

# WNY WOODTURNERS II

VOLUME VIII      ISSUE 12      February 19, 2003

Meetings 7:30 PM; Second Thursday  
Hamburg Middle School  
360 Division Street  
Hamburg, New York

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<http://www.wnywoodturners.com>

The next scheduled meeting is Thursday, **March 13, 2003**, at 7:30 pm.

**Jed Donahue** will be the presenter of the March demo. Jed will show us his method of making **Plates and Platters**.

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## **Announcements:**

**The Woodworking Show** was a huge success for our organization. We collected one thousand dollars for our charity and made many new friends. **Paul Mazuchowski** is to be congratulated for organizing and overseeing a very strong effort. Several members were on hand all three days, and others gave as much of their time as their individual schedules allowed. It should be once again mentioned **our members donated all sale items and materials**. Everyone that participated deserves a hearty “Atta-boy” or “Atta-girl” for his or her selfless effort.

Paul presented the one thousand dollar donation to Club member **Linda Spors** who is a representative of the **Preschool Learning Center**. To date the Club has collected and donated two thousand, seven hundred and fifty-nine dollars to the Learning Center.

On **Saturday, April 5**, **WNYWoodturners-II** will host a demonstration by **Johannes Michelsen**, a turner renowned for his wearable wooden cowboy hats. **Mr. Michelsen** will also be giving two daylong hands-on workshops on **Sunday, April 6** and **Monday, April 7** at **Barb’s Barn**.

The demonstration will be held at the Charles Lindbergh Elementary School, 184 Irving Terrace, Kenmore, NY 14223. It will cost \$ 20.00 per person. In an effort to make the demo enjoyable for all participants, a limited number of tickets will be available. If you wish to attend what promises to be a *very fine demonstration*, contact one of the following: **Rich Sarama-** (716)-892-4765, **Paul Mazuchowski-** (716)-896-3095,

**Kurt Hertzog** - [khertzog@rochester.rr.com](mailto:khertzog@rochester.rr.com) , **Jim Hilburger** – [jimhilburger@yahoo.com](mailto:jimhilburger@yahoo.com) , or **Jake Debski** – (585)-937-7644 [jdebski@msn.com](mailto:jdebski@msn.com) .

**Barb Burger** has informed us that there are only three spots still available for the hands on workshops at **Barb's Barn**. Anyone wishing to fill one of those spots is encouraged to contact Barb.

Don't forget **Webmaster Kurt Hertzog's Challenge**. Bring your recycled bowling pins to the March meeting. We are looking forward to see what sort of ideas the members came up with for this challenge.

**Jed Donahue** announced that he is going to start giving turning lessons at his shop (studio.) For details, anyone interested can contact Jed at (716) 592-7507.

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**President Ron Hudson** called the meeting to order. Ron welcomed two new members to the meeting. The business portion of the meeting was eliminated to allow more time for our guest demonstrator.

### **Show and Tell:**

I hope the participants of this portion of Thursday's meeting will forgive this reporter for not keeping accurate records. In addition to no written records my memory lies just south of "poor" and slightly north of "non-existent", so if I overlooked some folks please accept my apology.

**Ron Mostel** brought more of his trademark inside out turnings. He also showed us a useful dust pick-up that he fabricated and is mounted in his tool-rest. Ron says he got the idea from Jim Vasi of Club One.

**Ed Katz**, a new participant to show and tell as well as a newer member, brought in a small bowl he turned it was filled with tops he recently made. It is nice to see a new member jump right in.

**Paul Boland** showed us his well-done first attempt at a goblet. Paul is also quite new to turning.

**Mary Robbins** displayed several nicely done confetti lights. Mary also brought a salvaged bowl she got at a yard sale.

**Sam Ciccia** also had a bowl filled with his turned tops. Sam has wanted to turn tops for quite some time. He is off to a good start from the looks of things.

**Jed Donahue** has once again ventured into new territory with his turning. Jed showed us two long neck, hollow, wooden bottles, with stoppers/ finials. As you would expect both were very well done.

**Paul Mazuchowski** showed us his latest rendering of a “pith helmet.” His helmet can also be used as a large bowl. Paul also won this month’s drawing for the **Craft Supplies, USA** gift certificate.

### **Super Demo:**

**Jack Brown** of Pittsburgh gave us a splendid demonstration on making inlaid ornaments. Using many jigs, etc. of his own making, Jack explained in detail how he indexes, routs, and inlays blanks for turning intricate Christmas tree ornaments. After showing the rough lay-up of blanks, Jack took us through to a finished ornament. All along the way, he explained the how and why of what he was doing. At every step, he answered any questions from the membership before moving on. The finished product and how it was achieved carried a certain wow factor that held the audience’s attention. Jack gave the finished ornament to the Club to be used as we see fit.

It has been said “any time you walk away from a demo with one good idea, it was time well spent.” Well, between Jack’s homemade indexing head, router jig, standardized dimensions for multiple designs, and the list goes on, we certainly received quality for time spent Thursday night.

It must also be said, Jack and his wife Diane are very personable and pleasant people which made for a very enjoyable evening for all in attendance.

**Kurt Hertzog’s** son, **Ken**, was very generous and videotaped the demo for us. The tape will be available from our library (Sam the bagman) in the near future.

### **Elmer’s Corner:**

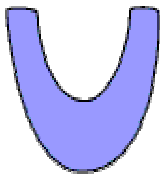
Roy Child is a member of a well-known and highly respected family of turners and tool purveyors based in the UK. He graciously gave us his permission to reprint his article. I hope you find this article as interesting and informative as I did.

## Bowl Gouges - The Story of the Superflute

*A personal view by Roy Child*

Ask ten turners what a bowl gouge should be like - style of grind, shape of handle - whatever and you will get twelve different answers. This confuses beginners and makes a fool out of any egotist wanting to lay down woodturning dogma. To me this is part of the fun and is what makes my personal view as valid as anyone else's.

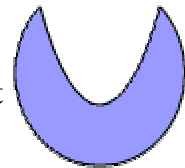
Ever since I was in my teens I was interested in the design of gouges and the steel from which they are wrought. I used to come back from school and rough out a few green elm bowls maybe twenty, to earn my supper and pocket money. It was hard work and differences in the shapes and the quality of the steel used in the different bowl gouges I used were very noticeable.



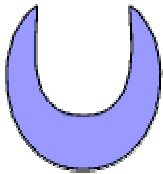
In those days (1966) gouges were all forged by hand and came in all shapes and sizes. They were all carbon steel as HSS gouges were not yet available. They had to be reground often and I used up quite a few. This is a typical section of a carbon steel forged gouge.

I began to experiment with a view to making the gouge last longer between sharpenings and also cut better. I epoxy glued some high speed steel toolbits into steel shafts and ground them to various flute shapes by hand with a cutting disc.

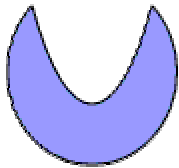
Some years later I returned from a brief career with the Marconi Company and did some serious experimentation with gouge shapes. This is the flute section I came up with. It worked really well for me. It has a large radius at the sides blending into a small radius at the bottom of the flute. I had a good friend with an engineering business and he was able to mill out some gouges to my design from round section material. The idea of milling gouges out of the round instead of forging was new at the time - at least it was to me. I used some Government surplus carbon steel which kept a wonderful edge. I have no idea what the analysis of the steel was to this day - it was sold to me as "tool steel". The gouges were taken to a heat treatment specialist in Harlow, Essex to be induction hardened. It was fascinating to see the process. The gouges were suspended in the middle of a coil protruding from one end of a huge box the size of bus. Inside the box were enormous glass valves generating the radio frequency power which, within a couple of seconds made the flute end of the gouge glow bright cherry red. The clamp holding the gouge was precisely controlled by a timer so that the gouge was released the moment it reached the correct temperature and it was allowed to plunge vertically into a tank of quenching liquid - soluble oil and water I think. Every gouge was hardened just right and then tempered. The next job was to take them home and clean them up and sharpen them ready for sale - we sold hundreds by mail order ("we" being Peter Child & Son). I still have a few left. Once the rust is cleaned off they keep a good edge and perform almost as well as high speed steel.



We soon progressed and made a few in high speed steel but at this point Henry Taylor Tools came into the picture. They asked to make the design in Sheffield from M2 high speed steel and they called it the "Superflute". Only Barry Martin could think of that name - something to do with keeping B sharp! The name of course has stuck and these gouges have been made in thousands ever since.



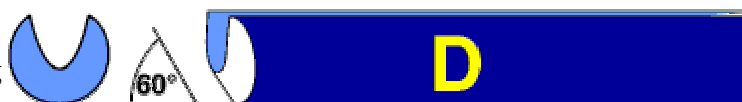
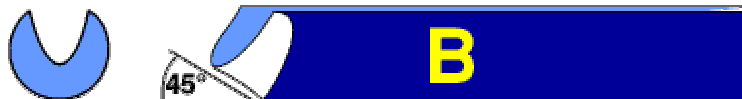
Shortly after the Superflute was launched quite a few gouges with a flute section like this came onto the market. It has two straight side walls with a single radius at the bottom. Soon the old forged gouges were forgotten and the shape on the left became the "traditional" shape and the Superflute was the alternative section. Now everyone makes gouges by milling them out of



round section material.

So what's good about the superflute shape shown here on the left? The idea is that the large radius at the side of the flute cuts like a large gouge (say a 1/2" gouge) but if you twist it a little and cut with the small radius at the the bottom of the flute you get the same cut as you would with a small gouge (say a 1/4" gouge). As the large radius blends gradually into the small radius you can, at will, vary the radius of that bit of the edge which is in contact with the wood. You have more control over the cutting than you would have with a traditional gouge and you can achieve a higher standard of finish. The small radius at the bottom of the flute stabilises a full cut too. This makes the gouge easier to control when hollowing a bowl and easier to control at the difficult entry point at the edge of the bowl where the bevel is initially rubbing on fresh air.

The catch is that this only works if your gouge is ground straight across like (A). This does not cause me a problem as I like my bowl gouges ground this way and this is why the original "classic" HS1 superflute is supplied ground dead straight across. I know that woodturners love to experiment and now, years after the superflute was first made, most turners are asking for gouges with the wings



ground slightly back like (B). This is fine but it partly negates the advantage of the flute shape. However the superflute remains the most popular flute section and it is fortunately very adaptable. The variety of styles of grind people use is remarkable. Remember- if it works for you then it is correct!

What style of grind do I favour? Well I like to have two gouges - one is ground straight across and the other is ground well back with a short bevel at the tip (almost like E). Now do you spot the deliberate mistake? The bottom picture shows the long grind tool as supplied by the manufacturer - which I think is wrong. Instead of the 50 degree angle at the tip it should be 80 degrees. If you get a chance, watch John Jordan's video on "bowl turning" to see exactly what I mean and how the tools are used to the full.

So what about the other shapes "C" and "D"? Well "C" is an asymmetric shape which is useful if you are restricted to using the handle of the gouge horizontal - as on a non pivot head lathe where you cannot get the handle down and you want to hollow into a bowl. The left hand wing is ground away a bit to let the other wing do the cutting. The gouge is used on its side with the ground-away wing at the top. "D" is useful on deep bowls where it is difficult to get round the corner inside the bowl where the side walls join the base. The short bevel enables you to rub the bevel and control the gouge.

Updated 29th June 1999. Watch this space for more on the new Supertip 2000 tipped gouge with superflute tips, angled superflute tips and more!

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If you think anything I have written here is wrong or you want me to add something to correct the facts please contact me.