

# As the Wood Turns

NEWSLETTER OF THE  
CHICAGO WOODTURNERS ASSOCIATION



30 YEARS OF ART, CRAFT,  
TECHNOLOGY, AND  
TRADITION.

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS

## February Newsletter

### 2019

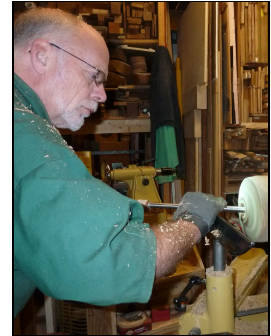
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# President's Curls

Winter? Well almost, and then mud season and maybe right back to winter? I hope you have all been warm and dry in your shops, busy with those Beads of Courage boxes, Empty Bowls and Pens for Troops donations.



Al Miotke, Dave Bertaud, Clint Stevens and I have all had the opportunity to use the turning/teaching space at the Chicago School of Woodworking, and it is a definite improvement. This will take the Chicago Woodturners to a whole new level. I look forward to open shop days there for members to work on Beads of Courage boxes, bowls, pens, toys and other group projects. We are also looking for members who wish to teach workshops through the Chicago School of Woodworking.

The Chicago Woodturners Ornamental Turning Symposium April 26 through April 28, 2019, is at the Chicago School of Woodworking. Registration, limited to 24, sold out almost immediately from all over the nation. This may be one of the largest gatherings of Rose Engines anywhere, and the Chicago Woodturners are proud to sponsor it.

On February 9, members of the Chicago Woodturners spent the day at the Rockler Store in Schaumburg introducing people to AAW and the Chicago Woodturners. This was a nationwide promotion by AAW, and CWT was proud to be able to assist. I encourage all CWT members to join AAW.

The Chicago Woodturners Turning 101 classes are coming up. These were originally scheduled for April 27 and May 4. April 27 has a conflict and may have to be rescheduled.

This month's demonstration will be by General Finishes. Remember the corollary to "I'm only one tool from greatness" is "if only I knew one great finish." Be there, learn. Kurt Wolf-Klammer will do the review.

Be sharp, be safe.



*Andy Kuby, President*

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# Secretary's Report

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Frank Pagura

January 8 business meeting started at 7:00 pm.

The gallery review by Clint Stevens started at 7:45.

Members' demo, "Jigs I Have Known " began at 9:00, and the meeting adjourned at 9:30.

Andy reminded everyone that there have been reports of an active "phishing expedition" of emails requesting immediate payments of open invoices and requests for emergency help. He advised ignoring such emails, indicating that the club has procedures in place for vendor and/or due invoices and that club business is not handled via emails. In case of an emergency, expect a personal phone call from an authorized board member explaining the need and action to be taken.

The 2019 budget was presented, and some general discussion and clarification took place. The budget will be posted in the members-only portion of CWT site for member viewing.

The CWT search committee cleaned and prepared the new demo/storage facility at the Chicago School of Woodworking on December 17. Officially, all equipment and supplies were moved from Normac to CSW on December 27. Assisting with the move were Andy Kuby, Al Miotke, Dave Bertaud, Clint Stevens, Roberto Ferrer, Kurt Wolf-Hammer, Tom Eovaldi, Shawn Devine and Frank Pagura. All equipment is set up and ready to operate, and we are now looking forward to our next hand-on classes and guest demonstrators. The only item left without a home is the 2009 collaborative, The Carousel. Andy is storing it in his shop but would like to dispose of it as soon as possible. A call for membership suggestions on what to do with it was put out.

## **AAW News**

The AAW announced a special sign-up offer for the July 11-14 Raleigh Symposium. With the sign-up of 10 or more members, a \$25 discount on the \$325 registration will apply; in addition, we would get our own table at the banquet. February 28 is the sign-up deadline with payment by April 1. Contact Andy if you are interested in taking advantage of this.

The AAW has a 60-day membership available, If you are not yet a member, this is a good opportunity to try things out and go to the symposium.

CWT has nominated three members for the AAW grant lottery: Rich Nye, Dave Forney and Mark Dreyer. Winners will be announced on January 21.

*As the Wood Turns*

AAW is sponsoring an event at Rockler on February 19, from 11:00 to 1:00 and from 1:00 to 3:00. CWT will provide demonstrators for the Schaumburg location at 253 W. Golf Rd. A sign-up sheet is located in the back table. Please sign up if you can help.

Andy recognized Rich Nye for the wonderful list of guest demonstrators he has lined up.

- A) Jennifer Shirley    March 16-19
- B) Mike Jackofsky    April 1-4
- C) Priddle and Engel    June 1-4
- D) Max Brosi            July 20-23
- E) Jacques Vesery        September 7-10

### **Turn On Chicago**

We are all booked for our new symposium location for 2020--Pheasant Run Resort. The date is July 23-26, 2020. The first planning meeting will take place at CLA on Thursday January 10. All are invited and welcome.

### **Upcoming Events**

- Lie Neilsen January 25-26 at Chicago School of Woodworking
- Rockler February 19
- FOCUS April 11-12 at Highland Park High School from 8:00 AM to 3:00 PM both days, plus Art Night on Friday. To volunteer see Roger Basrak for details.
- Midwest Pen Turners Gathering on April 26-27 at Fairfield Inn Suites, 700 National Parkway in Schaumburg. See Mark Dreyer for details.
- Ornamental Turning Symposium, April 26-28. See Marie Anderson or Scott for details.

### **Community Outreach**

- Empty Bowls: Marie reported that the 2018 event at Oakton College netted \$3,360. A loud thank you to all the members who contributed turnings and helped out.
- Wounded Warrior Project: Don McCloskey is the liaison. He is still working out details of potential projects that can meet requirements..
- Beads of Courage: Continue bringing in finished vessels. The new drop-off date is being worked out with Lurie Children Hospital.
- Pens for Troops: Don McCloskey continues to build inventory, accepting donated pens.
- JCC Camp Woodworking Project: Rich Nye is coordinating with Rebecca Grossman.

### **Member News**

Andy thanked Marie Anderson, and all who helped, for a successful Christmas party. The now Legendary Holydays Exchange was a hit again, with quality and quantity! Andy also announced that a search is underway for Marie's replacement, since she will retire .

As a result of having received a CWT grant, Bob Shuford is mentoring the pre-meeting class this and next month.

The CWT Board unanimously elected to make Glenn McMurray a Life Member for his contributions to the club over the last 10 years. A Life Member Certificate and thank-you letter will be mailed to Glenn on January 11.

Turning 101 will take place at our new facility, Chicago School of Woodworking. All day on May 4 will deal with spindle turning, with the cost of \$60. All day on May 18 will deal with bowls, with the cost of \$60.

This month's safety tip was presented by Jerry Kuffel. Jerry, with a bandaged hand and arm on a sling, definitively had everyone's immediate attention from the word go! His injury took place while replacing a blade on a table saw. The motor somehow engaged while he was still holding on to the blade. The warning Jerry left us with is Always Disconnect The Cord before getting up close with known danger. Thankfully Jerry's injuries are not major; nevertheless, several months will be needed to mend.

### **Membership**

Stan Herman and Brenda Miotke are taking over membership duties. Julie and Roger Basrak are passing the baton, but they will be at the co-pilot's seat for a few meetings to make the transition smooth.

The current membership is 160 with 93 paid up for 2019. Tonight's attendance is 74. Five members were welcomed at tonight's meeting: new members Scott Barker, Rich Haverstock, Sam Lewis, David Pilkington, and returning member David Longaker.

### **Raffle**

Sol Anfusio, helped by Peter Morjal, handed out wonderful prizes in tonight's raffle: wood blanks, pen blanks and a turning book. See winners and totals in the raffle report.

### **Gallery Review by Clint Stevens**

As usual tonight's gallery included small and large pieces, with some first-time bowls and many one-of-a-kind marvels. Clint could easily pass for a stand-up comedian, if he wanted to! His funny and light-hearted comments never fail to include constructive suggestions to improve technique, design and overall results.

### **Demonstration**

In tonight's "Jigs I Have Known" demo, members brought in their favorite jig. Each presenter gave a brief description of their piece and their intended function.

Jigs ranged from a simple dowel to safely and efficiently scuff pen tubes before gluing, to quite elaborate holding, cutting and sanding jigs. Read all about it in Paul's Demo Report.

*Respectfully submitted by Frank Pagura, Secretary*

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## Membership Brenda Miotke & Stan Herman

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Brenda and Stan are hard at work transitioning to the new membership chairs. A more complete membership will appear again next month.

Although you can join (or pay dues) at any time, the dues for Chicago Woodturners cover the calendar year. You may pay dues with cash or a check at any meeting: \$30 for an individual membership or \$40 for a family membership made out to Chicago Woodturners. Thank you!

We look forward to seeing you at the February meeting.

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## Raffle Winners Sol Aufuso

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<b>Pen Blanks</b>	Jim Kilmer	<b>Piece of Walnut</b>	Gary Klein
<b>Woodturning Book</b>	Clint Stevens	<b>Cherry Bowl and Pre-turned Blank</b>	Don Johnston
<b>Crabapple Blank</b>	Earl Carpenter		

**Collected \$105**



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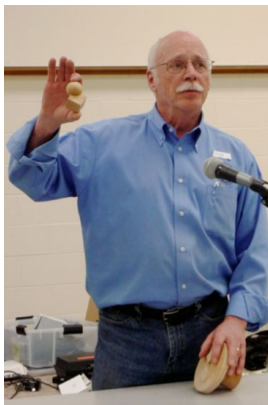
# Demonstration

Paul Rosen

## Jig Night at CWT

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For the January 2019 meeting, CWT President Andy Kuby had challenged the membership to bring in their favorite turning jig(s). Andy himself brought in a number of jigs from his shop, for fear that there might not be a sufficient response to his challenge. But his fears were unfounded, as ten different club members showed us their favorites. What was surprising was the complete absence of duplication.

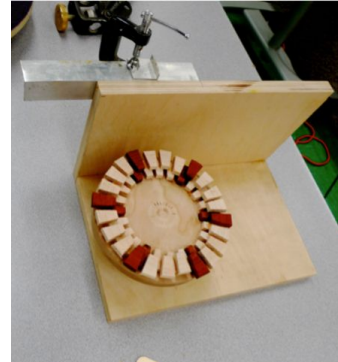


Andy's jig showed us an ingenious way to turn a solid sphere emerging from the corner of a cube. A hollow sphere is easier to turn on the cube, but the solid sphere requires re-mounting twice after the initial turning, using hot-melt glue. Andy emphasized that the glue must be applied, not only on the bottom surface of the cube, but along two vertical margins of the cube, in order to achieve a firm bond.

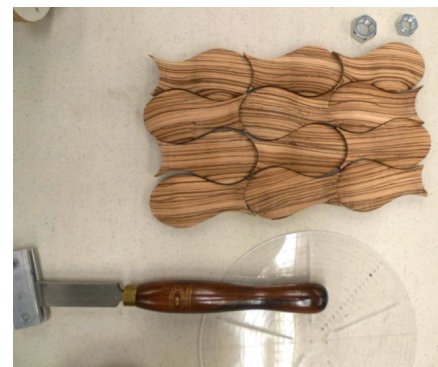
Scott Barrett showed us two jigs. The first permitted him to mount a billiard ball for turning by centering it on a thick wooden cylinder, threaded for the headstock on one end. This also permitted him to drill precisely into the center of the rotating sphere, as needed. The second jig was a piece of blue plastic with a series of nine holes, ranging from 1 inch to 3 inches in diameter. Scott uses this to center his Rose Engine boxes precisely, so he can use Corel Draw (or Painter? I forget which) to apply inscriptions precisely to the base of his lidded boxes.



Don McCloskey showed us four jigs he uses for mounting and indexing his segmented turnings. We had seen these jigs in a prior demonstration on segmented turnings that Don had delivered to the club. But Don is going on to bigger and better jigs for segmented turning, so he generously offered to give away his first generation jigs to anyone potentially interested in getting into segmented turning. Interested? Talk to Don.



Ron Bukowy possesses what I believe is one of the most creative minds in the club when it comes to devising jigs for turnings. This evening, he showed us a jig for tessellation (yes, I had to look it up on Google). Tessellation is “the tiling of a plane using one or more geometric shapes, called tiles, with no overlaps and no gaps. In mathematics, tessellations can be generalized to higher dimensions and a variety of geometries.” He started by cutting out the outline of a fish in a 1/2-inch piece of wood, maybe 4-inches long by 2-inches wide. He made multiple, identical copies of that fish shape. Then he took a 2-inch turning square and made female outlines of the fish shape on each of the four surfaces of the square. The four wooden fish were then attached to the sides of the turning square using double-faced carpet tape, and turned between centers. The result? Four identical fish shapes, flat on one side, and curved (like a real fish) on the outside. Not only that, but the fish could be chained together, head to tail fin, forming a potentially infinite geometric pattern.





The fish also fit together perfectly when placed side-to-side. Wow! This one blew me away. It reminded me of M.C. Escher's drawings. Ron's other jig was a pair of aluminum strips, perhaps 1-inch on a side, that could be clamped onto opposite sides of a skew chisel. There were two identical threaded screw holes on each end of the aluminum strips, which permitted Ron to adjust/clamp the angle at which the skew chisel is held against the tool rest. (The tool rest is set parallel to the lathe bed ways.) Ron had the jig set to 15-degrees, which allowed him to reproduce a series of multiple wooden rings, each cut to an identical angle. The resulting rings could then be chained, side-to-side, or end-to-end, or assembled into a polyhedron.



Frank Pagura collaborated with Ron on a rather elaborate-looking jig made from what appeared to be a 2-foot square piece of 3/4-inch plywood. Screwed to the surface of the plywood substrate were a series of eight 45-degree wedge-shaped sectors. The distal edge of each sector was an arc, into which flat pieces of 3/4-inch stock could be clamped for turning. I'm still not clear on how it worked, but the result was eight



identical, curved pieces that could be joined, after sawing to length, to make an eight-sided wall hanging. Frank showed us a three-ring binder, with the original concept sketched out on a napkin, to photos of various wall-hangings generated with the jig.

Stan Herman showed us the most simple jig of the night, what appeared to be a 1/4-inch dowel rod about two feet long. Stan uses this to mount a series of brass pen tubes, end to end. He then brings the assembly to a rotating sander loaded with 120-grit sandpaper. Voila! He is able to abrade the outside of all the brass tubes (to facilitate glue-up) in record time. Simple. But effective!





George Charek showed us another simple but effective jig. This one had two pieces. The first was a 4-inch diameter turned wooden cylinder, threaded for the headstock on one end and rounded into a half-sphere on the other. The second piece was one (or two) pieces of dark gray, insulating sheet foam. The foam is placed between the rounded end of the cylinder and the inside of a bowl, to permit finishing work on the outside of the bowl while held against the tail stock.

Al Miotke sharpens his bowl gouges at a 40-degree angle (a disciple of Stuart Batty?!), so his Vari-Grind jig angle never requires adjustment. But sometimes, he wants a 35-degree or 30-degree angle for his spindle gouges, or to undercut the primary angle on the bowl gouges. To make that adjustment, without having to change the fixed angle on the Vari-Grind, Al uses wooden wedges. He inserts one (for 35-degrees) or two (for 30-degrees) pieces of 3/4-inch wood, each cut at a 90-degree angle so they fit precisely into the saddle of the Oneway adjustable sliding arm. (You can buy these wedges



on the Internet for \$15 a piece, but why not cut them out yourself?) Al showed two other jigs. The first was a 3/4-inch diameter cylindrical piece of hardwood with a 1/2-inch thick disk of white, high-density polyethylene (HDPE) glued to the tip. The

wooden end fits into the chuck on his drill press, so the HDPE-end can be used as a non-marring surface for assembling turned pens. Al's third jig was a 1/2-inch thick disk of Corian, about 15-inches in diameter. A threaded aluminum-faced plate was screwed onto one side of the Corian, while a disk of sandpaper was attached to the other side. Granted, the disk could have been made out of plywood or even MDF (medium density fiberboard). But the Corian will always remain dead flat. That's a big help if you do a lot of segmented turnings, which are a big part of Al's vast turning repertoire.

Sol Anfuso, when he wasn't busy volunteering at the Raffle Table, showed us a jig that he uses on his table saw to make precise angled cuts to make Celtic knot patterns for his pen turning blanks. The jig includes an adjustable sliding arm, to permit a wide range of different angles to be cut in the wood blank. That jig is also great for making 45-degree angles for picture frames, or 22.5-degree angles for octagonal clock faces.



Ken Staggs solved a dilemma that he had for turning small diameter cylinders with an exterior spiral pattern. The three-sided spiral is a long-time favorite of woodturners, and Jason Clark has given an excellent demo on how to turn three-sided, lidded boxes in the past. But Ken's jig makes the narrow, three-sided cylinder for calligraphy pens with multiple, interchangeable tips. You need to adjust the position of the jig three different times to achieve the desired spiral, not to mention making the off-center hole to accommodate multiple pen points. It's complicated. Talk to Ken if you really want to get into this.

Finally, the best line of the night came from Clint Stevens, who apologized at the outset of his critique for being a little hoarse after yelling at his television set following the Sunday Bears/Eagles game. Alas, I too suffered from the same condition, and for the same reason. I guess we'll all have to be content with that familiar Chicago sports team battle-cry: "Wait 'til next year."

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# Gallery

**Jason Clark**

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Don Johnston and Rich Hall-Reppen recently completed a Norwegian woodturning cruise and brought items from that cruise to the January meeting. Don's lidded box was turned under the watchful eye of Richard Raffan, and Rich's pendants bear the clear influence of another instructor on the cruise, Nick Agar. I was lucky enough to add one of Rich's pendants to my personal woodturning collection recently via a holiday gift exchange. Great work Don and Rich!



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# CWT News

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## Participating in AAW Juried Exhibits

### Al Miotke

Have you thought about submitting a piece to one of the two annual AAW juried exhibitions that are on display during the AAW national symposium? It can be both enjoyable and a personal challenge to come up with a design that corresponds to the exhibit's theme. Here

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is how it all works. First is the Member Exhibition. Every year the AAW sponsors an exhibit of artwork that must meet a specified theme. Quite often the theme relates to the location of the symposium, but it's not a requirement. For 2019, the theme is "Continuum." As the artist, you are challenged to interpret the theme any way you choose and create a piece to match that interpretation. Any AAW member can submit photographs of up to three pieces for the entry fee of \$25. This is a juried exhibit, so all submittals will be reviewed by a panel and the best entries representing the theme that are of high artistic and technical quality will be selected. If one of your submissions is selected, you ship the piece to the AAW headquarters. The AAW will then transport it to the symposium where it will be on display. After the symposium, the piece will be on display in the gallery of the AAW headquarters until the end of the year. The piece will be available for sale, and the AAW will take a 45% commission of the sales price. If it does not sell, the piece will be returned to you when the exhibit ends.

The second exhibit is sponsored by the AAW's Professional Outreach Program (POP). Like the Member Exhibit, all the pieces in the POP exhibit follow a different specified theme. This is in part, an invited exhibition with artists invited to submit a piece by the POP selection committee. If you are not an invited artist, you can still be juried into the exhibit by submitting photos for up to three pieces for the \$25 entry fee. If your piece is selected, it will be shipped to the AAW headquarters where it will be on display until it is shipped to the AAW symposium. At the symposium, it will be on display until the Saturday afternoon POP auction where everything is sold. This is an auction to fund the POP activities for the coming year. As the artist, you can specify if you want to donate 50%, 75%, or 100% of the proceeds to the POP. You must be a POP member to enter, but there is no charge to AAW members. You just answer a few questions online about your areas of interest.

You can learn more about these programs by going to the AAW website under "Call for Entries." The entire submittal process is done online. If it's too late for 2019, start planning for the call for entries for the 2020 exhibits in Louisville. The themes for 2020 will likely be announced in late summer after this year's symposium is over. Since your piece will be reviewed from your photographs, they need to be of high quality. A plain or graduated backdrop, proper lighting and clear views of the piece are critical. A well written theme statement is also important.

Two years ago, I was very surprised and honored to be invited to submit a piece for the POP exhibit titled *Spheres*. It was a real challenge to come up with a creative design that I felt was worthy of the exhibit. I agonized for months, looked at past exhibits to see what kind of work was submitted, and scanned the internet for inspiration. At one point, I ran across an article explaining the work that Archimedes did on the mathematics of a sphere and a lightbulb went off. Eventually I created the piece titled *Archimedes' Gift*, shown at left. The spiral is a turned bubinga sphere that that was cut out to the spiral form. The internal sphere was textured and designed to create a sense of tension and motion. It was

also an abstract representation of a conveyor system Archimedes invented using a spiral screw to move the grain. All this was explained in a theme statement that must be submitted with the photographs. The piece sold at auction for \$650.

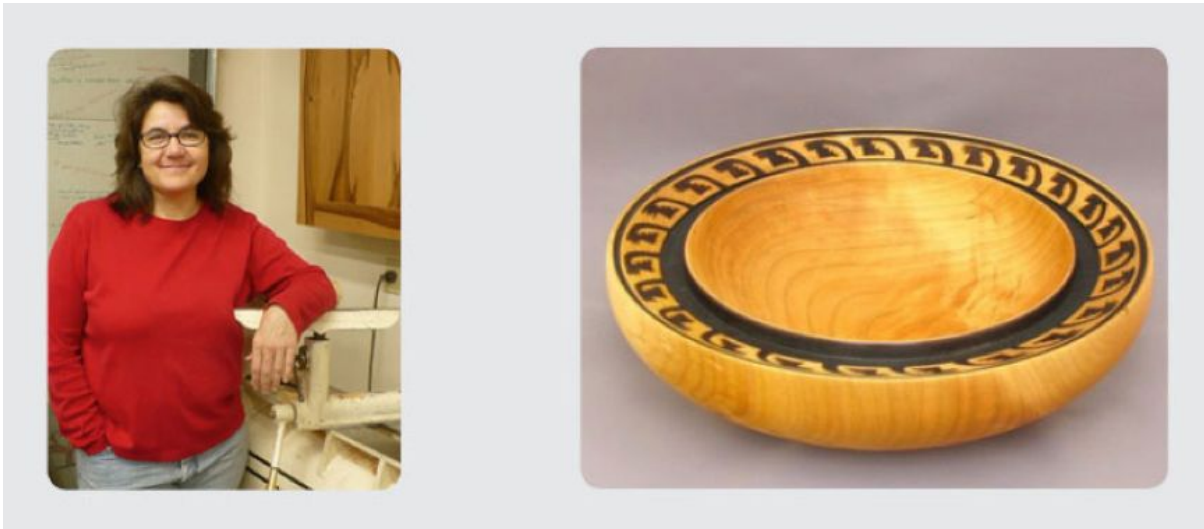


If you enjoy the challenge of pushing yourself to new levels of excellence, give it a try. You might surprise yourself. If your piece is not accepted, don't be disappointed. You will enjoy the experience and you will be amazed at how much you learned and advanced the quality of your work in the process.

## Chicago Woodturners 2019 Demonstrators

The Chicago Woodturners has assembled an outstanding group of guest demonstrators for 2019, as follows.

**Jennifer Shirley, March 16-19, [www.jennifer-shirley.com](http://www.jennifer-shirley.com)**



Jennifer Shirley, one of the featured demonstrators at Turn-On Chicago, specializes in embellishment and small scale turnings.

*From her artist statement: The objects that I make are reflections of things that I encounter in daily life. Patterns, textures, forms, people I meet, places I've been and even music that I am attracted to seem to appear in and inform my work. Using narrative and telling stories with the things that I make is becoming more and more important to me. The stories of our lives are what connect us all and the narrative side of my work is a never-ending world of things*

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waiting to be made. My exploration and the adventure of finding new and interesting techniques and materials to deliver my work keep it an exciting challenge to create satisfying objects. The wood and the lathe are just the vehicles that I use to make the things that I make.

**Mike Jackofsky, April 13-16** [www.mikejackofsky.com](http://www.mikejackofsky.com)



Mike Jackofsky is a professional woodturner from southern California who specializes in making hollow vessels. Over the years Mike has created hundreds of pieces that have been displayed in galleries and museums around the world. His Hollow-Pro™ brand tools are specially designed for woodturners interested in creating hollow vessels and open bowls. Mike is a well known teacher and workshop facilitator and has produced a two- DVD instructional video.

Mike's work is represented in many private collections around the world and is on display in the permanent collections of the Sam Maloof Historical Residence Museum in Alta Loma, CA, the Mingei International Museum in San Diego, CA, and the AAW collection in Minneapolis, MN. He received Best of Show at the AAW-sponsored California Contours show, and he has won numerous awards at the San Diego International Design In Wood exhibition, including more than 15 first place awards. In 2008, he was the subject of a feature article in the January issue of *Woodturning* magazine, and in April of 2012, he was the author of a feature article in *AAW Journal* titled, "Working with Burl: Making Natural Edge Hollow Vessels." In 2011, Mike released his first tutorial DVD, a two-disc set titled, "Woodturning with Mike Jackofsky: Making a Hollow Vessel," and his Hollow-Pro™ Tools have become very popular with hollow vessel turners around the world.

Mike lives in the north county area of San Diego and is a graduate of Georgetown University and the University of San Diego School of Law. He conducts workshops, demonstrations, and classes at many woodworking clubs in the U.S. and Canada, including

his “Signature” five-day classes at Craft Supplies’ Dale Nish School of Woodturning in Provo, Utah, and occasional private classes at his studio.

**Graeme Priddle and Melissa Engler, June 1-4, [www.graemepiddle.com](http://www.graemepiddle.com) and [www.melissaengler.com](http://www.melissaengler.com)**



Graeme Priddle has over 20 years experience in the woodworking field, best known for his sculptural turnings/carvings reflecting his life and environments in Northland, New Zealand. He has won numerous awards for his work, which has been exhibited widely in New Zealand, UK, Japan, Taiwan, France, Germany, U.S. and Canada.

Melissa Engler is a woodworker/sculptor based in Asheville, NC. She holds a Bachelor of Arts in sculpture from the University of North Carolina at Asheville and is a graduate of the Haywood Community College Professional Crafts Program in furniture. Melissa’s work has been featured in *Carolina Home + Garden*, *WNC Magazine*, *Woodwork Magazine* and *American Craft* and is held in private collections across the U.S. She teaches nationally and internationally with her partner and fellow wood-sculptor Graeme Priddle.

Graeme and Melissa work at Grovewood Studios in Asheville and are represented by Grovewood Gallery (NC), Penland Gallery (NC), Green Hill Center for Art (NC), and The Gallery at Flat Rock (NC).

**Max Brosi, July 20-23, [www.facebook.com/maxbrosiwoodturning](http://www.facebook.com/maxbrosiwoodturning)**



Max Brosi's work is in a constant state of evolution towards a more raw, honest, and calm aesthetic. Everything is in a state of transience, wood warps, metal corrodes. The result of these natural processes is a heightened aesthetic character in the material. The static becomes dynamic, the perfect becomes imperfect.

Many years of working with wood has taught Brosi to design movement into his work by utilizing the natural tendency of wet oak to warp as it dries. Sandblasting reveals the hidden three-dimensional texture of the grain and rays. He uses simple geometric forms like cylinders and spheres, frequently turned over several axes on the lathe, to explore a visual concept and tell a story. This story can be a social or political commentary, or often just a simple exploration of form. The distortion and texture of the warped wood breathe life into the starkness of geometric form and soften the brutality of cold, rusty steel. This tension between materials excites Max.

Brosi was born in Germany before later moving to Ireland to pursue a career in furniture making and woodturning. He graduated from Furniture Design and Manufacture, The Furniture College, Letterfrack, Co. Galway in 2006 and is now based in northwest Ireland.

**Jacques Vesery, September 7-10, [www.jacquesvesery.com](http://www.jacquesvesery.com)**

Jacques Vesery is an Artist/Sculptor from Damariscotta and has lived in Maine for 20 years. Striving to create an illusion of reality, his vision and inspiration begin with repetitive

patterns derived from the “golden mean” or “divine proportions”. The marriage of pattern, form and proportion conveys a sense of growth from within each piece.

His work is in numerous public and private collections including the Detroit Institute of Art, the Contemporary Art Museum of Honolulu, Yale University Art Gallery and The Carnegie Museum. He is a Maine Arts Commission Fellow for 2000 and winner of Sculptural Pursuit Third Annual Sculpture Competition in 2006.



Jacques has lectured on design and concepts within his work in France, Italy, England, Canada, New Zealand, Australia and 28 U.S. states at such locations as Journées Mondiales du Tournage D'art Sur Bois Congress, Loughborough University, Anderson Ranch, `Aha Hana Lima-Hawaii and Haystack Mt. School.

He has been included in over 20 publications including "100 Artists of New England, Scratching the Surface, Wood Art Today, Natured Transformed and New Masters of Woodturning.

## **CWT Education Grant**

### **Bob Shuford**

Two years ago a woodworker friend approached me: “Hey Bob, we’ve got some new lathes at the Evanston Art Center and are looking for instructors. Would you be interested?” I live in Evanston—why not? I would rate myself an intermediate turner, and have a background



in teaching adults. And so began my venture into teaching woodturning. All I can say now is, I'm so glad I took the leap! It has turned out to be one of the more rewarding things I've done, combining my passion for turning with my love of teaching.

Last year at a CWT meeting, Marie Anderson and Clint Stevens mentioned CWT's education grant program and encouraged me to apply. I saw this as an opportunity to develop Evanston Art Center's program. We had four Rikon midi-lathes with accompanying sets of Easy Wood carbide tools, but no traditional tools or sharpening system. The Easy Wood tools have been good for the intro class I teach, but how to move our students to the next level? We needed sets of traditional tools and a sharpening system if we were to offer an intermediate level class. So with this in mind, I applied for and was awarded a \$400 CWT education grant.

In the meantime, Andy Kuby joined me as EAC faculty to teach an intermediate class, generously bringing tools from his own shop for the students to use. Also, I donated my sharpening system when I upgraded to a new grinder with CBN. The program is going strong with my class (intro/intermediate for adults) and Andy's class (intermediate/advanced for adults), supplemented by several one-day focused workshops. Sessions are weekly (3 hours) and classes go 10-12 weeks with a maximum of four students per class. Over the last two years, I have taught 38 students in classes and workshops. Several of the students have joined CWT or already were members—Kathleen Connolly, Sam Lewis, Neal Wilner, and Mark & Marcia Jundanian—building connection between the Art Center and CWT.

The Evanston Art Center draws students and artists from the Chicago region, offering over 400 classes in a wide range of areas in arts and crafts, and featuring several exhibitions throughout the year. The woodworking studio serves classes for both flatwork and turning. Workstations and machines are on casters, allowing pieces to be moved as needed for each class. The Rikon lathes are on dollies with retractable casters so they sit solidly on the floor when used.

The \$400 grant from CWT is being used to purchase four sets of lathe tools (Penn State Industries), four lathe lights (Woodturners Wonders), and rolls for the tool sets. With the addition of these tools, each lathe is now equipped with both carbide tools for the intro class, and traditional tools for intermediate and returning students. Now that we have sets of traditional tools, I plan to introduce the intro students to them after the first few weeks. But I have found that starting with the carbide tools gives them early success and encouragement. No prior woodworking experience is required for the intro course, so frequently my students are really starting from scratch, mustering considerable courage as they first put a tool to this rapidly spinning object in front of them!

EAC serves a large population, and Andy and I see good potential for the woodturning program to continue developing. Two years ago, we had one introductory course and a one-day workshop on bowl making (taught by our third instructor, Geof Prairie). This term we have one section of Andy's intermediate course and two sections of the intro course, plus several one-day workshops that Andy, Geof and I will be offering throughout the year. The CWT education grant meets our current needs and puts us in a good position to expand the program as well.

Thanks so much to CWT for this grant and for the many ways I've benefited from being a member! I look forward to years of learning, teaching, and fellowship in the wonderful world of woodturning.

## **Calendar of Events 2019-20**

February 27 - Woodturning demonstration at Rockler, Schaumburg, Nick Page, demonstrator

March 16 - Featured Demonstrator, Jennifer Shirley, all-day demo

March 17 and 18-19 - Featured Demonstrator, Jennifer Shirley, hands-on classes

April 11-12 - FOCUS on the Arts, Highland Park High School, CWT teaching high school students to turn

April 13- Featured Demonstrator, Mike Jackofsky, all-day demo

April 14 and 15-16 - Featured Demonstrator, Mike Jackofsky, hands-on classes

April - Ornamental Turning Seminar - Dates not yet confirmed

May 16-18 - 40th Anniversary Utah Woodturning Symposium, Provo, UT

June 1-4 - Featured Demonstrators, Graeme Priddle and Melissa Engler, all-day demo

June 2 and 3-4 - Featured Demonstrators, Graeme Priddle and Melissa Engler, hands-on classes

July 11-14 - AAW 33rd Annual International Woodturning Symposium, Raleigh, NC

July 20 - Featured Demonstrator, Max Brosi, all-day demo

July 21 and 22-23 - Featured Demonstrator, Max Brosi, hands-on classes

September 4-6 - AAW's Women in Turning (WIT) eXchange, hands-on event, Arrowmont.

Registration opens approx. mid-March

September 7 - Featured Demonstrator, Jacques Vesery, all-day demo

September 8 and 9-10 - Featured Demonstrator, Jacques Vesery, hands-on classes

September 20-22 - Turning Southern Style Symposium, Dalton, GA



October 17-20 - OVWG Turning 2019 Symposium, West Harrison, IN

November 1-3 - SOFA Chicago, Navy Pier, CWT hosts woodturning demonstration area

December 7 - Empty Bowls Event, CWT participates in Oakton Community College Ceramic Department's event

January 1, 2020 - Turn On! Chicago 2020 registration opens

June 4-7, 2020 - AAW 34th Annual International Symposium, Louisville, KY

July 23-25, 2020 - Turn On! Chicago 2020 - Pheasant Run, St.Charles, IL NOTE: New Location!!!

*Submitted by Marie Anderson*

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## For Sale, Trade, or Wanted

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Magnetic Lathe Lights. A limited number of Magnetic Lathe Lights, similar to the ones on all of the Chicago Woodturners demonstration lathes, are available for \$40 each. Contact Andrew Kuby, 847-922-8201 or [riverwoodsturner@gmail.com](mailto:riverwoodsturner@gmail.com).

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<b>Meeting Agendas - 2019 to come</b>		
<b>Date</b>	<b>Gallery Review</b>	<b>Demonstration</b>
<b>January</b>	Clint Stevens	Jigs: members bring best jigs
<b>February</b>	Kurt Wolf-Klammer	General Finishes

<b>Chicago Woodturners Board of Directors and Committee Chairs 2019</b>			
President	Andy Kuby	847-922-8201	riverwoodsturner@gmail.com
Vice President	Dave Bertaud	847-878-1285	dtbwoodworks@gmail.com
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Education	Darrell Rader	815-648-2197	d.rader@woodfineart.com
Demonstrations	Rich Nye	630-406-1855	nyewoodturning@earthlink.net



## About Us

Membership in the Chicago Woodturners Association is open to all wishing to increase their turning skills through education, discussion and critique. Dues are \$30 for a single membership and \$40 for a family. Visit our website for an application.

Meetings are held on the 2nd Tuesday of each month, 7:00-10:00 PM at Christian Liberty Academy, 502 W. Euclid Ave., Arlington Heights, IL. Please join us. All are welcome.

Chicago Woodturners is a chapter of the American Association of Woodturners. Visit the [website](#) for more information.

*As the Wood Turns*

[www.chicagowoodturners.com](http://www.chicagowoodturners.com)

February 2019