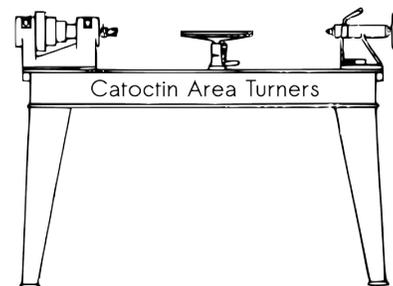


Catoctin Area Turners

Issue Number 9 October 2009



October Program

October 8th, 2009

Well, the holidays are soon to arrive. With that in mind, Harriet Maloney is going to demonstrate how she makes her good looking ornaments. Harriet makes a lot of these, so her production tips and techniques will make this demonstration more than worth the admission price!

We will also update everyone on the Mark St. Leger demonstration in November, so please don't forget to mark your calendars. Mark is a terrific demonstrator.

Remember, we are putting together our club video library and need your donations! If you have any DVDs or VHS tapes you would like to donate, please bring them to the meeting and we will make them available to all the club members.

Keep in mind that we can only use original DVDs and Tapes. We can not accept copies.



Table Of Contents

Program Information.....	1
Officers.....	1
Call of the Lathe.....	2
Woodcraft Information.....	3
Editor's Bench.....	3
What I've Learned.....	4
Time with a Turner.....	5
Club News.....	7
AAW Application.....	10
Show and Tell.....	11

CAT Officers

President

Tom Boley
540-338-1718
tboley@erols.com

Vice President

Dale Bright
540-751-9121
frog21man@comcast.net

Secretary

Bob Parson
703-724-1879
rparson@gmail.com

Operations Director

Jeff Greene
703-787-1858
jeff_greene@bmc.com

Treasurer

Mark Kaplan
703-608-6914
markap6@comcast.net

Program Director

David Martin
703-669-5938
davemartin88@gmail.com

Newsletter Editor

Robert Peesel
703-430-6755
woodbodger@gmail.com

Call of the Lathe

Tom Boley

Many thanks to both Burgan Pugh and Terry Lund. Burgan has offered to manage our library and Terry has offered to manage our mentoring program as well as our effort to keep track of who has what lathes so if someone is thinking of buying a lathe, they can go see one in person before they buy. These are both important jobs for a growing and viable woodturning club and we are certainly both. It will take a little while to build up our video and book library but we'll be working on it on a continuous basis. The mentor program can start immediately. Terry will have more to say about that at the October meeting.

And we must say thank you to Ron Circe, the manager of Banshee Reeks Nature Preserve and a member of CAT, for installing lights on the side of the classroom so that we will be able to see our way from the parking lot to the classroom and back again as the days become shorter and shorter. That is a huge benefit to all of us and we sure do appreciate it. Thanks, Ron. You are a great host!

Our program this month will be very interesting and particularly timely as Harriet Maloney

demonstrates making simple Christmas ornaments. Think in terms of making ornaments as gifts as well as decorating your own tree this year. Harriet's designs are both simple and light weight so should be easy to duplicate and easy on the tree.

As a follow up to Harriet's demonstration, I have arranged with Woodcraft to do a demo on Wed evening, the 14th of Oct, on how to turn a hollow ornament. I'll bring a couple examples to Show and Tell so you can see what I mean. If you are interested in learning how to make these, please join me at Woodcraft at about 7pm the 14th.

This is one of the best times to do woodturning! Fall usually means cooler weather so it may be easier to spend time in the garage or shop. Fall definitely means that Christmas is coming so you can apply your woodturning skills to the making of gifts for family and friends. I do have one very important piece of advice - when you make turned wood gifts to give to family or friends, keep a list of what you give.

Next year you may find that you gave the same thing again and that may be a bit

embarrassing.

Fall is the time when the Call of the Lathe gets louder and louder in your ear as you think of all the cool stuff you can make for family members and friends. If it has been awhile since you did any woodturning, please take it easy as you get started again. It is so easy to forget something important and ruin the piece on which you are working. And think safety, safety, safety. Take it slowly until you get back up to speed with your skills. But then, let 'er rip! Have a great time and let the chips fly! See you at the meeting.

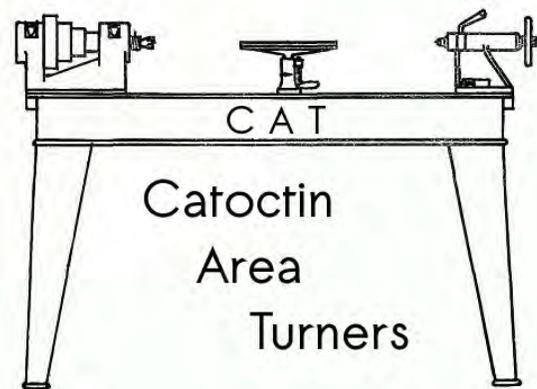


The Editor's Bench

Robert Peesel

Well, last month we put out another call for Logo ideas. Several folks asked for the lathe picture, but unfortunately, no new logo ideas were sent back. So, needing a logo, I began learning the new graphics program. I have been meaning to do this for a long time and decided that there was no time like the present. This program is called GIMP (Gnu Image Manipulation Program). This is a Photoshop like program with one big exception. GIMP is free for all users and can be downloaded from www.gimp.org. GIMP is available for all three major platforms, Linux (my preferred OS), Mac OS X, and of course Windows. There is a bit of a learning curve, but that is always the case when learning something new.

You will see one of the logos I created on the masthead of the newsletter and another to the right. In looking for a font, I looked for something clean that would reproduce well. The font I chose is called Sawadee. You will notice that I tried to carry this font throughout the newsletter in order to tie everything together. Please let me know what you think.



WOODCRAFT
Helping You Make Wood Work®



Leesburg Plaza
512 E. Market
Leesburg, VA 20176
Phone: (703) 737-7880
Fax: (703) 737-6166
Leesburg@woodcraft.com

Organizations such as the Catoctin Area Turners would not exist if it weren't for the kindness of their sponsors. We are blessed to have the Leesburg, Virginia Woodcraft store supporting us and our activities. If it wasn't for their initial kindness, the Catoctin Area Turners might still only be an idea. Please remember this and support them at every opportunity!

What I've Learned

Tom Boley

Making a Good Show at a Craft Show

Since we had many absences in September and this is definitely the time to be thinking about craft shows, I wanted to put my presentation from September into an article for the newsletter. I spent an hour and a half talking, but I won't make you spend that long reading!

Getting into craft shows is actually relatively easy. Most are juried, which means that a committee will ask you either to come in person with samples of your work or will review your work through photos, slides, or, now more commonly, pictures on a CD.

My advice is to do only juried craft shows. The quality overall is much higher which pushes you to a higher standard but also puts you in a higher bracket of quality.

The Northern Virginia Handcrafters Guild (NVHG, at nvhg.org) is a great way to learn about being successful in craft shows. They meet once a month inside the Beltway on Rt 50. They sponsor craft shows and have a very stringent jurying process, good for five years, and then you have to be rejuried. This ensures that quality stays high. Most craft shows will just have a show fee but some will charge a percentage rather than an up-front fee. It is always wise to

visit a craft show one year before you decide to participate the following year to see if it is a good fit for your work.

Presentation is everything.

You must get people into your booth or they won't buy.

The secret to success is Height and Light. Present your wares at different heights and have them well lit. You can use riser blocks, shelves, pedestals, or whatever will help you display at multiple levels. Compare that to having everything laid out on a table top - boring! Cover tables with cloth down to within an inch of the floor.

That makes those tables look so much better plus gives you a place to stash stuff. You can use display stands, shelf units, or whatever will allow you to display your wares in multiple ways. That all adds interest to your display and attracts folks into your sales area. There is a member of the NVHG who lives in Culpepper who makes craft show furniture such as shelf units in different sizes, sales stands, display racks, etc. If you would like his info, let me know at tboley@erols.com and I'll send it to you.

If you display outdoors, you will need a tent. If it stays up overnight, you should have

zippered sides on your tent even if you remove all your wares over night. The dew can make a mess of your shelves if left open all night so buttoning up is a good idea.

That way, you can leave your set-up in place but put your wares in boxes and take them with you for the night. Tents tend to be like big umbrellas in the wind so be sure to have anchors for the corners, either heavy weights or even tent pegs and line. I made four 30-lb concrete weights with eye bolts in the tops as anchors. I painted 'em white to match the tent and they look just fine. Remember, you want to attract people into your display area so you want everything to look attractive.

If you do many outdoor shows, you will probably want to develop some kind of flooring to use in your tent so you can have your shelves and such on a solid and relatively level surface.

Sometimes even a large piece of carpet will be sufficient.

The objective, of course, is sales. Greet everyone who comes in your booth and let them know you appreciate them coming in. Encourage 'em to pick up pieces - if they pick it up, the chance of buying increases dramatically.

Don't be pushy, but be

available. And only take top quality work to craft shows.

You will quickly develop a reputation based on your work. The highest compliment anyone ever gave me at a craft show was a fellow woodturner who said, "You don't have any sanding marks on your bowls." From then on, I knew that what I was presenting was worthy, as long as I maintained the same personal standard. I tell people I never sell "seconds."

Those stay home and we use 'em for ourselves or for firewood.

Pricing your work is the hardest thing you will have to do (except for lugging those tent weights around, of course). I was once told to add up my cost for materials, multiply by four, and then take a look at that price and adjust from there. Too low, raise it a bit. Too high, lower it.

Before you do a craft show, it is very helpful to go see that craft show as a customer to see what it is like and if your work will be the right fit, as I said earlier. If there are other woodturners there, see what their prices are. To me, it is an ethical question about whether I should re-price everything depending on the venue, or if I should just give things a price and say that is the price whether it is for sale on the street corner or the Smithsonian Craft Show.

Frankly, it is a lot of work to re-price all the time. You will also need a range of prices for your work. If you have high priced as well as low priced goods, your customers will have a much easier time

of choosing what they want as they can more easily buy according to their budget and know from looking and from your reputation that you have the same quality in every piece. If you have enough inventory, you could even have two sets of goods, one priced for high end and one priced for lesser shows!

Don't take the wrong set.

You must collect sales tax and in Virginia, you may use an ST-50 form, which apparently is not available on line, to report sales taxes if you only do one or two shows a year. I have one and can mail you a copy. If you do three or more, you must file for a tax ID number and report sales taxes either monthly or quarterly, depending on how you apply. Get a receipt book with at least one retained copy. Get a rubber stamp with your company name, address, and phone number so you can stamp all the white pages, the ones you will give to your customer for each sale. That way, you can keep track of both sales and sales taxes collected. Get a change fund of about \$75 in ones and fives plus a pocket full of coins. Have price tags on all your pieces, preferably on the bottom. The reason for that is two-fold. If on the top, there is a chance the wood will darken around the price tag but not under it, and people will have to pick it up to check the price, thus getting it in their hands, which is a good thing. I have found that if you actually do two or three craft shows a year, it

pays to take credit cards. I know of one sale I lost because I couldn't take credit cards. I haven't made that mistake again.

Dress the part. You are a crafter and maybe even an artist. Depending on the venue, dress accordingly.

Remember, you aren't in your shop now. You are out presenting your top quality goods to the public. Dress for the venue. Some shows require period garb while at others, you may want to dress casually. The second most important part of this whole process, besides Height and Light, is to have business cards. Give one away with every purchase.

Give them to people who stop by to look. Encourage them to pick stuff up and be sure they take a card home.

You can even have slick brochures made up by which you can present yourself as a woodturner with photos of the kind of work you do and information about how to contact you. Consider having a "How It's Made" display and having "Care Cards" for everyone who buys a bowl.

Craft shows are great fun.

You must be skillful, or at least willing to talk to people when they come in your booth. Many will ask how something was made. Have a synoptic story prepared which you can tell in one minute or less. Getting that story may be enough to encourage your customer to buy. And that's the point.

Time with a Turner

Robert Peesel

Welcome to the newest feature of our newsletter, Time with a Turner. Each month we will introduce you to one of our members whom you may not have had a chance to meet yet. Since this is a new feature, I thought I would start with myself. So sit back and relax while you learn more about me.

I would like to give credit to the Capital Area Woodturner's newsletter for the inspiration for many of these questions.

How long have you been turning?

Well my first exposure to woodturning was in the 7th grade. We used the big green lathes common to the school shop programs. When they still had shop programs. I had no instruction prior to stepping in front of the machine, but wow did I have fun. I didn't make anything worth while, but the enjoyment I felt stuck with me until nearly 20 years later I bought a Sears lathe at a yard sale. Since then I have upgraded to a Nova 3000 and moved to a basement shop instead of in the garage.



How much time do you spend turning?

Not nearly enough. I have my own business, two kids to put through college, and enjoy making rocking chairs too! My time is spread fairly thin, but I do get to the lathe every chance I get.

What is your favorite type of piece to make?

Lately, I have really enjoyed making square bowls. I love the look on people's faces when they do the math and realize that while turning a square bowl there are easily two thousand chances every minute to take off a knuckle as each corner comes whizzing by.

What is your most memorable woodturning moment?

Well that would be the day I learned that speed can kill. I was working in my garage on a piece of wood loaded with cracks and voids. I turned the lathe speed up way too high which caused the piece to fly apart barely missing my face (I was wearing a face shield) and putting a dent in my garage door twelve feet away. It was that experience that has made me wear a face shield no matter what I am turning.

Have you entered any shows or competitions?

No, although my wife is really pushing for me to do so. I have sold some pens and pieces, but not through any official venues.

Any advice for new turners?

Yep, be prepared to be late for dinner. More than once I have been so involved with what I was doing that I ended up almost an hour late for dinner. Luckily my family understood and ate without me.

What is in your shop today?

Well, lots of wood blanks waiting to be turned. Besides that, I have a Nova 3000 lathe, a new Grizzly Jointer to put nice smooth edges on those square bowls, an antique Delta drill press and a Grizzly 16" bandsaw. The bandsaw is for sale by the way! The big problem with all this equipment is that my shop is a very odd shape and it is getting very difficult to move around in it.

Where are you from?

I was born in Rome, Italy while my parents were stationed there. I lived in the Chicago area until 1971 and have lived in the Northern Virginia area ever since.

What do you, or did you do for a living?

I found myself being pretty good at making computers work. So I have spent the last 20 years in the IT industry. For the last ten years I have been self employed providing network and desktop support to home and small business users. Along with my computer work, I give tours at the Smithsonian's Udvar-Hazy center at Dulles airport.

Meeting Information

Remember, all Catoclin Area Turner meetings will be at the Banshee Reeks Nature Preserve. Meetings are on the second Thursday of the month and start at 6:30 at the Education Annex across from the visitor center within the Preserve.

From Leesburg, BRNP can be reached by going south on US15 towards Warrenton *only about a quarter mile from the Leesburg Bypass and then *make a left on Evergreen Mills Rd. (Route 621) and travel south *about 5.3 miles*. After passing the entrance to the Loudoun County Landfill on the right, take the next right, Woods Road and travel about a mile

to the entrance to the park on the left. Woods Road is gravel but passable for all types of vehicles. *Once in the Preserve,* stay on the paved road until reaching the parking for the visitor center and annex on the left. The Education Annex is the white building to the right of the large stone Visitor Center. The Annex entrance is on the back side of the building. Look forward to seeing you there.

Directions from other locations are found at the link below.

From Gilbert's Corner, drive north on Rt 15 for 4.3 miles and turn right on Oatlands Mill Road. Go straight across Gleedsville Road and watch for the park entrance on the right.

From the southeast, take Rt 50 west to Evergreen Mill Road and turn right. Follow Evergreen Mill Road about 8 miles to The Woods Road and turn left. The park entrance will be about a mile along on the left.

Banshee Reeks Nature Reserve is located at:
21085 The Woods Road
Leesburg, VA 20175
703-737-7843

You can find out more information about the Preserve at the following links:

www.bansheereeks.org

Club News

New Club Equipment!

The officers of Catoclin Area Turners work very hard to ensure that we are gradually building up property and supplies which will be useful to the club while ensuring that we are spending your money wisely. Here are two examples of what we are doing for all of us.

The lathe is a Jet 1442VS and is valued at about \$1350. The Jet 18" band saw is valued at \$1500. Both are about three years old but were very minimally used before the owner died unexpectedly.

Through a connection in Winchester, we learned they were going to be sold so were able to make arrangements to purchase them.



We purchased the band saw for \$650 and the seller donated the lathe in exchange for documentation that they were donated to us as a 501(c)3 public charity. We plan to use the lathe for our October meeting and will keep the band saw available for cutting as needed. This was indeed a jackpot!



About Banshee Reeks Nature Preserve

Banshee Reeks Nature Preserve exemplifies the beauty of Virginia's rolling countryside and the wildlife that calls it home. The preserve consists of 725-acres of forests, successional fields, ponds and streams and over two miles of frontage on Goose Creek, one of Loudoun County's two designated State Scenic Rivers. The County-owned preserve contains unique wildlife habitats and offers recreational and nature study opportunities to Loudoun County residents and visitors from all over the Mid-Atlantic region.

About The Friends of Banshee Reeks Nature Preserve, Inc.

The Friends of Banshee Reeks Nature Preserve, Inc. (FOBR) is a nonprofit organization of volunteers who support the preservation and conservation of Banshee Reeks. The group's goals are protecting, enhancing, and preserving the natural, physical, and cultural heritage of the preserve.

Hollow Ornament Demo

On October 14th, Tom Boley will demonstrate turning a hollow ornament with a slim finial and icicle at the Leesburg Woodcraft store. This is a follow-up to the demonstration by Harriet Maloney at the regular meeting on turning Christmas ornaments. Tom will demonstrate turning a sphere and then hollowing it on the lathe using mini hollowing tools. He will also turn a finial for the top of this globe and an icicle to hang from the bottom. Since the sphere will be hollowed out, it will be much lighter than it appears so can easily hang on the branch of a Christmas tree without pulling the whole tree over! Come early for a seat up front in the Woodcraft classroom.

CAT Lending Library

We need your help to start a lending library that allows members to check out tapes, books, or DVD's for a low monthly fee. The library would be available at each club meeting and a member would be expected to pay for one month at the time of pickup and return the item at the next meeting (or pay an additional month). We'll be working with AAW to see if

we can get some grant money to help but please consider donating any item you have that you no longer use to benefit the club.

Burghan Pugh has agreed to act as the librarian. If you have items to donate, feel free to bring them to any of our meetings. Thanks, Burghan!

CAT Demo for Audubon Naturalist Society

On 27 Sep, Dale Bright, our vice president, and Tom Boley, our president, provided an afternoon of woodturning demonstrations at Rust Nature Sanctuary in Leesburg for the Audubon Naturalist Society's Conservation Celebration. The Rust Manor House is a site rich in Virginia history and public service. It was built in 1910 by Henry Harrison, a descendant of the first European recorded as visiting Loudoun County, for his wife, Anne Lee, who was a cousin of Robert E. Lee. Anne lived here until her death in 1928. Having no heirs, she left the property to the St. Emma Agricultural and Industrial Institute, a school for young black men established by an order of nuns near Richmond. William Fitzhugh Rust, another scion of a distinguished Virginia and Loudoun County family, purchased the property from St. Emma

in 1929 and substantially remodeled the house, copying many architectural elements from old Rust plantation homes. William died in 1940, but his widow, Mary, lived in the manor house and operated the property as a dairy farm through World War II.

After the war she and her son sold the property to Ida K. Polen, a very successful business woman from Arlington. After Ida died, the property was put up for auction and William Fitzhugh Rust, Jr., the son of William and Mary, bought it. He also donated the land for Ida Lee Park and The Rust Library to the Town of Leesburg.

In 2000, following the wishes of their mother, Margaret Dole Rust, the children of William and Margaret donated their family home to the Audubon Naturalist Society to create the Rust Nature Sanctuary. This history of the Rust Manor was prepared by the Audubon Naturalist Society.

Plan Ahead for the Virginia Woodturning Symposium

Put 23-24 October 2010 on your calendar. That will be the weekend for the Virginia Woodturning Symposium in Fishersville, VA, near Waynesboro. The format will be much as last year since it worked so well. Each half day will start out with an hour and a half demo. We'll have a large room and there will be demonstration stations set up around the perimeter of the room, maybe a dozen or so.

After the beginning demo,

attendees will be able to wander among the stations, watching a whole demo or just drifting from one to the other.

In the center of the room will be the vendors with wood, sanding supplies, and equipment for sale. The symposium committee has already invited two turners to demo for the symposium. Alan Lacer is well known among turners worldwide as he has been a turner for 30 years, has demonstrated widely, and is a past president of the AAW.

Alan's wife, Mary, is the Executive Director of AAW.

You can learn more about Alan at his web site,

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

Alan will do the Saturday and Sunday morning demos. The other turner invited to demonstrate on Saturday afternoon is our own president, Tom Boley. Tom was quite surprised and, of course, pleased at being invited to demonstrate at the state symposium. Being second-billed with Alan Lacer is a great honor! It may seem too early to be thinking about something NEXT October, but this is an event worth attending. The symposium committee will be publishing more information about this event as we get closer.

Presenter Information

I am delighted to tell you that Mark St. Leger will be holding a one-day workshop for us in November. This demo will be in conjunction with our demo at the meeting that month and a workshop and demo for Capital Area Woodturners.

The workshop will be Thursday, 12 Nov, at Woodcraft. Times will be worked out and announced.

Then Mark will come to the CAT meeting that evening and do a demo for the membership. You can find out more about Mark at his web site, <http://markstleger.com/>.

The workshop will be limited to seven for now. I haven't asked Mark how many he would take, but we'll make it seven. If he wants to limit the workshop to

fewer than seven, then we will do it on a first come, first served basis and the cost may be a bit higher. If he can take more and we can get the lathes to support it, then we'll consider going to eight and the cost will be a bit lower.

Our Program Director, Dave Martin, will keep the list of those who are interested.

However, to reserve a spot in the class, you must mail a check made out to Catoctin Area Turners to Dave, telling him it is for Mark St. Leger's class. We will have to be able to cover his fee in order to hold the workshop. The fee is \$75. Mail your check to Dave Martin at 20596 Woodcock Ct., Leesburg, VA 20175.

Once we have your checks, they will be deposited in the CAT account rather than

holding them until Nov. This is a commitment to take the class. If you are later unable to attend and we are able to get someone to replace you in the class, you will get a refund.

If no one replaces you, then you will forfeit the fee as we still must pay Mark.

Mark is a great guy and a very good teacher. In fact, he IS a teacher. He teaches high school shop, I think. You will really like him and enjoy both his workshop and his demo at the meeting. Of course, you must be a member of CAT in order to take Mark's workshop. I think he will take all levels of skill, too, as I don't think he limits this to just advanced woodturners.

Volunteers Needed!

Turn For the Troops - Come out and help us make pens to send to troops overseas and be entered in a drawing.

Leesburg Woodcraft store Saturday, November 7 from 10am to 5pm.

Dulles Town Center Mall Saturday, November 7 from 10am to 8pm

and Sunday, November 8 from 11am to 6pm.

There will be six lathes at the mall Saturday and Sunday. If you know how to make pens and want to volunteer your time, please let me know at jeff_greene@bmc.com or 703-727-1858.

Woodcraft will be providing all the equipment and supplies so please join us for a great afternoon of doing good things.

What I've learned Part II

So another month has passed and I'm still addicted. Not too bad for "Mr. A.D.D." I've really enjoyed playing with all the cool wood Jeremy provided. Thanks to Jeremy, my new favorite is Honey Locust. Hopefully everyone that acquired some of his generous donation had the opportunity to make something for show and tell. Who knows, with enough encouragement maybe we can get him to be our regular supplier. Come on Jeremy I need a fix real bad....

As follow a up to my ongoing discovery of good verses bad wood, I've changed my mind about Cedar. As long as you turn it whole with the grain and use really sharp tools, it's fine.

The core is absolutely beautiful. Also, I'd like to add a large Band Saw to the list of absolute must have tools. As I have started working with more and more green wood I'm quickly discovering that my 9" Delta is woefully inadequate. Something else I discovered this month is that duplicating a candlestick is REALLY hard. I failed miserably. I guess in a dark room with a separation of about six feet they'd kind of look the same,,, maybe if you close one eye. Oh well better luck next time....

Cheers,

Jeff Greene

FIVE WAYS TO AVOID A CATCH

Demystifying the demon

LYLE JAMIESON

IN RECENT ISSUES OF *AMERICAN WOODTURNER*, I have noticed that people regularly mention catches, as if they are commonplace happenings that seem to have a life of their own, popping up at the most inopportune time. *Catch*...what a paralyzing thought to take to the lathe with you! It must stifle much creative spirit. Does it stand between you and a thin-walled vessel? Is it really so unpredictable and uncontrollable? I think not!

During a demonstration at my local club meeting several months ago, I was cleaning up the bottom of the piece and working very close to a glue block. The corner of my bowl gouge caught the waste block ever so lightly and the telltale sound of a catch echoed out into the audience. I heard from the corner of the room, "AH HA! Even the demonstrator gets a catch." This was not entirely true. The piece I was working on was not damaged, the gouge was not even in contact with it. I got the catch on the waste block. True it was an error on my part and it could have been disastrous. But I was watching the bottom of my bowl, not the waste block. This is a much different experience than the surprise and shock of a catch inside a bowl.

Catches are not commonplace for me. They are rare and I know what I did when I've caused one. They do not sneak up on me like mysterious demons. In this article I hope to show how and why catches happen, what it is that sucks your tool into the wood when you get a catch, and how to avoid it.

Let's first define some terms. I am sure you have heard that we need to turn "with the grain," or "downhill." What does that mean? On a spindle, where the grain is parallel to the lathe axis, it is easy to see that "downhill" means cutting toward

that axis. As the arrows show in Figure 1, each fiber of wood being cut



Fig. 1

(sheered or scraped) is supported by the fiber just below the one being cut.

In a bowl we have grain going perpendicular to the lathe axis, just the opposite of spindle turning. A cross section of the work (Figure 2) indicates that the direction of a downhill cut depends on whether it's on the inside or outside of the bowl. But we can cut "downhill" till the cows come home and still get a catch. I will show why.

In cutting, you move along a plane while the wood is moving around an axis. The force of the wood rotating against the tool on the tool rest is much more significant than the force you produce by pushing the tool along the plane. As the bowl rotates, twice in every rotation, it encounters both side grain and end grain, and in between you are cutting alternately with and against the grain. As you leave the side grain and approach the end grain, you are cutting "uphill" twice every rotation, and that creates the possibility of a catch (Figure 3). You can visualize now why your tool wants to get sucked into that end grain, and a catch happens.

I will discuss five methods to minimize the risk of catches: 1) use sharp tools, 2) ride or follow the bevel, 3)

use a 45-degree sheer whenever possible, 4) support your tools on the tool rest, and 5) position your tool properly in hollow forms.

First, a sharp tool can shear off those end-grain fibers cleanly and smoothly, while a dull tool will push, grab, and tear them out. You can do all the right techniques and still have trouble with catches if your tools are not sharpened properly. It is well worth the time and effort to make a grinder with an 8-inch aluminum oxide stone and a low-rpm set-up. I have an old 1/4-hp motor and a pillow block and shaft. The pulleys allow me to gear the grinding wheel down to about 900 rpm. The slow speed allows me to grind more accurately.

Secondly, I think most catches come from allowing the turning tool to cut while it's not being supported by the bevel. Consider where you're most likely to encounter a catch: on the inside of a bowl—because that's where you're most likely to lose bevel contact. How do you make sure you maintain bevel contact? Try to visualize the heel of the bevel as you turn, and the edge will take care of itself. Ride the bevel. If no cut happens, no harm is done. But if you cut and don't have the support of the bevel, you flirt with a catch, even using sharp tools. Notice in Fig-

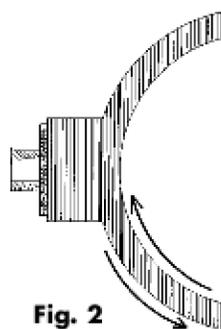


Fig. 2

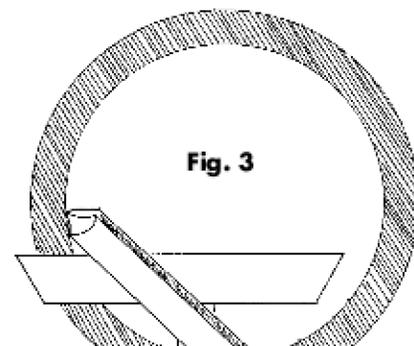
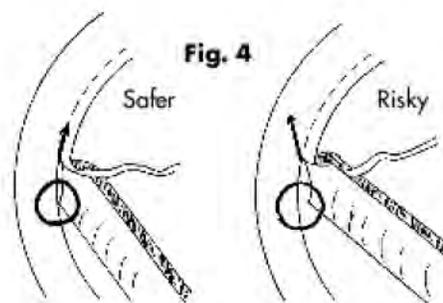


Fig. 3



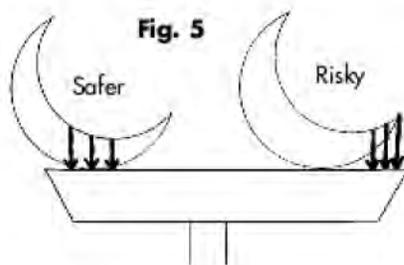
ure 4 the natural path the cutting edge would take while riding the bevel. It is not necessary to use any pressure to ride the bevel. You don't want to burnish the wood with the heel; in fact, in a piece with voids or a natural-edge where there is no wood to ride, the bevel must follow the path where the wood would be.

The third aid to prevent catches is to maintain a 45-degree sheering cut with your tool. How do you shear end grain? Take a trip back memory lane to junior high shop class and your first bird house. You probably took a hand plane and tried to clean up the end grain of a block of wood. The plane chattered, gouging and chipping the board until your instructor showed you how get a clean cut by angling the plane blade 45 degrees to the direction of travel on the board. If you present the cutting edge of your bowl gouge at a 45-degree angle to the radial movement of your work, you will get the same clean slice while turning that intermittently present end grain.

Try this first on the outside of your bowl, or watch the process on a spindle turning. On the inside of a bowl you point the flute in the direction of the cut. Stay in the middle third of your gouge's cutting edge. This tilt will yield a 45-degree sheering cut. The approach works well while following the bevel of a bowl gouge. It also works with a scraper to produce a shear-scraping cut.

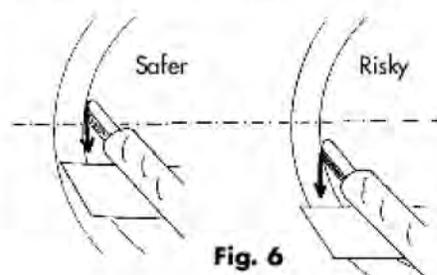
Another force at work in a catch is the force of the cut down on the tool rest. The edge of a 12-inch bowl rotating at 1,000 rpm is traveling 52 feet per second, or 36 miles per hour. That's a great deal of force on the tool. (This might be a good time to mention sharp tools again. With all

the dynamic forces involved the sharper the tool, the easier the tool passes through the wood fibers.) The fourth aid to prevent catches is to make sure the cutting edge of your gouge is directly supported by the tool rest. If your cutting edge gets way out on the wing or corner of the gouge there is no support by the tool rest. In Figure 5 the arrows represent the force of the wood as it spins by the tool. When the end grain of the bowl comes around to grab your



gouge, the space below the cutting edge could allow the gouge to twist in your hand—the genesis of a catch.

Finally, the fifth aid concerns catches that happen while using scraping tools inside hollow forms. The position of the cutting edge on the radial axis is very important. As Figure 6 indicates, if your cutting edge is slightly above the centerline when you start to get a catch, the force of a catch will pull your tool away from the wood. When your



tool is below center and a catch starts, the cutting force downward on the tool rest will dig the cutting edge deeper into the wood.

Another hazard in deep hollow turning occurs when the cutting edge of your tool is higher than the han-

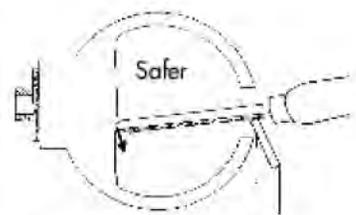
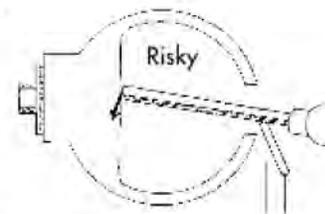


Fig. 7



dle. Handle down is the standard position when using a bowl gouge, but not while cutting across the bottom on the inside of a hollow form. With the cutting edge tipped up into the grain, if a catch starts, the force is directed deeper into the wood. (Ouch!) With the handle up, as in Figure 7, the chatter from grain irregularities that might start a catch will force the tool away from the wood.

Another tool positioning aid to prevent catches is to rotate your cutting edge a little counter-clockwise from horizontal. This twisted position will prevent the edge of the tool

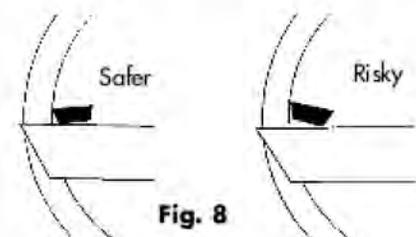


Fig. 8

from digging into the grain and starting a catch. Figure 8 is a view looking down the shaft of the tool into a deep hollow turning.

So now we have five ways to stay away from catches: 1) use sharp tools, 2) ride or follow the bevel, 3) shear at a 45-degree angle, 4) have tool-rest support, and 5) maintain a safer tool position. It is not always possible or necessary to do all five. Losing the support of the bevel is the problem that causes most catches. If you are in a tight spot and you can't ride the bevel, observing the other four rules will help prevent catches.

Lyle Jamieson, of Traverse City, MI, has been turning since he was sixteen.

FULL NAME _____
ADDRESS _____ ZIP CODE _____
TELEPHONE - E-MAIL _____

AMERICAN ASSOCIATION OF WOODTURNERS 2010 MEMBERSHIP APPLICATION

222 LANDMARK CENTER • 75 WEST FIFTH STREET • ST. PAUL, MN 55102-7704

FULL NAME _____
ADDRESS _____ ZIP CODE _____
TELEPHONE - E-MAIL _____

Membership categories are shown in the box below. Dues are paid on an annual, calendar-year basis and are tax-deductible, excluding cost of *American Woodturner* [new 6-issue cost will be available in December 2010]. You may pay your dues by check or credit card and mail this application to our national headquarters at the address above. Or, if you prefer, you may join AAW on our website...

www.woodturner.org/Member/MemberSignup.asp

Membership Category _____ Dues Amount Enclosed \$ _____

My check is enclosed made payable to *American Association of Woodturners*.

I prefer to charge my payment to my MasterCard OR Visa credit card.

CARD NUMBER - -

EXPIRATION DATE - SECURITY CODE [3-DIGIT NUMBER ON BACK OF CARD IS REQUIRED FOR APPROVAL.]

AAW MEMBERSHIP CATEGORIES/ANNUAL DUES AMOUNTS

INDIVIDUAL

GENERAL – \$48.00 FAMILY – \$53.00 YOUTH – \$19.00

SUPPORTING – \$125.00 BENEFACTOR – \$500.00 PATRON – \$1,000.00

BUSINESS/PROFESSIONAL

GENERAL – \$74.00 SUPPORTING – \$250.00 BENEFACTOR – \$650.00 PATRON – \$1,500.00

Our Supporting, Benefactor, and Patron memberships are for those who wish to provide additional support to the Association. AAW is a non-profit organization as defined in Section 501(c)(3) of the Internal Revenue code. As such, membership dues, in any category [in excess of the cost of *American Woodturner*], are tax-deductible for federal income tax purposes. Thank you for joining and supporting AAW.

Classifieds

For Sale:

Grizzly 16" bandsaw. This bandsaw is solid cast iron and comes with several new blades and a mobile base. Asking \$350 or best offer.

Please contact Robert Peesel for more information at 571-235-3564.



Show and Tell!

Ralph Redmond



Ralph brought this walnut bowl for us to see. I guess that hole in the side is deciding factor on the size of what you can put in this

Steve White



Steve White brought these bottle openers. From right to left, they are Oak, Rosewood, Narra, and Cedar. Looks like the next party is at Steve's house!

Jeremy Baker

An innocent piece of poplar gave itself up to become this nice bowl from Jeremy Baker. Nice job Jeremy.

