



Quad Cities Woodturners Club



Established in 2004
12 years of Art,
Craft, and Creating
Heirlooms.

The Spring 2016 newsletter of the Quad Cities Woodturners

Announcements

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Interesting Websites page 11 Venders page 13
2016 Gallery Photos have been posted online.
Check out Facebook page as well.

With your 2016 Dues comes your name tag; please remember to turn in after our meeting so you have it next month one of four alphabetized boxes.

Our Club is the best woodturning deal in the area. You get demos, hands on instruction with the best woodturners in the world, informative and interesting meetings.

What a deal ! Please see Donna or Randy regarding membership status !

Please consider bring your work in for critique each month so our experts can offer constructive ideas to improve your turnings. Also, we enjoy seeing and visiting with you about your latest works of art.

I am still looking for people to take pictures/video's of their shops and turnings along with an articles for our newsletter.

We have been asked Not to block the Hungry Hobo overhead doors. They have late nite deliveries.

See Tom if you are interested in being a fill-in photographer, critiquer, mentors, newsletter writer or just help with your special talents or expertise ! We appreciate it.



Steve Sinner, Joe Meirhaeghe and Steve Shippey - vessels



tom boerjan

Wood shavings from the President

As I sit here today, my lathe's digital readout is on the fritz. So I got a call in for that, but I couldn't find my receipt so had to call the place I purchased it and ask for a copy. They found that, but had to email it and found out my computer is down, so I am trying to figure that problem out (hard re-boot 1 hour later) then on to get invoice to arrive and fill out paperwork and email back...

Got up this morning a wife had "closed caption" option turned on TV, so got that turned off after 15-20 minutes of messing around got that shut off only to find out remote wouldn't now change channels, in fact, would only turn TV on and off and change volume, so another 30 minutes on the phone with Comcast. I hate days like this. Just go around fixing things and not getting anything that I want to do done. Wandering aimlessly around breaking random things, right !

Anyway, I'll stop my rant now and get back to club things. We've been busy this year repairing and re-tooling our building to try to improve the club in small ways to make it function and work even better.

We've started by putting an automatic electronic gate on the band saw. After the main dust collector is turn ON, it automatically senses when the band saw is started and opens a gate to let the dust be vacuummed away. After shut down, it stays open for about a minute, then closes. People were not good about using it and closing it back up etc., so this seemed to make the most sense in removing the issue entirely.

Next, we updated the microphone system so we have two good working mics that don't crackle and squeal all the time. Now, I just have to remember to not walk in front of the speakers and get that annoying feedback...



tom boerjan

Wood shavings from the President

The next big item your board is working on is a bigger dust collector to help reduce dust in the shop area. We have added a lathe and need to re-work our layout in a more efficient way to the best possible job getting dust out of the air and being more safety conscious in the close proximity of members as they turn. Our facility is still a tremendous bargain for our members at about a quarter a day for their use. And one of the few available in the entire Midwest !

We are also trying to hold more training classes for beginners and intermediate turners to learn the correct and most efficient ways to turn, sharpen tools and be safe while becoming proficient at it. One of the greatest benefits of our club is the number of gifted turners and their willingness to share their years worth of knowledge and expertise.

I am still struggling to get more people to help out at meetings. If you think you can share some of your time or talent with the club in any way, please don't hesitate to come see me.

I am very proud of the great work our board is doing and hope you thank them for their effort next chance you get.

Lastly, I sincerely would like to see what you've been turning lately. Bring it in and share at our critique ! Keep working on those memory boxes. The response so far has been fantastic. Keep it up ! Paint with all the crayons !

tom

“In Pursuit Of Excellence”

by - Paul Rohrbacher

Woodturning Club's typically use two formats - “Show and Tell” vs. “Critique” to judge members projects. I belong to two woodturning clubs. Club (A) has “Show & Tell” while Club (B) has a “Critique”. The demographics of both clubs are similar with gray beards and baldheads predominant. Both clubs have some women Wood turners. Missing are the future artisans - millennial wood turners – the high school/college age students and 40-50 year old younger adults. Probably as a result of fewer Industrial Arts classes being offered in schools. Both clubs have equally well orchestrated presentations of better woodturning practices from the Advanced Wood turners and some outside experts.

Several Wood turners are members of both clubs A and B. Both clubs have Advanced Wood turners who sell high priced woodturnings in galleries. The Woodturning talent in both clubs started equal.

Club A has members (beginner to advanced) who proudly explaining their “Show and Tell” work and how they made & finished it. At the meetings, at least 50% + of the Wood turners exhibit their work. There is the, “Project of the Month”. The membership is involved in the meeting presentations. Before, during breaks and after the final presentation the club members further examine the turnings and ask questions of each other.

Club B has about 10 to 15% of the more Advanced Wood turners work exhibited for “Critique”. There are some turnings that are for “Show” on display. The critique addresses: design, format, quality, thinness/weight of the vessel, finish, sanding, the vessel's bottom and lid fit (when applicable), etc. The good and bad, as well as, other aspects of each piece are examined in detail. The items are viewed on 2 large monitors. The author of the woodturning doesn't comment on their piece unless a question is asked. Most of the club members set in the back with little interaction or comments to the critique. They absorb the ideas for future use or application for their future design. The good thing about the critique is the specific comments on design and overall workmanship by club experts or another set of eyes.

Personally, I learn a lot of what to do right, the problems and more importantly, “How-To-Do-It-Better”, not only from my work but, the work of others.

A properly orchestrated Critique should explain in details about what are good, and bad about the piece, using diplomacy and tact. A good Critique should present procedures on how to address the discussed problem(s). It takes a special talent to be a good critiquer.

A badly done Critique's is very harmful to the affected individual(s) (who possibly will not submit to a critique again), may quite bringing pieces or quit, and the club. Critiques" need training to learn how to do it right.

On the other side, some wood turners say that they will never submit their work to a "Critique" by an expert. Yet the same wood turner has no problem explaining every little detail their woodturning at the "Show and Tell".

Self Critique

When you start a project, just don't grab a chunk of wood and start turning. Lay out a design on paper to visualize the project. Try to follow the tried and true Rules, Rule of Thirds, Golden Mean, Catenary Curves, and does it look good rule. From experience, certain shapes can be a challenge to turn, sand out and finish. Avoid these shapes if at all possible. Other shapes are visually un-appealing.

1. Am I Proud of the woodturning - Design and Workmanship
2. Could I do better work ? Where and How ?
3. Am I satisfied with this level of work or can I advance my skill level ?
4. Am I afraid of Criticism?
5. Am I willing to listen?
6. What is my Gold Standard?
7. Problems encountered and their solutions.
8. Seek out solutions to move past problems.

Turning Techniques

As you turn wood, instant design opportunities pop up to cause one to incorporate new changes. Catches, tear-out, cracks, break out, warping, and etc. could all be hidden in the wood. Workmanship problems greatly affect your work. They may be curves, sharp corners, any imbedded flat spots, break lines, and flats. Some turnings have lids.

This presents another set of issues – does the lid fit, is the wall thickness constant, too thick/thin, were all the tool marks and torn end grain sanded out, is the finish uniform, etc.?

Try to determine what caused the problem(s) and how to eliminate or minimize the adverse affects. Think the problems thru, ask the experts and read woodturning books to help solve the problem. Go online to see if others have a better solution to your problem. For every problem that surfaces for you, some other more advanced wood turners long before hit the same issue or problem and have a solution or minimized it.

When problem(s) occur, write them down and what you did to resolve the problem(s). Like wise, record what went right so you can repeat the process. If a process fails to give you the desired end result, why would you ever repeat the same process and expect a different result other than an identical failure? That is the definition of insanity.

You must change the process and try again, and again --and again until success is achieved. The key word here is THINK outside the (Box) Problem. Study books about the problem; pick other people's brains about the problem. A deeper understanding of how woodcuts, how your tools perform the best, is another key to success. After the Woodturning is completed, you will have first hand knowledge of everything that happened and why.

Don't be surprised that at the club's Critique, the same design and workmanship problems you experienced are now born out by the Critique.

Paul

Catches by Thomas Stegall

They can happen with lightning quick speed and their results can be disastrous for our projects and in some cases for our personal safety. Often times the startling nature of producing a catch and the results of the catch itself distract from what would otherwise be a teachable moment. Catches happen as the result of very specific conditions. Once we learn to understand how and why catches happen, and some of the warning signs that precede them, we can turn with confidence in the knowledge of how to avoid them.

A common element: With the exception of the much beloved skew chisel catches, nearly all other catches have the same essential element, but are produced in different ways. That common element is vibration caused by friction. That vibration causes the tool to move slightly away from the wood making the cut more shallow which reduces the friction until the pressure applied by the turner causes the tool to rebound into the wood for an even deeper cut than originally. This of course causes increased friction and the process repeats, while becoming amplified with each repetition. These vibrations can happen within a fraction of a second. The result is all too familiar to most of us, but the causes may not be.

The causes of a catch are:

Two points of contact: This happens most often when attempting to continue a cut into a narrow location such as where a form comes to meet a waste block at the glue joint. The moment the wood makes significant contact with both sides of the tool at once a catch is produced. This can also happen with deep cuts made with a parting tool if a single width plunging cut is made. All cuts produce a degree of vibration. This vibration causes the tool to vibrate away from the wood to a very slight degree making the cut more shallow and then back deeper into the wood. (You may notice this same type of changing cut depth when turning an area with a knot in it where the changing density of the wood causes changes in cut depth.) When contact is made on both sides of the tool, the tool moves away from one surface and into the other causing it to rebound harder against the first side and this repeats until a deep, uncontrolled cut happens. To avoid these type of catches we simply need to be aware of how they happen and be careful to change tools or our approach to finishing narrow spaces to avoid making contact on both sides of the tool at once.

Cutting with too wide a cutting edge: This type of catch can happen with virtually any tool including traditional scrapers. The wider the cut (or scrape) being made the greater the friction produced. How wide is too wide varies based on the tool and its' sharpness, the wood species and its hardness, and moisture content. The duller the tool the less width is required to produce this type of catch. With sharp tools cutting soft wood species that are green, we may be able to cut as wide as $\frac{3}{4}$ of an inch without a problem, at other times, using a bowl gouge on harder or dryer woods can produce a problem with a much narrower cut width. With dryer woods, this usually starts with the tool producing an interrupted cut as the tool's vibration causes an audible and unpleasant sound. With green woods, the higher moisture content dampens vibration and can instead cause the wood fiber to compress enough to self-feed into the tool's edge producing a deep uncontrolled cut. If using a spindle roughing gouge and holding it at 90 degrees to the bed ways, cuts that become too wide and risk a catch will push back the tool or begin to pull the tool's tip downward. If we feel this, we should change how we approach the wood with the tool. Whether we are turning dry or green wood if we suspect we are making cuts that risk a catch, the simplest solution is to angle our tool so that the wood meets the cutting edge at a glancing angle.

Tool Flex: Tools that use narrower tool steel like a $\frac{1}{8}$ detail gouge, can flex slightly if they are used to cut too far beyond the tool rest. The most dangerous aspect of this type of catch is that it can result in the tool shaft breaking, if the wood or the tool steel become airborne this becomes a risk to anyone in the area. Even wider tools like a 1 inch spindle roughing gouge can present a risk if the tang going into the handle is narrow. The key to avoiding these catches is to know the limitations of each tool and avoid pushing those limitations. When our finances allow, tool selection should involve buying high quality tools that do not reduce the tang significantly from tool steel outside the handle.

Wood Flex: For people new to woodturning bowls, this type of catch can be confusing and its cause elusive. Often times, you are 70-80 percent of the way done hollowing a bowl and everything is going fine when a catch seems to happen without reason, during a cut identical to the last one that went smoothly. In this case, the turner is usually hollowing a bowl much like peeling away layers of an onion from the inside. You are starting each cut at the rim and working your way to the center and your rim and wall thickness is relatively uniform all the way to the bottom. The problem here is that the lower half of the bowl eventually lacks sufficient material to support the bowl's wall.

Your next cut then causes the usual friction, but the bowl's wall is now thinner, it flexes away from the tool and then rebounds into the tool taking an even deeper cut than intended. This in turn causes a greater degree of flex and rebound into the cutting edge. One of the early warning signs of this type of catch developing is that cuts preceding the catch may produce the sound of chatter. The solution is to hollow the bowl in sections. You simply work to achieve final wall thickness one third of the way into the bowl before moving in further. The mass in the center of the bowl will support the wall as you make each successive cut. The thinner you desire your final wall thickness the less depth you attempt to achieve at once.

Loosing bevel contact during a cut. You may recognize this situation when you accidentally hand chase a thread on the surface of your turning with a skew chisel. The cause is simple, the downward force of the wood coming into contact with the cutting edge produces friction that pushes the tool downward. When we are making a cut this force is mitigated by a bevel which acts to control the depth of cut and keeps the downward force manageable. When the cutting angle gets too deep because bevel contact is lost, it begins to self-feed wood and the downward force of the wood dramatically increases. When bevel contact is lost, friction always pushes the tool in the direction of the bevel, this is true with spindle and bowl gouges aswell. Often times this happens because the curved surface of the tools bevel is being held verticle and no longer matches the curve of the wood surface which is running horizontal at the point of contact.

“The double edged sword”. The skew chisel having two bevels meeting at the cutting edge makes the edge thin and sharp enough to produce a cleaner cut surface than other fluted or scraper tools. However, the skew's shape usually prevents you from seeing the bevel while cutting and for many of us, makes matching the bevel angle more difficult than gouges. Once mastered the skew is a very versatile tool, but for many the challenges of repetition required to master this tool are too daunting. But there is another solution!

Rather than the traditional grind on a skew chisel that produces a hollowed convex bevel, consider grinding a concave bevel. Much like a sphere maintains surface contact no matter what direction it is rolled, a concave bevel will maintain bevel contact much more reliably. I ground my skew chisel this way in 2012 at the suggestion of master woodturner Eli Avisera.

This grind does not make catches impossible, but when they begin I can often detect a change in the feel of the tool and stop the cut before it becomes a catch. The rare few catches I have had were extremely minor and not the startling type we have come to expect from a skew chisel. As a result of regrinding my skew chisel, I use it much more frequently and safely.

With each of these types of catches, an awareness of any changes in how the tool or wood feels or sounds can warn us of an impending catch if we pay attention to those changes and heed them as a warning sign.

Thomas Stegall

Thanks to both our guest writers this month ! See it IS easy to get published !!!

Interesting Woodturning Sites

Please see Club President to add your favorites or the QCWT webmaster

AAW Home : <http://www.woodturner.org/>

AAW Forums : <http://www.aawforum.org/vbforum/index.php>

Australian Burls : <http://australianburls.com/>

Bangle Guy : <http://www.bangleguy.com>

Bear Tooth Woods (pen supplies) : <http://www.beartoothwoods.com/>

Craft Supplies USA : <https://www.woodturnerscatalog.com>

Cumberland Woodturners : <http://www.cumberlandwoodturners.com/home.html>

Curt Theobald (Seg. Turner) : <http://www.curttheobald.com>

Dennis Keeling (Seg. Turner) : <http://www.dkeeling.com>

Eddie (Capt. Eddie) Castelin (Very Funny, YouTube, too) : <http://www.eddiecastelin.com/>

Erickson Log and Lumber, New Windsor, IL : 309.667.2146 Tues. thru Friday Robt. Bisinger
QCWT member

Elizabeth Ross (Georgia Hardwoods) : <http://www.2treeboyz.com>

Exotic Hardwoods : <https://www.cookwoods.com>

Chicago Woodturners : <http://www.chicagowoodturners.com>

Cook Woods : <https://cookwoods.com/>

CU Woodshop (Champaign, wood shop/school) : <http://www.cuwschool.com>

Hill Hardwoods, Iowa City : <http://www.woodfinder.com/listings/010863.php>

Quad Cities Woodturners Home : <http://www.qcwoodturners.org/>

John Keeton (friend , awesome turner) : <http://www.johnkeeton.com>

Johnson Creek Hardwoods Mt. Carrol, IL (Local Hardwoods) :
<http://www.johnsoncreekhardwoods.com/>

Kallenshaanwoods (Pen supplies) : <http://www.kallenshaanwoods.com>

Malcom Tibbets (Seg. Turner) : <http://www.tahoeturner.com/>

NVWoodworks : <http://nvwoodwerks.com/>

James Pearce (awesome Peoria woodworker) : <http://www.pearcepearce.com>

Segmented Turning : <http://www.segmentedturning.com/>

Segmented Woodturners : <http://www.segmentedwoodturners.org>

Segmented Art and Other stuff : <http://www.smithart.us/index.htm>

Sommerfeld's Tool's : <http://www.sommerfeldtools.com/>

Sutherland-Welles, Ltd. (finishes, etc.) : <http://www.sutherlandwelles.com>

(The) Segmented Turner : <http://www.thesegmentedturner.com/>

Wayne Hall : <http://waynehall.com/>

Wedgie Segment Sled – YouTube : <https://www.youtube.com/watch?v=E45244qX1PM&app=desktop>

William Smith (Seg. Turner) : <http://www.smithart.us/index.html>

World of Wood (Invite by email only, Excellent site) : <http://www.thewows.com>

Wood Data Base : <http://www.wood-database.com>

Woodpeckers (Tools, etc.) : <http://www.woodpeck.com>

This list provided as a convenience and not an endorsement of these sites, individuals and businesses.

Last edited 4/12/2016 tboerjan

Woodturning Suppliers

The Quad Cities Woodturners is not endorsing any of the companies or their products. The list is simply a resource for woodturners to find items of interest.

Rockler <http://www.rockler.com/>
 Woodcraft <http://www.woodcraft.com/>
 Craft Supplies <http://www.woodturnerscatalog.com/>
 MDI Woodcarving <http://www.mdiwoodcarvers.com/>
 Packard Woodworks <http://www.packardwoodworks.com/>
 Penn State Industries <http://www.pennstateind.com/>
 Woodworker Supply <https://pro.woodworker.com/>
 Woodcarver supply <http://www.woodcarverssupply.com/>
 The Sanding Glove <https://thesandingglove.com/>
 Klingspor <http://www.woodworkingshop.com/>
 Harbor Freight <http://www.woodworkingshop.com/>
 Burs for Carving <http://bursforcarving.com/>
 West Penn Hardwoods <https://www.westpennhardwoods.com/default.aspx>
 Carbide Burs <http://www.carbidebur.com/shapes/burs.htm>
 Micromark <http://www.micromark.com/>

General Woodturning Sites

Sites where people with an interest in woodturning gather to share information
 AAW <http://www.woodturner.org/>
 Organic Lesson <http://www.organiclesson.com/wood-lathe-diy-wood-projects/>
 Woodcentral <http://www.woodcentral.com/>
 Woodturners Unlimited <http://www.woodturnersunlimited.com/>
 Woodturning Online <http://www.woodturningonline.com/>
 World of Woodturning Can enter by invitation only. Ask at the club about gaining access
 Woodturners Resource <http://www.woodturningonline.com/>
 Collectors of Wood Art <http://collectorsofwoodart.org/>
 Segmented Woodturners (AAW Chapter) <http://www.segmentedwoodturners.org/>
 Ornamental Turners <http://www.ornamentaltturners.org/>
 Principally Pens (AAW chapter) <http://principallypens.com/>
 International Assoc. of Pen Turners <http://www.penturners.org/> Woodturning Suppliers

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 Klingspor <http://www.woodworkingshop.com/>
 Harbor Freight <http://www.woodworkingshop.com/>
 Burs for Carving <http://bursforcarving.com/>
 West Penn Hardwoods <https://www.westpennhardwoods.com/default.aspx>
 Carbide Burs <http://www.carbidebur.com/shapes/burs.htm>
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 Principally Pens (AAW chapter) <http://principallypens.com/>
 International Assoc. of Pen Turners <http://www.penturners.org/>