Turn North

The Monthly Newsletter of the Northland Woodturners

www.northlandwoodturners-kc.com March 2022

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Chapter Meetings:

First Thursday of every month, 7-9 pm.
Our ADDRESS: We're south of Zona Rosa just off NW Prairie View Rd., in the old Mid-Continent Library building on the top floor. Parking is on top of the hill off Tower Drive.

Coming Attractions

Newsletters on the Chapter Website:
http://northlandwoodturners-kc.com
Event Information:

NEEDED: Fund raising Ideas.

Remember—2022 dues are $10 for the year.
Due beginning January 7, 2022

Next Meeting: March 3, 2022

Alex Garcia will be our presenter

ZOOM code:
884 5557 0290

Live Online Event

AAW Presents: Dale Larson

Cutting the Best Bowl from a Tree

Saturday, March 19, 2022 **3:00 p.m. EDT**

Join us for an informative session with the incomparable Dale Larson who will demonstrate the best way to cut a bowl from a tree! He will show you everything you need to know from beginning to end of the cutting process.

Cost: $10 AAW members, $15 all others

Preregistration required. Replay will be available to registered attendees only.

I think I shall never see
A bowl so lovely from a tree
Turned just right
With rim of brown
Only one like it
In the entire town!

Thanks to Joyce Kilmer *(with lots of "license"!)*

WANT ADS: **Your listings below are accepted on the condition that <u>CONTACT INFO</u>, <u>Description of item</u> and <u>Asking price</u> is included with your ad. The Northland Wood turners Group takes NO responsibility for resale of these items and is only asking a donation of 10% to the Group for this service. No Express or IMPLIED Warranty is granted on any listing here.**

Wanted: Firewood—can still be in "log" form or cut up.
Preferably dry and **<u>NOT</u>** lying on the ground.
Will pay up to $200.00 per cord for good hardwood firewood.
(***NO TRASH WOOD*, please!)**
Contact: **Leland Finley (816) 830-4702 email: leefin@netscape.net**
Click or call now!!

Oak – Quercus spp.

The Oaks form a large group (genus) with a worldwide distribution. Most are trees but some are shrubs. One estimate calls for 450 species in the world; another, more modest, calls for 275, yet Wikipedia boasts 600 species. In North America, north of Mexico, there are about 54 species of oaks, 21 of which grow wild in Missouri. This abundance of American oak species compares with just three to five in all of Europe. There are also several species described as oak which are quite unrelated to true oak. *(See last paragraph).*

The oaks comprise the most important group of hardwood timber in the United States, including Missouri. No other wood is more widely used. Oaks are divided into two subgroups, the white oaks and the red oaks (which includes black oaks). Missouri has seven white oak species and 12 red oaks as well as some additional hybrids. There are notable differences between the subgroups. The following chart lists some of the distinguishing features of white and red oaks.

Feature	White oak	Red oak
Acorns	Mature in one season	Mature in two years
Leaf lobes	Rounded	Bristle-tipped
Heartwood color	Tends to be tan or brownish	Tends to be reddish
Heartwood pores	Have abundant tyloses	Have few tyloses
Fresh-cut odor	Distinct, but not unpleasant	Sour, often unpleasant
Summerwood pores	Small and numerous. Cannot be counted with hand lens.	Few. Can be counted with hand lens
Annual rings	Usually compact, resulting in a finer textured wood.	Usually widely separated, resulting in coarse, textured wood.
Durability	Quite durable	Not particularly durable

The white oak group here in Missouri includes species such as; **White Oak** *(Quercus alba)*, **Post Oak** *(Q. stellate)*, **Bur Oa**k *(Q. macrocarpa),* Swamp White Oak *(Q. bicolor)*, **Chinkapin Oak** *(Q. muehlenbergii)*, Swamp Chestnut Oak *(Q. michauxii)*, Overcup Oak *(Q. lyrata)*, and Dwarf Chestnut Oak *(Q. prinoides)*.

The Missouri red oak group includes; **Northern Red Oak** *(Quercus rubra)*, Shumard Oak *(Q. shumardii)*, **Black Oak** *(Q. velutina)*, **Blackjack Oak** *(Q. marilandica)*, **Pin Oak** *(Q. palustris)*, Northern Pin Oak *(Q. ellipsoidalis)*, **Scarlet Oak** *(Q. coccinea)*, Southern Red Oak *(Q. falcate)*. Cherrybark Oak *(Q. falcate var. pagodifolia)*, and Nuttall Oak *(Q. texana)*. Also in the red oak group are oaks that have entire (unlobed) leaves that include; Shingle Oak *(Q. imbricaria)*, Willow Oak *(Q. phellos)*, and **Water Oa**k *(Q. nigra)*.

While there is one particular species that's commonly considered *the* White Oak *(Quercus alba)*, and one particular species that's considered *the* Red Oak *(Quercus rubra)*, in reality, **oak lumber is not sold on a species level**. Instead, it is sold under a broader species grouping; either red or white.

Identification of the oak groups, white or red, in tree form can be done by the tree's leaves themselves. The red oak's leaves have pointed lobes and the white oak's leaves have rounded lobes. Besides the leaves, there's a few other ways to distinguish between the two groupings of oak wood. When looking at the end grain, the large early wood pores on red oaks are open and empty. The pores of white oaks, however, are all plugged with tyloses (bubble-like structures), a feature that makes white oak impermeable and able to hold liquids and withstand weathering. When looking at the face grain, particularly in the flatsawn areas, the thin dark brown streaks running with the grain direction are rays. Red oaks will almost always have very short rays, usually between 1/8" to ½" high, rarely ever more than ¾" to 1" in height. White oaks, on the other hand, will have much taller rays, frequently exceeding ¾" on most boards.

As is the case with many other woods, there are woods named oak that are not true oaks belonging to the Quercus genera. Many of these are from Tasmania and Australia whose early settlers found several tree species which produced timber having superficial resemblance to the oak with which they were familiar in Britain. They therefore gave the familiar name to Australian silky oak which comes from two distinct species, *Cardwellia sublimis*, and a smaller tree, *Grevillea robusta.* Three species of *Eucalyptus* in Tasmania, *Eucalyptus regnans, Eucalyptus delegtensis* and *Eucalyptus obliqua*, also provide a timber which is exported as Tasmanian or Victorian oak.

Similarly, the term Bog Oak is not a specific oak species, but is rather a term that designates oak wood that has been buried in a peat bog for hundreds or sometimes thousands of years. The conditions in the bog protect from normal decay while mineral reactions with the tannins in the wood, gradually give it a distinct dark brown to almost black color. Though Bog Oak does not describe a specific tree, it tends to most frequently occur in the United Kingdom, with English Oak *(Q. robur)*.

Brown Oak, likewise, is technically not a distinct species of oak, but rather refers to oak – almost always English Oak *(Q. robur)*.or other European species – that has been infected with beefsteak fungus, which has the effect of turning the wood a deep brown color.

Oak varieties are very workable, can be glued easily, stained and finished well. Due to the high tannin content, it can react with iron (particularly when wet) and cause staining and discoloration. And the longevity of items made from oak can be attested to by the history of the ship *USS Constitution* (Old Ironsides) which is well over 200 years old and was only just a year ago taken out of the ocean and put into dry dock for maintenance.

You can read more about Oak at; *Oak on Wikipedia* or *Oak species on Wikipedia* and on *The Wood Database* .

Written by – Mel Bryan

What have you done?

Leland Finley brought in a piece "in the rough" yet that will be a combination of a limb piece with epoxy embedded in the voids. The "handle" part will be removed to turn it. Maybe next month the finished turning will be available for viewing. The wood is Oak and the epoxy has a metallic blue additive.

Carl Sievering brought a couple of interesting pieces, one turned, and one containing turned parts. The one on the upper left is a footed bowl that started to have MUCH thicker walls. Carl did a very good job of not exploding the turned piece even though the walls are very thin (less than ¼"). At the upper right and right is the lid and handle for a band saw project with his signature star in the bottom. Both projects were made from **Walnut**, **Purpleheart**, **Cherry** and **Birch**.

Learn to love your Skew Chisel (*with apologies to the "seasoned" turners…*)

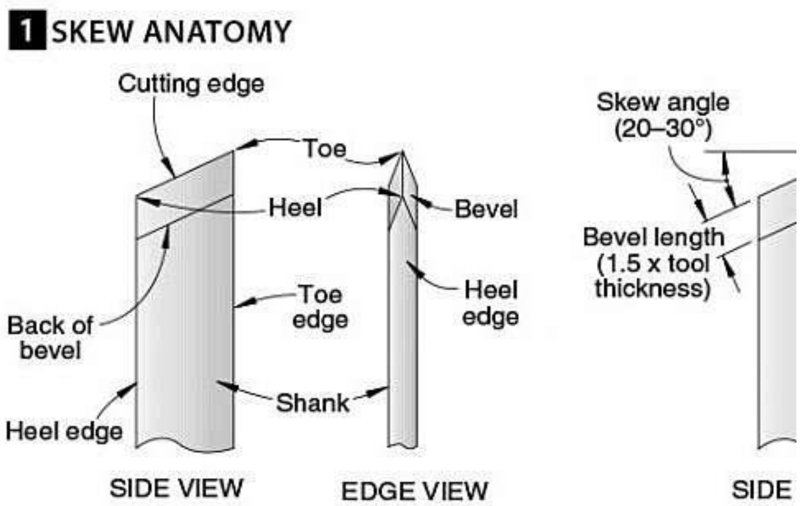
Interested in spindle turning? Then come along and discover the keys to effectively sharpening and using the indispensable skew chisel.

From WOOD Magazine Staff July 25, 2019

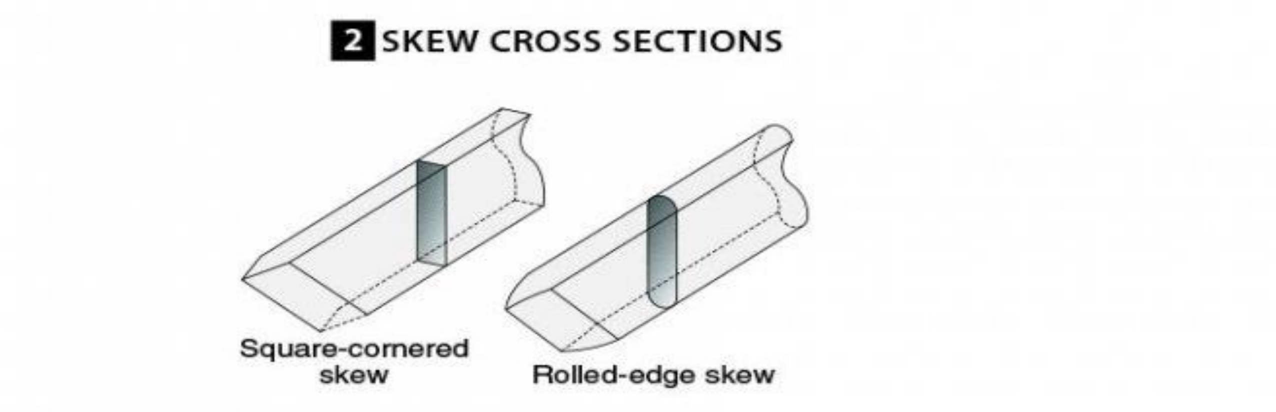
Interested in spindle turning? Then come along and discover the keys to effectively sharpening and using the indispensable skew chisel. You'll soon be producing fine, ribbon-like shavings and superbly smooth surfaces in need of little sanding.

Which skew is best?

You'll find skew chisels with different cross sections—round, oval, and rectangular—and widths from $\frac{1}{4}$" to $1\frac{1}{2}$", but they all operate the same way. The tool bevel [**Drawing 1**] rides against the wood as the angled cutting edge peels away shavings. We'll concentrate on the rectangular skew because it's the most common, versatile, and easiest to sharpen. And, as we'll explain later, choose the widest skew you can afford.



The square corners on the shank of a regular rectangular skew [**Drawing 2**] don't roll easily on the tool rest and make it difficult to smoothly slide the tool along it. When buying a rectangular skew, avoid these shortcomings by purchasing a "rolled-edge" model. If you already have a square-cornered skew, round the edges on your grinder.



Choose your skew angles

The term "skew" refers to the angle of the cutting edge. For the three uses of a skew chisel—planing cuts, V-cuts, and forming beads—a 20–30° skew angle works best [**Drawing 1**].
Bevel angles vary from 25° to 45° [Drawing 1]. A 25° bevel angle slices easily through the wood but gives you a fragile edge that needs frequent sharpening. A 45° bevel holds up well in tough stock but won't cut as easily. A good rule of thumb is to make the bevel length about 1 1⁄2 times the tool thickness (3⁄8 " for a 1⁄4 "-thick tool).

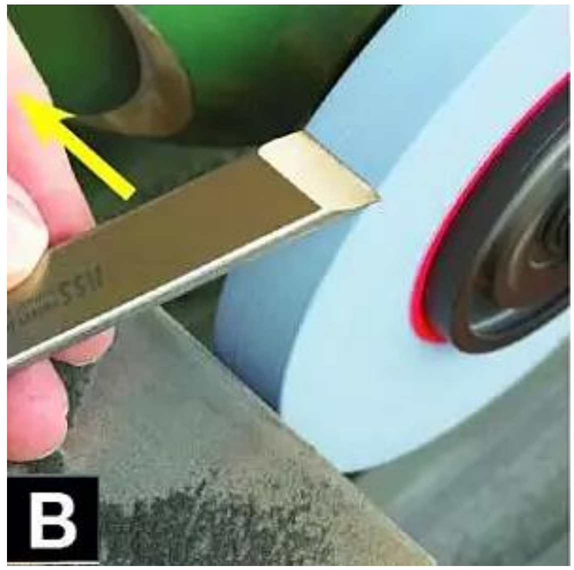
Grind the point to shape

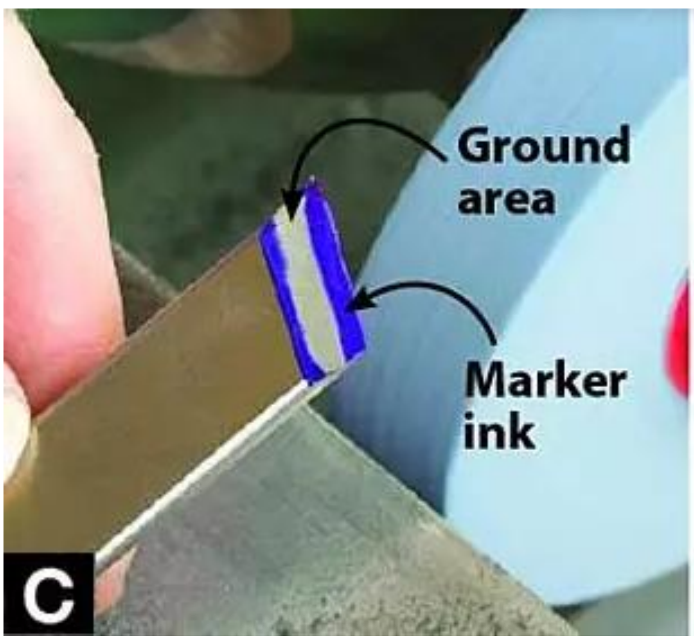
Watch a video demonstrating skew chisel sharpening techniques.

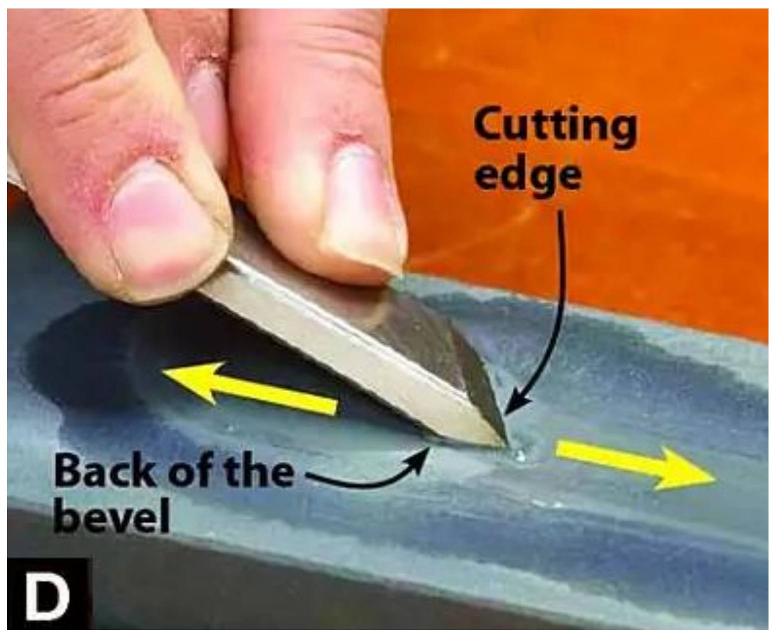
When sharpening lathe tools, start with a 1,725-rpm bench grinder equipped with a 50–80 grit aluminum oxide wheel. The combination of a coarse wheel and slow speed gives you greater control of the sharpening process.

To grind the skew angle, lay the tool flat on the grinder tool rest, and adjust the rest so the tool shank is perpendicular to the face of the grinding wheel. Grind slowly to minimize heat buildup, and periodically check your progress with a protractor or angle guide.

Now you're ready to grind the bevel. Mark the bevel length on both sides of the tool with a fine-point permanent marker [**Photo A**]. Rest your hand on the grinder tool rest and the tool on your hand. Adjust the grinding angle by raising or lowering the tool handle. Keeping the cutting edge parallel to the face of the grinding wheel, move your hand and the tool side-to-side along the tool rest [**Photo B**]. To clearly see where you are grinding, color the developing bevel with a permanent felt-tip marker [**Photo C**]. Turn the tool over often to check your progress. Keep the bevels on both sides uniform and the cutting edge centered in the tool thickness.

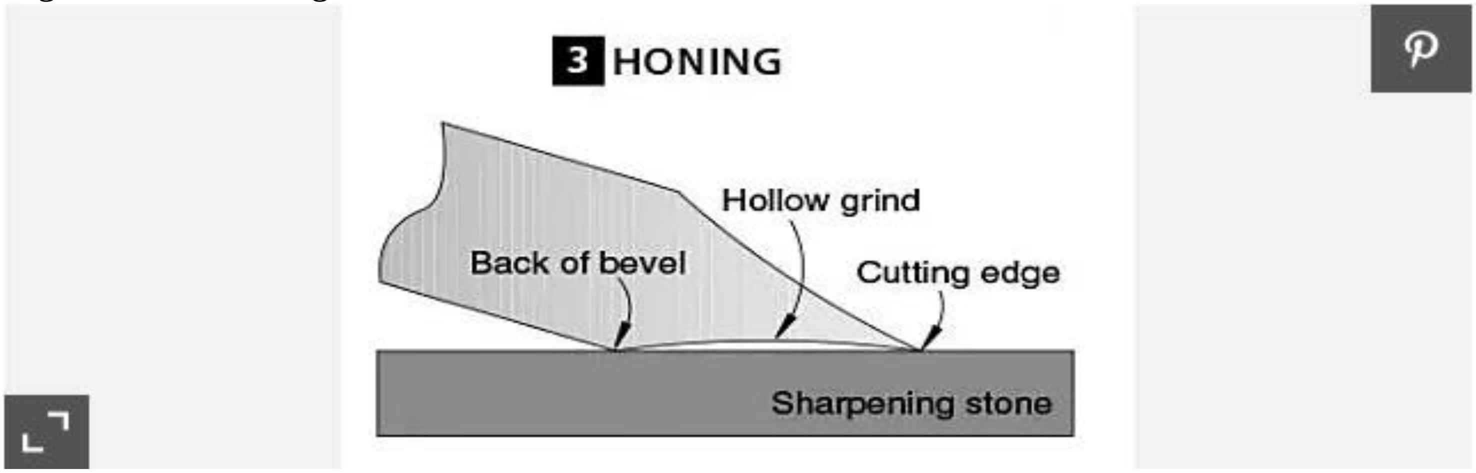


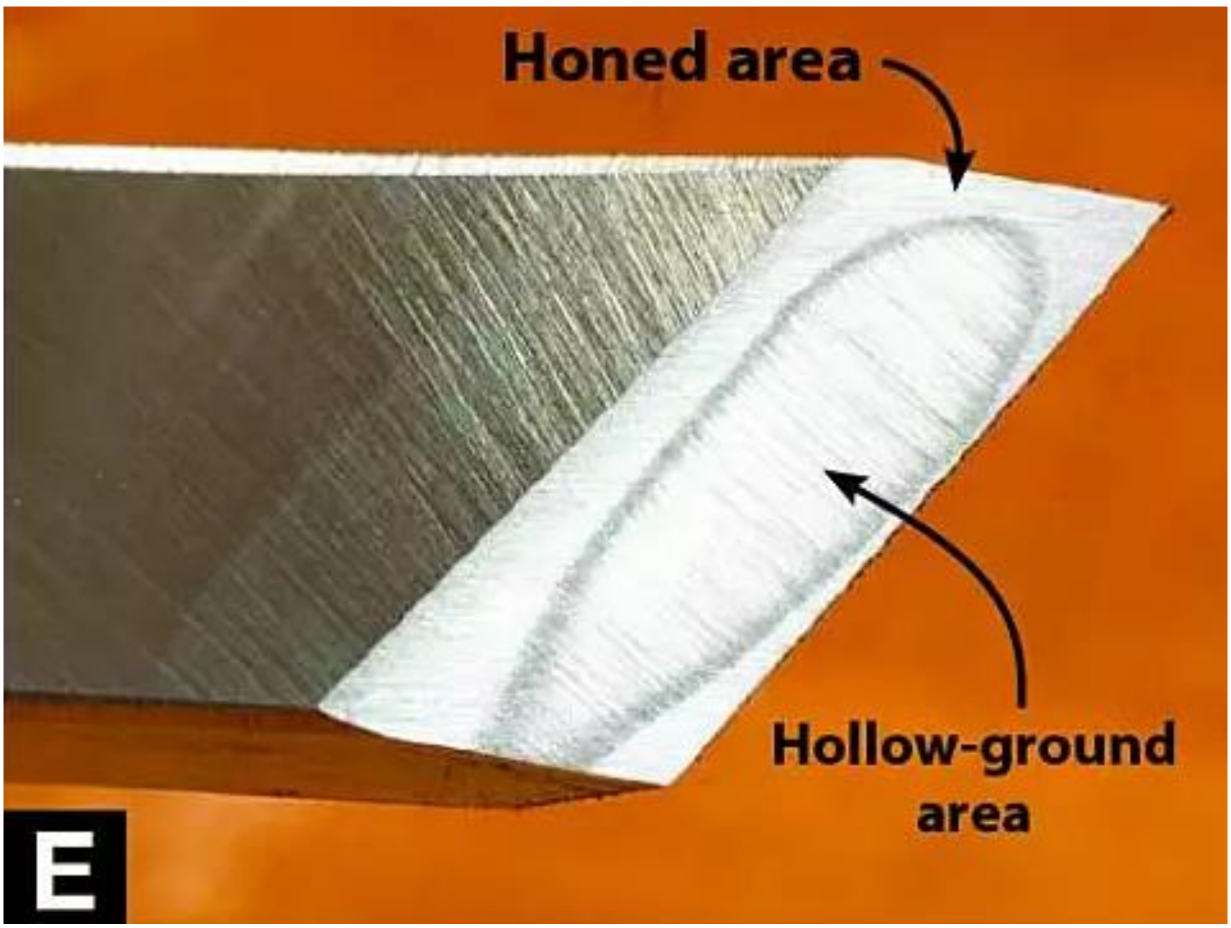




Honing the ultimate edge

You can use a skew right off the grinder, but a honed skew cuts easier and leaves a smoother surface than one sharpened only on the grinder. Begin honing with a 320-grit bench stone. Wet the stone with the proper lubricant. Place the back of the bevel on the stone, and then raise the handle until the cutting edge makes contact [**Photo D**]. Press down on the bevel and slide the tool back and forth. The grinding wheel forms a concave surface on each bevel, so only the back and cutting edge contact the stone, minimizing the amount of steel removed [**Drawing 3**]. As you hone, check often to make sure the back and cutting edge of the bevel contact the stone equally. Hone both bevels until the edges are flat, leaving an oval hollow [**Photo E**].



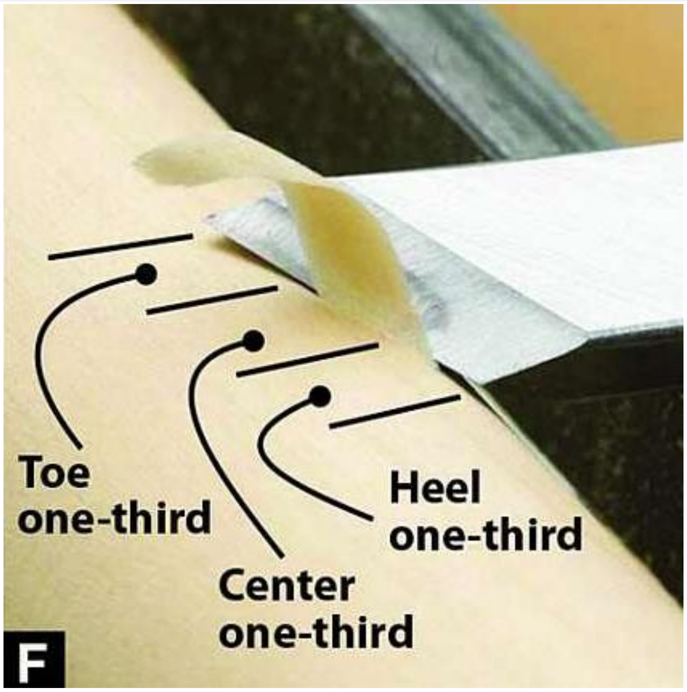


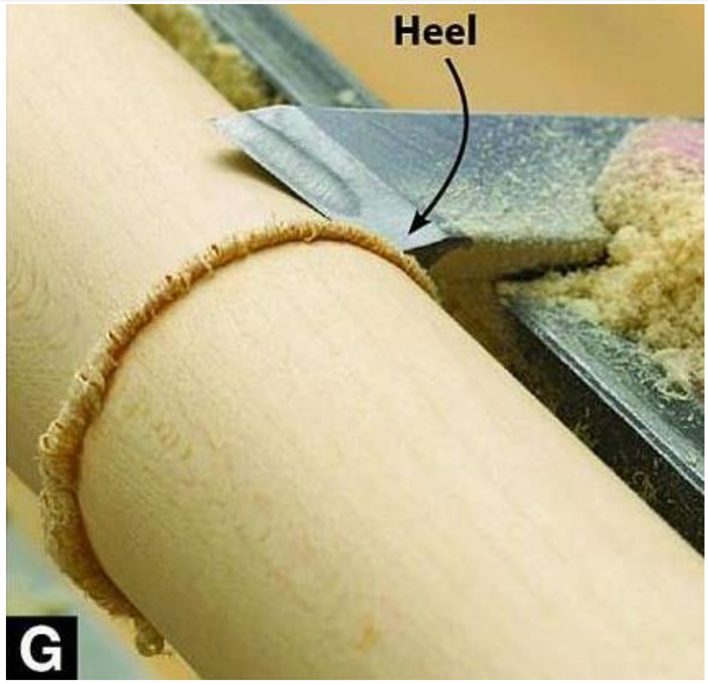
Switch to a **1,000-grit stone** and polish the flat edges. When the tool dulls, quickly restore the edge by honing only with the **1,000-grit stone**. As you rehone the tool, the hollow oval gradually disappears. When it becomes faint, return to the grinder, reestablish the hollow grind on each bevel, and then hone again with both stones.

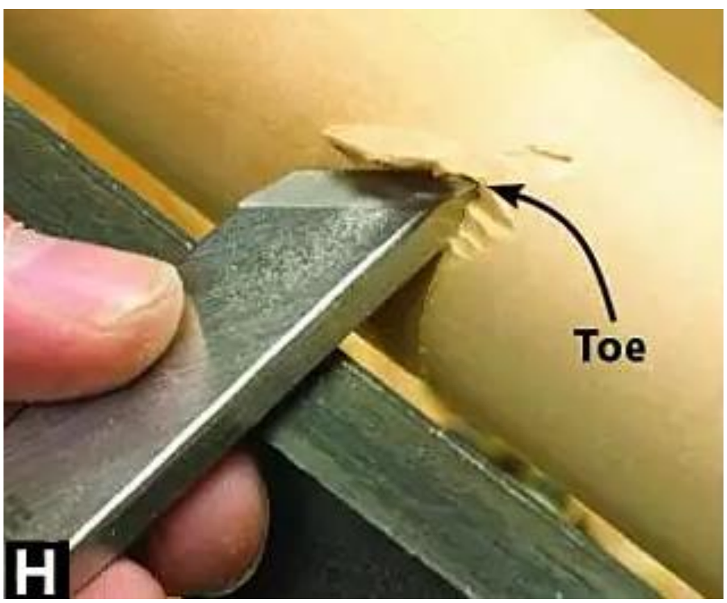
Planing cuts

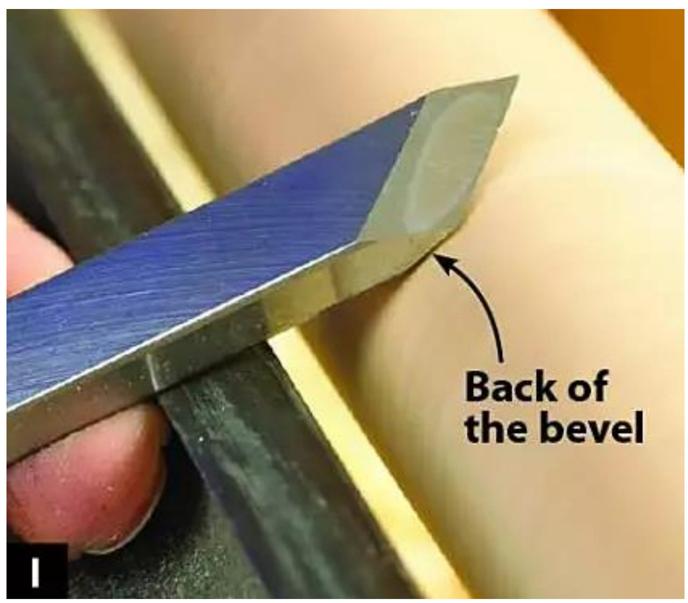
Watch a video demo of the various skew chisel cuts.

Planing cuts are made with the center one-third of the cutting edge [**Photo F**]. Cutting too close to the heel risks digging into the workpiece and rapidly removing too much material [**Photo G**]. Cutting too close to the toe risks catching the point and tearing off chunks of material [**Photo H**]. A wide skew is easier to use than a narrow one simply because the center one-third of a wide skew is wider than that of a narrow one.

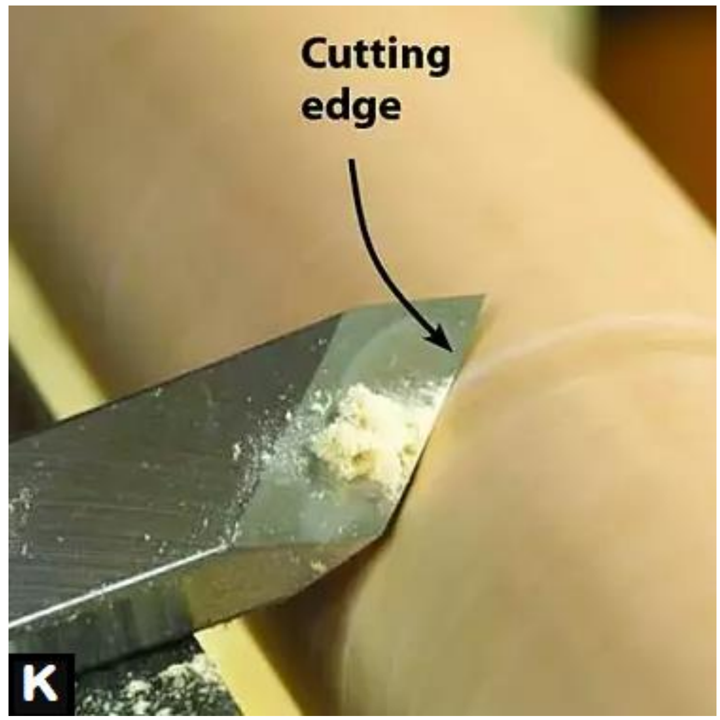






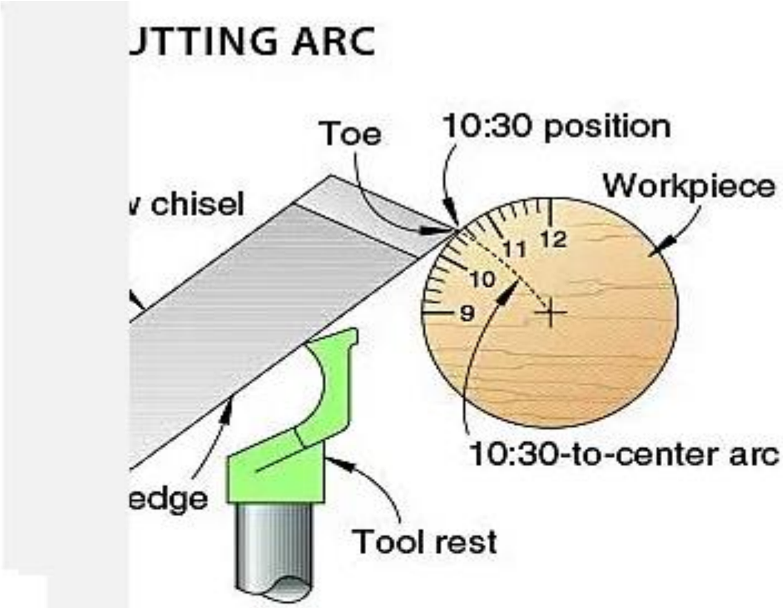


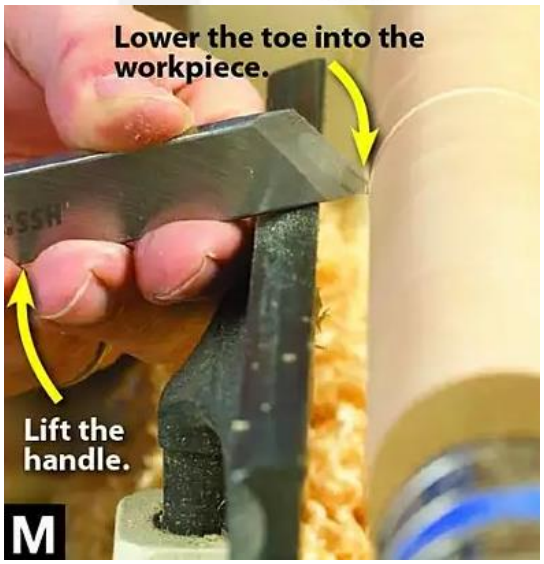
To get the feel of a planing cut, first use your spindle-roughing gouge to form a turning square into a cylinder. With the lathe stopped, position the tool rest slightly above center and about $\frac{1}{2}$” away from and parallel to the surface of the workpiece. With the lathe running, hold the tool handle below the tool rest; place the side of the skew on the tool rest, and the back of the bevel against the wood [**Photo I**]. Orient the cutting edge 45° to the workpiece axis [**Photo J**]. (Regardless of the skew angle, the cutting edge *always* forms a 45° angle with the axis of the workpiece.) Raise the tool handle slightly while pulling back on the tool until the center of the cutting edge also touches the wood [**Photo K**]. With the tool on the tool rest, and the back and cutting edge of the bevel contacting the wood, slowly push the tool along the length of the workpiece, peeling off shavings using the center one-third of the cutting edge. If the cut wanders toward the heel, slightly tip the tool on the tool rest toward the toe edge. If the cut wanders toward the toe, slightly tip the tool toward the heel edge. Practice planing in one direction, flip the tool, and practice in the other direction.



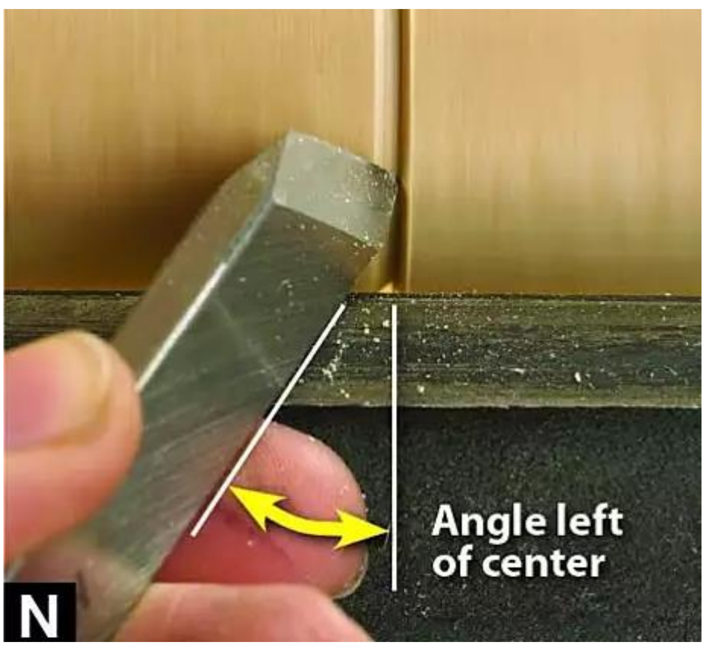
V-cuts

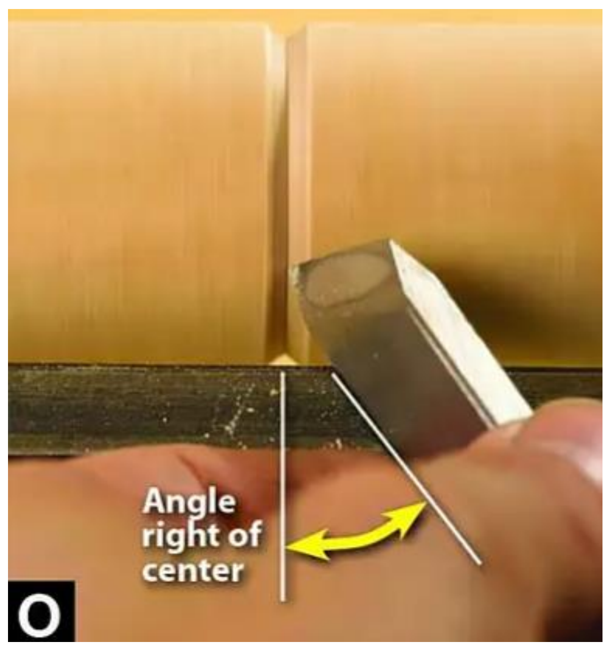
These cuts form stand-alone decorative elements and also serve as the starting point for forming beads. Begin a V-cut by positioning the tool rest slightly below center and about ½ " away from and parallel to the workpiece surface. Stand the tool vertically with the toe edge on the rest [**Drawing 4**], holding the handle low and the tool 90° to the workpiece [**Photo L**]. Place the toe of the skew close to the surface at the 10:30 position. Now slowly raise the tool handle, pivoting the tool on the rest, and lower the toe into the workpiece [**Photo M**]. Make a shallow cut following a 10:30-to-center arc. Do not push the tool into the workpiece; only raise the handle





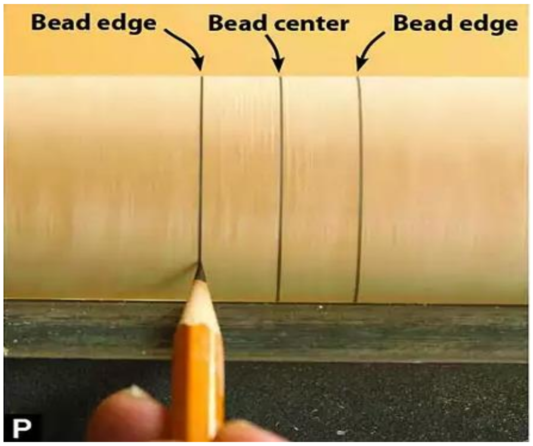
Now pivot the tool handle to the left, and place the toe slightly to the left of the center cut. Raise the handle to lower the toe into the workpiece, and cut to the bottom of the center cut [**Photo N**]. Pivot the tool to the right, and repeat [**Photo O**]. To widen the V-cut, increase the angle of the tool to the left and right, and cut from the 10:30 position to the bottom of the center cut. To increase the depth of the V-cut, decrease the angle of tool to the left and right, place the toe at the edge of the V-cut, and make additional cuts. Follow the 10:30-to-center arc with the toe, raising the tool handle more with each cut. Never raise the handle above the tool rest.

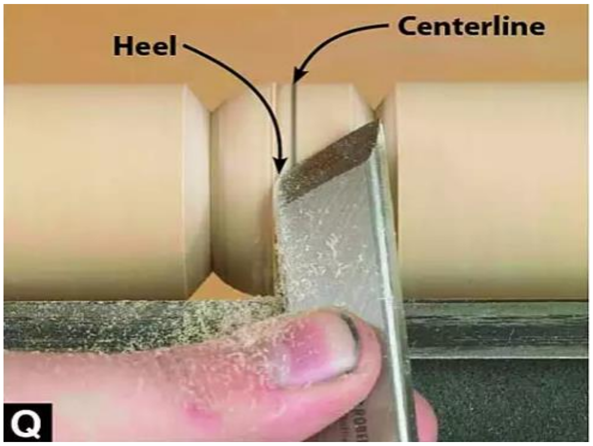




Beads

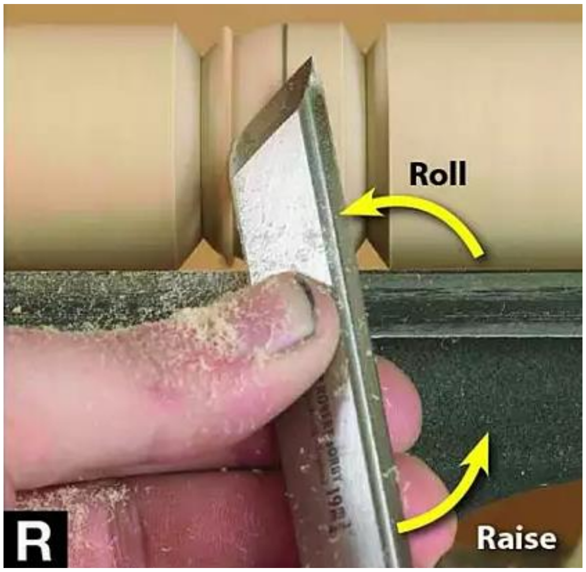
Lay out the centerline and edges of the bead on the workpiece with a pencil [**Photo P**]. Position the tool rest slightly below center. Then define the width of the bead, and remove waste material by making V-cuts to the bead depth at both marked edges.

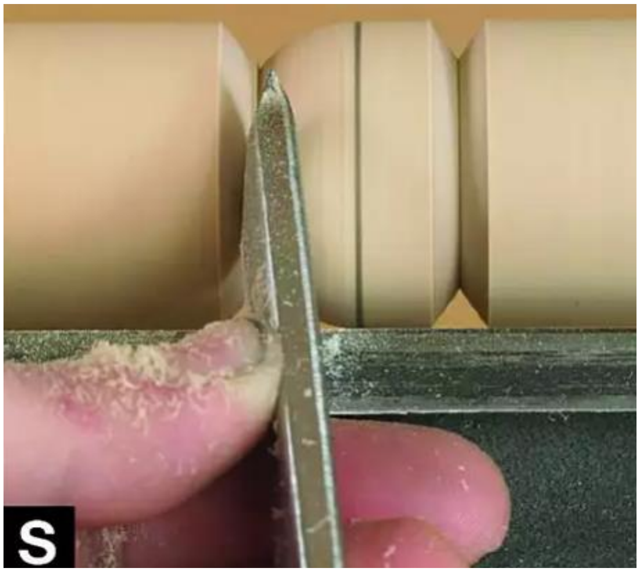




To form the left half of the bead, lay the skew flat on the tool rest at a 90° angle to the workpiece, with the cutting edge pointing left. Rest the back of the bevel against the wood, with the heel of the cutting edge close to the right edge of the V-groove. Engage the heel by slowly raising the tool handle and gently pulling it back. As the skew begins to cut, continue to raise the handle, and roll the tool onto the heel edge, forming a small radius [**Photo Q**]. The heel of the cutting edge should start cutting at the 10:30 position and cut toward the center of the workpiece.

Repeat this process, increasing the bead radius in small increments until a smooth curve extends from the centerline to the bottom of the left-hand V-cut [**Photo R**]. Always start your cuts with the tool flat on the tool rest, and finish with the tool standing vertically on the heel edge [**Photo S**]. Cut with the heel of the tool, and do not raise the tool handle above the tool rest. Do not cut away the centerline. You'll need it as a reference to keep the bead symmetrical, and you can sand it off when the bead is complete. Flip the skew over and form the right half of the bead.





Practice, practice, practice

Master the skew chisel by practicing on scrap rather than on a turning you want to keep. Ruining a candlestick or lamp base causes permanent skew-shyness. Instead, rip 2×4s into 2×2s and cut them 6–12" long, avoiding knots. Practice planing cuts first. When you are comfortable with planing, make a series of evenly spaced V-cuts. Then turn the V-cuts into beads.

For a look at the original article go to
https://www.woodmagazine.com/woodworking-how-to/woodworking-scrolling-carving/learn-to-love-your-skew-chisel

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Here's a challenge: Program Idea for Club meeting to demonstrate the article in this newsletter. OR, practice the skills outlined and make plugs for the club.

We can ALWAYS use #1, #2 or #3 plugs.

Plug	Lg Dia	Length	Sm Dia
#1	1 1/2	7	5/8
#2	2 1/4	4	1 1/4
#3	3 1/4	3 1/2	2 1/8
#4	4 1/4	5 3/4	2 3/4
#5	6 1/2	6	4 3/4

Thanks to everyone who has helped with our plug orders in the past. We again have orders for plugs, so take a board, turn plugs and help the treasury. All other ideas are still welcome along with samples.

The CLUB NEWSLETTER tab of the club website is at
http://www.northlandwoodturners-kc.com/

Please patronize our advertisers.

REMINDER:
The annual dues for 2021 **are still only $10.00**. Advanced payments are accepted.
Checks can be made payable to *Northland Woodturners*.