers and mount in scroll chuck and mount on lathe
9. Rough shape the top of the box (shear cut or supported bevel cut)
10. Cut the inside lip for the lid using a sharp tool (skew, parting tool or bedan)
11. Adjust tool to cut about 1/16" smaller diameter to form the inside edge of the interior of the box
12. Hollow, sand & finish inside of the box
13. Remove scroll chuck from lathe with box still mounted.
14. Using a second scroll chuck or air chuck, mount the lid piece in the lathe by placing the top side of the lid to the chuck and centering the lid using the live center to previously laid out center of the lid.
15. Measure the ID of the lip of the box using the Vernier calipers and lock the setting.
16. Transfer the caliper measurement to the bottom of the lid. Make sure the transferred measurement is just oversized of the box ID.
17. Cut down the lid material to within 1/16" of finished diameter.
18. Using a parting tool or bedan, slowly cut the lid OD to slight interference fit to the box. This will take several trial and error cuttings and checking. Note: if you take too much material the lid will not fit properly and if the fit is too tight, you could have a permanently closed box. If you do cut too much material, trim the first cut and try again or use a contrasting piece of wood to make a new lid.
19. Once the lid fits properly, slight tug will “pop” the lid from the box, you are done fitting.
20. Remount the box onto the lathe and insert the lid in the proper grain orientation. Use the live tailstock to hold the lid in place.
21. Now you are ready to begin final shaping of the top of the box with the lid.
22. Slowly remove material from the lid to as close to the live center as you can within 1/32-1/64" of the top of the box.
23. Carefully using a supported bevel cut, begin reshaping the box in a continuous cut towards the live center. You can shear cut the final shape as needed. Sharp tool and light cuts will prevent fiber tear-out at the interface between the box and lid.
24. Retract the live center and determine if the lid is in the box tight enough to finish cut the outside of the lid. IF not tight enough, remove the lid and slightly wet the OD and reinsert into box to proceed. Also painters tape over the finished portion of the lid will hold in place to make final cuts.
25. NOTE: a finial can be added by drilling a 1/4" hole in the lid to match the tenon on the finial.
26. Sand and finish to top and lid together.
27. The lid interior can be finished by remounting in an air chuck to hold in place.
28. Remove the box from the scroll chuck. Mount and center in air chuck to finish the bottom of the box. A small smooth jaw pin chuck can be used to finish the bottom, but be careful not to over tighten as this will damage the lid to box fit.

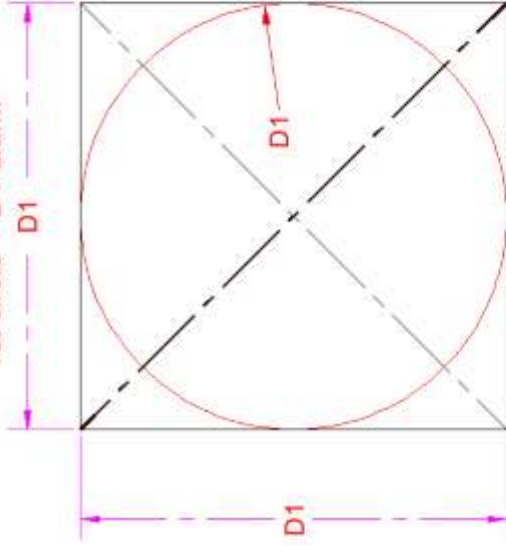
The Triangle Box Layout Instructions

Bob Wolfe

1. Cut block into an accurate square (4" to 5") square and 1½-2" thick.
REFER TO ATTACHED DRAWING:
2. With a Center finder tool or ruler, draw opposing diagonals from corner to corner, (accuracy counts).
3. With a compass, scribe a circle to the maximum included size. This diameter is **D1**. Note, this will be the bottom of the box.
4. With a ruler, measure the diameter of circle diameter **D1**. I use metric millimeters. Take that number and multiply by 0.77, the resultant diameter is **D2**. (Divide this diameter by 2 to set the compass to the radius of **D2**).
5. With the compass, scribe a circle using the center point of the block, this is diameter **D2**.
6. With the compass set for the radius for **D2**, reduce the radius by 0.5". This will be used to scribe **D3**.
7. Scribe a circle using the center point of the block, this is diameter **D3**.
8. Using the compass set for **D3**, insert the point at the intersection of one of the diagonals with the intersect of circle **D3**. Once you choose a diagonal, this is the (Major axis), Scribe a **semi-circle arc** that crosses **D3** on either side of the **Major axis**.
9. **Mark the intersects** of circle **D3** and the **semi-circular arc** drawn in previous step.
10. Also **mark the intersect** of the **Major axis** to **D3** opposite side of the **semi-circular arc**.
NOTE: The **three intersects** will be the locations for each of the offset turnings.
11. If you are going to use the same block for the top, scribe a line on one edge of the block 3/8" – 1/2" from the opposite edge of the block you just marked.
12. With a band saw cut a slice from the TOP of the block. Set aside for later.
13. Take the thicker portion of the block and scribe your two diagonals on the fresh cut "top" of the box. Accuracy still matters.
14. With a center punch, put a divot at the intersect of the two diagonal lines.
15. With a marker, highlight the diagonal line that is parallel and on the opposite side of the **Major axis**.
16. With the compass, scribe a circle on the top using the center point of the block, this is diameter **D3** from the top of the block.
17. With the center punch, mark the intersects of the **D3** and **Major axis** (matching the intersect of **D3** & **Major axis** on the opposite side of the block).
18. Take the compass and scribe a **semi-circle arc** using the other intercept as a center point. The intersect of the **semi-circle arc** and **D3** will be marked. The other two center points should match-up with the marked centers on the opposite side.
19. Take box blank and mark the center point on bottom of block POSITION #1.
20. Look at grain pattern to determine the first offset turning POSITION #2. The block will be turning clockwise from the tool side, so you are looking for the grain at the end of the offset cut. If you will be cutting against the grain, that is the POSITION #2 center-point since this is the position where you could have the most tear-out. (See Photo below)

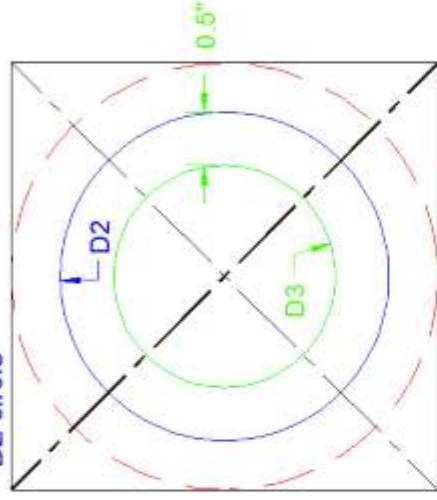


1st circle - D1 diam.

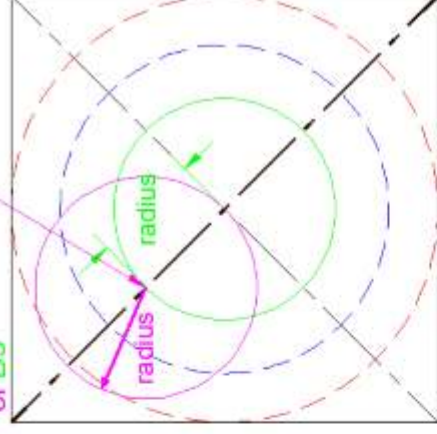


D2 circle .77 x D1

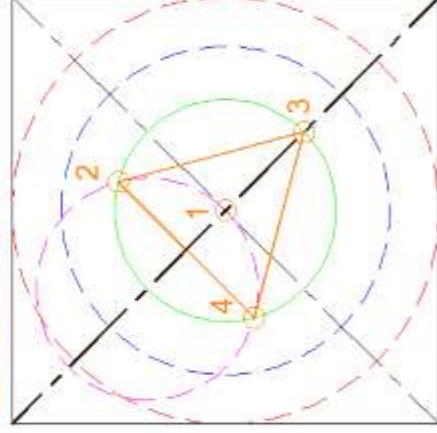
D3 circle .50" smaller than D2 circle



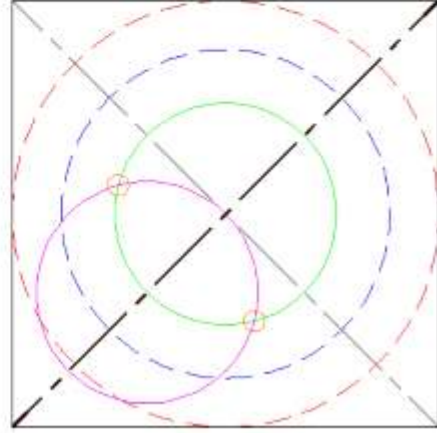
Scribe circle with radius from Primary line @ intersection of D3



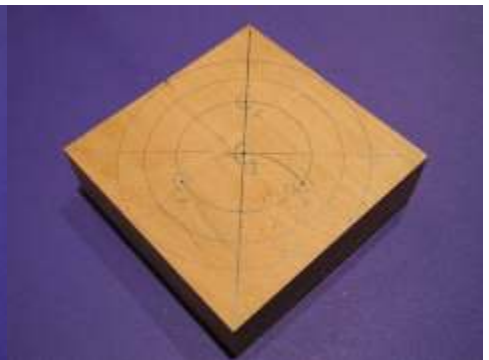
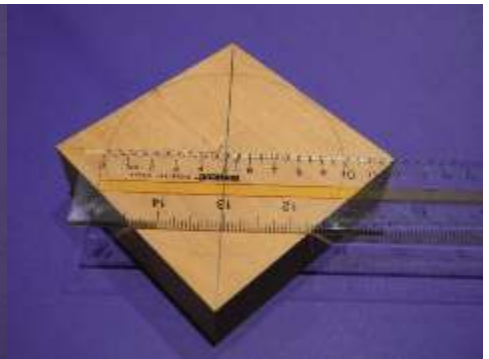
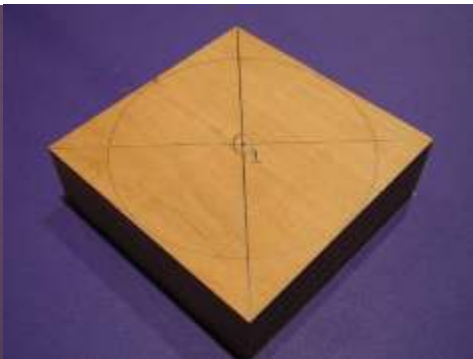
Mark intersection of diagonal line with circle as indicated. Also mark the centerpoint @ intersection of the two diagonal lines

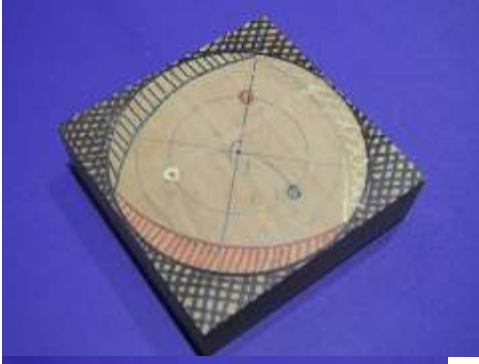
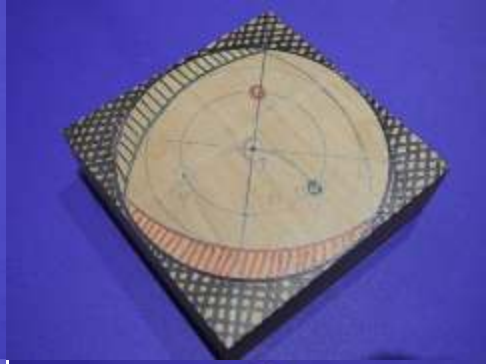
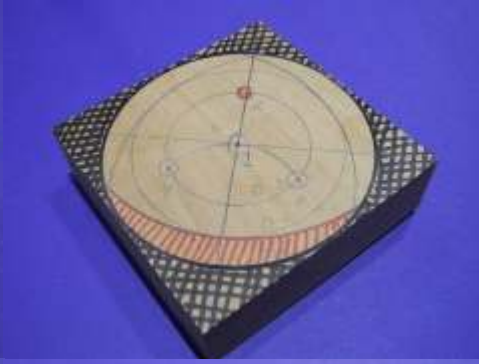
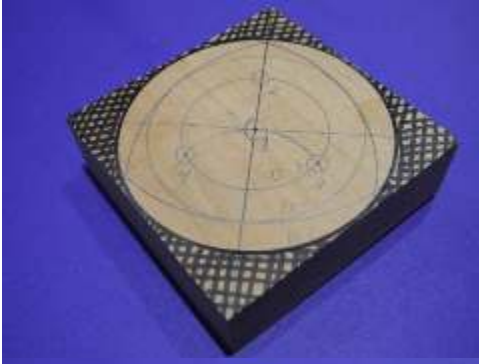


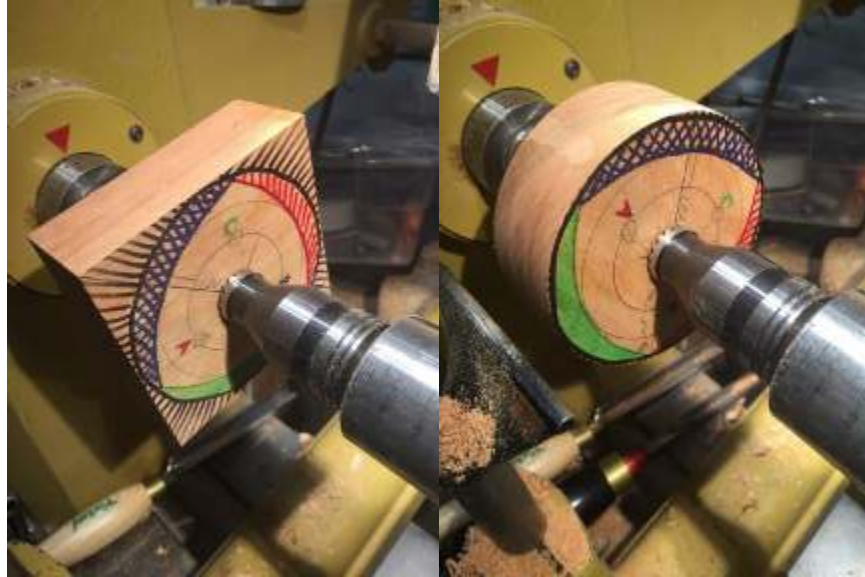
Mark intersection from scribed radius & D3 line



Repeat marking on opposite side of block. Make sure to use the same diagonal line to scribe and mark points so offset points align with each other.

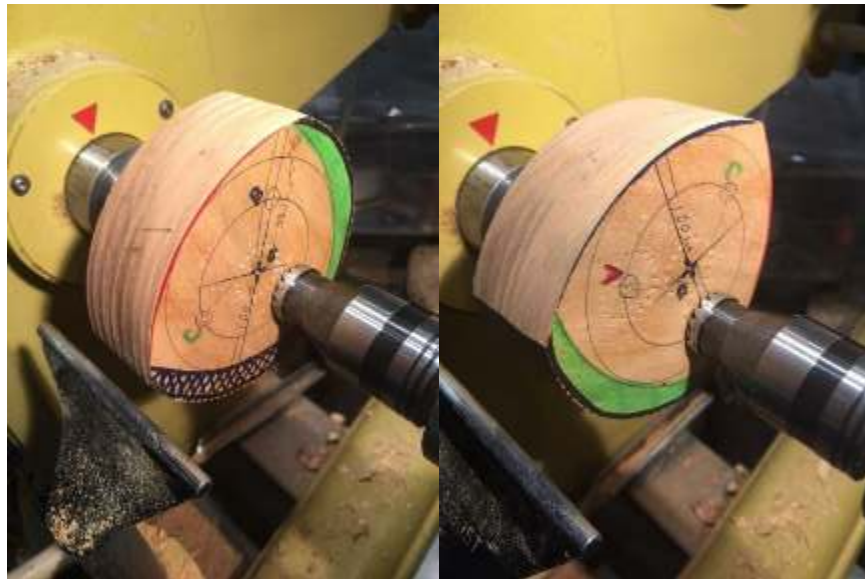






Initial Mounting of Block

Turn from Center pos'n #1



Turn from Offset #2

Turn from Offset #3