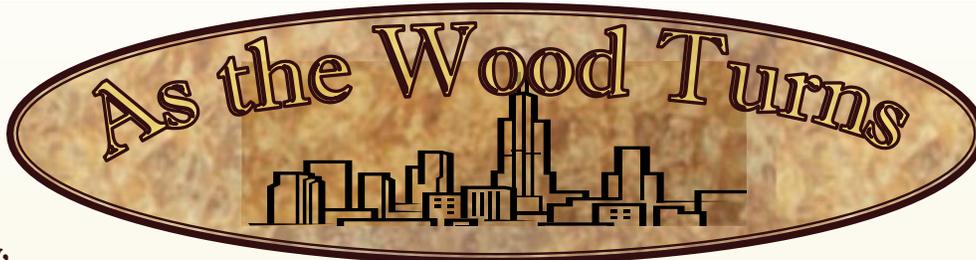




30 years of Art,  
Craft, Technology,  
and Tradition.



The Monthly newsletter of the Chicago Woodturners

May 2017



# Headline News

## Janice Levi Demonstrated April 29-30 and May 1-2

Janice Levi demonstrated and taught her embellishment techniques recently. Look for an article showcasing her demonstration in next month's newsletter

## Chicago Woodturner's Return to Focus on The Arts

A number of our members led by Roger Basrak returned to Highland Park High School in support of this excellent program. See the article on page 5

## Club Picnic Set For September 10

Deb and Rich Hall-Reppen have volunteered to chair this year's picnic. It will be held on September 10 at Busse Woods, Shelter 31. Details will be forthcoming but save the date now.

## 2017 Dues

Please see Julie Basrak's membership report on page 4 for details.





**President  
Al Miotke**

Let's all create a  
"Beads of Courage"  
box before the June  
meeting.

### Presidents Curls

Finally, spring is here...Well almost. Nicer day's means, cutting the grass, gardening, spring planting, and the many other outdoor activities. For many of us, who work in our garage, it is also a great time of year to get on the lathe to try new techniques that we learned about. So much to do, so little time.

We have been planning for the biannual FOCUS on the Arts for many months and now it's over. It was another excellent event. The students really enjoy having the opportunity to try this thing called woodturning and leave with a pen that they can show off to family and friends. Art Night is a way for us to show parents and the community what woodturning is all about. People at Art Night were fascinated while watching the demonstrations and talking to everyone about our craft was enjoyable. It's also a great way for our members to work together on a community outreach project while having some good conversation. We had a great turnout again. Thanks to everyone that helped with this activity. A special thanks to Roger Basrak, who took the lead again to make this a very well organized and smooth running event.

Don't forget that the May meeting will be the presentation and voting for the Past Presidents challenge based on Collaboration. I'm looking forward to seeing all the interesting creations that occur when two people work together. Most important, it's about having some fun. It's going to be an enjoyable meeting.

Everyone has 2 more months to get your Beads-of-Courage donations finished. This is a great cause that had high support from the membership. Think about the joy one of these boxes brings to a child going thru a treatment program for a serious illness like cancer, heart disease, blood disorders, etc. Two years ago, when we initially voted to take on this project, we had over 65 donations which were given to Lurie Children's hospital. So far this year I have 6. Hopefully we will see many boxes at the May and June meetings.

It's also hard to believe that our next Turn-On Chicago symposium is only 15 months away. A lot of planning activities have been going on behind the scenes. Contracts being signed, demonstrators being contacted, and potential demonstration topics being reviewed. The weekend of August 3-5, 2018 is shaping up to be another opportunity for you to learn lots of excellent new techniques from some of the best teachers in the craft. I plan to give everyone a sneak preview of the plans so far at the May meeting.

I'll see you all, next week Tuesday.

*Alan J Miotke*

Al Miotke opened the meeting thanking Ken Staggs for serving as our before the meeting Mentoring session leader this month. Marie Anderson will review the instant gallery this evening. Our demonstrator will be Andy Kuby who will demonstrate threading.

Al asked the membership to review their tools at home and consider donating something to our mentoring efforts. If you have tools that are duplicates and possibly just sitting in your shop collecting dust (we all have them), please consider donating them to the club. You will receive a receipt for your donation.

Al then quickly went through the upcoming CWT activities including:

First up, member Mark Dreyer has organized a new chapter of Pen Turners International and announced the 2nd meeting of this chapter will be held at Rockler in Bolingbrook on April 22nd at 10am. Mark thanked everyone for their support of this chapter announcing that the first meeting was an overwhelming success with at least 50 people in attendance. The next meeting's demonstrator will be Don McCloskey turning a celtic knot pen.

Focus on the Arts, at Highland Park High School on April 26 & 27 (including Art night on Wednesday evening 4/26 which is open to the public). CWT members will host hands on woodturning classes for high school students during their biennial Focus on the Arts. Students will be turning pens that they can keep. Roger went over the details and asked each volunteer to confirm their preference for days to work. The membership was invited to attend the Wednesday night demonstration in support of the club.

Our next professional demonstrator will be on April 29th here at CLA – Janice Levi will be sharing her techniques with CWT members. Janice has been turning for many years and has been focusing on jewelry making and embellishing with woodburning and textures. She will share these techniques during her day long demo on 4/29 as well as during hands on classes on Sunday April 30th (1 day class – which still has several openings) and May 1-2 (two day class). Don't miss it! Al asked for and received volunteers for set up/clean up, donuts, video, ice, soda/water and coffee responsibilities. Thanks to all who volunteered, without you, we could not offer these demonstrations!

Richard Nye announced that our next demonstrator will be Andrew Potocnik on June 10th followed by hands on classes June 11th (1 day hands on class) and June 12-13 (2 day hands on class). Andrew is known for turning pods, lidded boxes and multi axis pieces. Richard reminded everyone that all of these turners are experts in the basics and there is always something to learn from them. This is one of the advantages of belonging to a club. We can learn from some of the best turners in the world, so be sure to take advantage of these demonstrations and classes.

Richard is still working on filling out our demonstrator calendar and more will be added soon.

Al reminded everyone that the past-president's challenge is currently ongoing. The collaborative challenge projects will be judged by your peers at the May meeting. At the May meeting we will be asking the collaborators to say a few words about their collaborative project experience and the projects themselves. This will be in place of our typical gallery critique. If there is time after the challenge projects, any other pieces brought in for the gallery will be reviewed.

Al reminded us that we are still collecting boxes for the Beads of Courage project. We will be collecting these boxes through the June meeting. Please consider turning a box for this worthy

*(Continued on page 19)*

# CWT News

## Raffle

Sol Alfonso

March raffle results:

Box Elder Blank	Unknown
Walnut Blank	Tom Waicekauskas
Hollowing tool	Clint Stevens
Sea Urchins	Peter Paul
Pen Blanks	Lynn Valentine

The raffle earned \$232 to help support club activities

Thanks for everyone's participation

## Membership report

Julie and Roger Basrak

The April meeting of Chicago Woodturners was held on April 11 with 87 members present! There are currently 152 members who have paid their 2017 dues. If you have not yet had an opportunity to pay your dues, we will not print your name badge for the meeting. However, we will gladly make a name badge for you at the meeting when you pay your dues.

Tom Benson from Des Plaines and Tom Olson from Des Plaines attended the April meeting as guests of Peter D'Attomo. Rob Whitney from Libertyville was a guest of David Bertaud.

PLEASE NOTE: Effective April 1, 2017, our annual dues are \$30.00 for an Individual Membership or \$40.00 for a Family Membership. If you have not yet paid your dues for 2017, you may pay them before the meeting or during the break, or you may mail a check for your dues made out to Chicago Woodturners. If you arrive at a meeting between 6 and 7 p.m. You will have the opportunity to watch or participate in a mentoring session prior to the meeting. When was the last time you brought one of your turnings to a meeting? We have a gallery review at the first eleven meetings of the year. Don't forget to bring a recent (or not-so-recent) turning to share with us.

Checks may be sent to:

Julie Basrak  
563 W. Ruhl Rd.  
Palatine, IL 60074

Thank you for your cooperation

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**Dates for 2017 Ornamental Turning Seminar Set**

**Marie Anderson**

The dates for the 2017 Ornamental Turning Seminar are set for July 21, 22 & ½ day July 23, 2017. Our demonstrators will be David Lindow, maker of the Lindow Rose Engine and Peter Gerstel, teacher and OT enthusiast. The event will be demonstration and hands on learning practice of the demonstrated techniques. The seminar will be held in Geneva, IL. The cost will be \$160/person plus material costs which are TBD. This is a hands on learning event and space is limited so sign up as soon as possible! Watch this newsletter for further information, including signup details.

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**Past President's Challenge, redux**

**Marie Anderson**

Past President throws down the gauntlet - you + another turner = Collaboration Challenge

Scott Barrett presented club members with a new kind of challenge last month - work with someone else to create a collaborative piece. He asked members to sign up and then paired us up to work together through a random drawing. He said, you don't have to physically work together, you don't have to decide what the finished project will be before starting. You just both have to work on one project. The goal is to push you out of your comfort zone and into your creative zone. Did I mention he also said there will be judging and, of course, there will be prizes!

I love this kind of thing. It gets my creative juices flowing and that always, always makes for something interesting to happen. Sometimes these projects fail in the final execution, but in my experience, they ALWAYS succeed in pushing you in a different direction than you might have gone had you not participated. In my case, this challenge has also pushed me to get back to my lathe and for that I am very thankful! There is only one bad thing about collaboration and that is, that it is very addictive! I'm working on 3 projects currently with 3 different CWT members, two of them have been turning for awhile and the third is a newbie (but very able to handle the challenge). They are all different and I'm very excited about each of them. I find myself wanting to collaborate with other artists in different media. If nothing else, I plan to have a lot of fun with this challenge and I hope that you will too!

If you haven't signed up to participate in this collaborative project, there is still time if you act (and turn) fast! Scott's challenge projects are due at the May meeting. Contact Scott as soon as possible if you would like to participate in this challenge.

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**Focus on The Arts**

**Roger Basrak**

On April 26 and 27, 20 members of Chicago Woodturners assisted students at Highland Park High School create 128 pens. This was the second time we participated in this educational outreach during the school's biannual Focus on the Arts event. In 2015, we attended only one day, but because of our popularity, we were asked to return in 2017 and spend two days with the students. When the registration was opened, our sessions "sold out" in a matter of minutes.

Our group was one of more than 250 artists, lecturers, demonstrators and performers. This program was established in 1964 with a goal to build an appreciation and understanding of the arts and art professionals by the students and the community of Highland Park.

**Exactly What is Ornamental Turning, Anyway?****Marie Anderson**

Just what the heck is Ornamental turning (or as enthusiasts refer to it “OT”)? What’s it all about? For that matter, why does CWT put on a hands-on OT seminar? All good questions! Hopefully this brief (?) article will expand your knowledge and encourage you to investigate this ancient art form a bit more.

Where to start? I chose to start with current day technology to aid in presenting this ancient art – the internet, more specifically, the website for Ornamental Turners International (OTI) [www.ornamentaltturners.org](http://www.ornamentaltturners.org) for their definition of Ornamental turning. It reads:

“Ornamental Turning, also called Complex Turning, is executed on a lathe with attachments which convert a plain circular section to variants of outline; these range from a simple series of cuts taken at intervals around the work (so producing grooves or bumps on the surface) to non-circular movements whereby the whole of the circular shape is removed to give a completely different form.

Such shapes are achieved by various means, primarily thru the use of fixed or revolving cutters being introduced to the work in radial and non-radial paths. Movement of the work and cutters individually and or separately can achieve a nearly endless variety of patterns and shapes.”

Wikipedia [https://en.wikipedia.org/wiki/Ornamental\\_turning](https://en.wikipedia.org/wiki/Ornamental_turning) gives a similar definition and the following historical information is direct from their website:

“Ornamental turning is believed to have originated in Bavaria in the latter part of the 15th century when it consisted mostly of rose-work, being done by using a cam or template (called a rosette) mounted on the lathe spindle and allowing the headstock to rock under tension of a spring or weight, to follow the contour on the edge of the rosette: also the spindle was allowed to slide to and fro endwise under tension of another spring, or weight, to follow the contour on the face of the rosette. Thus, as the work was rotated it rocked and traversed so that the cutting tool produced wavy lines upon the surface or the cylinder. Before the end of the 18th century, cutting tools were generally hand-held or clamped to a fixed 'rest'. The slide rest, which allows the cutter to slide along the rest under control of a leadscrew, although invented before 1480, was not in general use until much later. It is clear from surviving examples of their work that the skill of the early turners was highly developed.”

You may have heard of a Holtzapffel rose engine lathe? Holtzapffel may have created the first “mass produced” – 100 or so – rose engines, some of which are over a hundred years old and are still around and are highly sought after today. Possibly you have heard of Faberge’ eggs? Many include examples of rose engine work. Did your grandfather have an ornate pocket watch? It may have been carved with a rose engine.

If you have been a member of CWT for more than a few months, you have seen many examples of ornamental turning on the instant gallery table or in past newsletters. [Terry, please insert some past photos if possible]. We have many talented ornamental turners among our membership including Roy Lindley, Richard Nye, Bob Barbieri, Scott Barrett and a whole slew of turners who enjoy adding OT elements to their woodturning projects.

Let me tell you how many of our CWT members became interested in OT. Several years ago, in October, 2009, Dan Carter of the Quad City Woodturners, an OT enthusiast, gave a club night demonstration for CWT using the MDF Rose Engine lathe with the hopes of passing on

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**Exactly What is Ornamental Turning, Anyway ? continued****Richard Nye***(Continued from page 6)*

this ancient art. After the demonstration, Dan left this MDF lathe with our club to allow some hands on learning. This MDF machine had been lent to the Quad Cities club by Steve White another OT enthusiast. CWT member, Bill Hochmuth agreed to coordinate the learning and organized a hands-on meeting to “play” with this rose engine. That first evening we had a small group of maybe 8-10 people get together at Woodcraft in Palatine to see what this rose engine could do. At the end of the evening, we decided that there was a lot of interesting possibilities for adding OT to our various specialty interests – boxes, bowls, ornaments, etc. Bill spoke with Steve White who was willing to allow us to keep this little MDF for several months while we learned a little more about OT. Bill set up a schedule that allowed each of us to take this machine home to play with it for a few weeks and then hand it off to the next person. Typically, when the hand off was made, there was an evening of sharing between at least the person who had the rose engine and the person who was receiving it. Often others joined the evening to learn a little more from the latest experiences. This special interest group worked cooperatively to learn as much as possible including sharing our experiences via email and making notes in a traveling notebook that went with the rose engine to the next recipient. Honestly, there was so much to learn and so many different things being tried, we all grew creatively as a group and soon pieces being brought to the CWT instant gallery included OT work. Much too quickly, our time with the little MDF machine was ended as we passed it on. This left us wanting more.

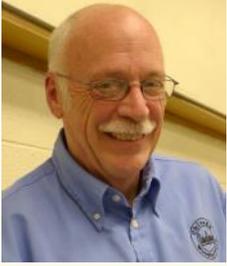
Steve White graciously offered to host a hands-on seminar at his shop in St. Louis. There were 7 CWT members who made the trip to St. Louis, Bill Hochmuth, Richard Nye, Paul Pycik, Roy Lindley, Dan and myself and I believe Keith Spaniel. We spent 2 days in Steve’s shop working on antique Rose Engines and Straight line machines and the newly minted Lindow White rose engine (now known as the Lindow Rose Engine) trying to absorb all the knowledge we could. We only just skimmed the surface and learned the most basic language of ornamental turning. We came back with renewed creative energy and for most of us, a yearning to learn more about this ancient art.

Fast forward 7 years to 2017, today, CWT has a fairly large group of OT turners that own rose engines. Our metropolitan area is home to many Lindow Rose Engine lathes as well as MDF and home-made rose engines and we are about to host our 4th OT seminar. This hands-on seminar will give you a deeper understanding and exposure to the art.

The process involves using your brain power to imagine the project you want to make and then set up the rose engine to deliver the end result. It often involves many iterations to learn how to make a certain cut or how to align the cutter in the correct starting (and ending) position. It is NOT just setting up a machine and letting it do all the work! It can be tedious and frustrating and extremely exciting and rewarding (often times on the same project). There is an element of mystery in the finished project which is very rewarding to the maker. We want you to wonder how we did that!

If you have an interest in expanding your knowledge of OT please consider joining us this summer.



**Andy Kuby Demonstrates Threading****Paul Rosen**

Our demonstrator for April was Andy Kuby. Machining threads into a wooden cylinder is not a new idea. Archytas of Tarentum is credited with the idea, back in 400 BC. One of the earliest applications was found in screw presses used to extract oil from olives or juice from grapes. The “screw” is defined as a helical form of an inclined plane. Thus it has a multiplicity of potential applications, from lifting heavy objects to applying pressure on a surface. Our interest, as woodturners, is in machining mating threads into two interlocking cylinders of wood. Threads are a superior method for attaching tops to turned boxes, or attaching finials or inserts.

To form these threads, there are three convenient options: a tap and die set, manual thread chasing, and machine thread chasing.



You can purchase tap and die sets online, from places like Garret Wade, Beall, or Amazon, in sizes of up to 1-1/2-inches in diameter. Harbor Freight also makes tap and die sets for metal, which work well in wood. And Rockler will sell you a tap and die set for making broom handles for \$55.00. Andy showed us a tap and die set. To cut the male threads, you use a block of wood with turned handles on each end, and a hole in the center. The hole has metal threads in it, along with a knife point that cuts the threads. You manually turn the two handles to “screw” the threads onto a cylinder. You could also use the Beall method, which includes a special jig attached to the base of a router, along with the 60-degree router bit to cut the male threads. I’ve done it. It’s fun. To make the female threads, you use a special drill bit (the tap) that is long and narrow, except for the tip which contains threads. You manually ease the tap into a properly sized hole to create the female threads. The only limitations with the tap and die approach is that you need a matched pair of tap and die for each diameter of wood you will work with. And the thread pitches obviously must match. Common thread pitches for wood are 12, 16, and 20 tpi.

Wood choice is important. Not all woods can take a thread. Softwoods are not recommended. And of the close-grained hardwoods, English boxwood, lignum vitae, cocobolo, and African blackwood are good choices. Hard maple has been used, but their threads tend to crumble unless reinforced with a coating of CA glue. And Andy showed us that PVC pipe material available from your local home center or hardware store can take threads, as can Corian. Corian is a terrific choice because it holds threads well, and it is not subject to seasonal variations in humidity that affect wood.

Manual thread-chasing on a lathe is an art to be mastered. But the tools required are relatively inexpensive, and they can be applied to turnings of any diameter. First, you need to purchase a pair of male and female threading tools. Robert Sorby or Crown Tools make these in the aforementioned pitch sizes (about \$125.00). The handles and tool steel are relatively short (blade 3.5-inches, handle 5-inches), as the tools are held close to the body in use. Sorby also sells an “L”-shaped tool for supporting the tool used to make the female threads, but Andy finds the tool unnecessary. Just use the tool rest perpendicular to the lathe bed ways, and save yourself the cost of the extra tool. Mark St. Ledger also makes a threading tool. It is a single piece of steel with the male threader on one end and the female threader on the other, for \$75.00. Andy showed us how to place threads on the inside of a turned box. He stressed that the inside walls of the box must be parallel, not canted. Lathe speed is important. Recommendations vary, from 100 to 500 rpm. Andy likes to use 200 rpm for thread chasing. Fred Holder, the author of a 2001 book on

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thread chasing, says, if you can follow the threads with your eye (lathe running), then that's about the right speed. (As an aside, most comments on Holder's book were favorable on Amazon, but one dissatisfied reader wrote, "Although I am KEENLY interested in the subject, this book is hard to read without strong coffee. To stay awake while reading it, you need to poke a pencil in your palm." C. Conner, October 7, 2010. I take it that C. Conner won't be sending Holder a Christmas card this year. But I digress.) Andy started making the female threads with the tool at a 45-degree angle, making a repeated series of short cuts. He gradually changed the angle of attack as the threads reached the inside of the cylinder. Once the thread pattern gets established, the tool tends to self feed, which makes it easier to complete the thread pattern.



Next, Andy showed us how to make threads on the male piece. The technique is similar, starting at a 45-degree angle and then pivoting to almost parallel to the turning axis once the threads are established. One thing you want to avoid is "drunken threads," which are achieved if your feed motion is not of constant velocity. To that end, turners must develop a "rhythm," where the threading tool is presented at a constant, unchanging rate. Reading/describing the threading technique is tedious. A

better approach is to go online, and watch some YouTube videos, of which there are several. The late Allan Batty was a master thread chaser, and his hour-long video is highly recommended, along with some hand written descriptions sponsored by Robert Sorby.

One novel approach to thread chasing is to make wooden jigs that screw on to your head stock. For example, if you know that your lathe head stock has a 1-inch diameter 8tip thread on it, you can do what Andy does. He goes to Owl Hardwood to purchase cutoffs of hard maple, 2-inches thick. Then he bores a 7/8-inch diameter hole in the wood and then uses a 1-inch tap to cut female threads in the hole. Then he applies olive oil and screws the threaded hole onto his head stock and turns the piece to a cylinder. After he faces off the end of the cylinder (about 2.5 to 3-inches long), he uses it as a mounting point for glue blocks. This is a convenient and inexpensive way to hold your turnings without the need to use a scroll chuck.

A third way to make threads in wood is to use Baxter's Thread Master, the Bonnie Klein jig, or EZ Threading Pro XL (threading jig). Bonnie Klein no longer markets her jig, but you can sometimes find them available on eBay. The other two are commercially available, but expect to pay about \$500.00 to get one. Andy demonstrated his Baxter jig, which was attached to his Jet mini-lathe. The machine requires a special cutter with multiple knife edges that cut a 60-degree angle thread when advanced 0.0650-inch into the wood. The cutter fits into the morse taper of the head stock, secured with an adaptor. The jig itself slides along the ways of the lathe bed, and it holds a scroll chuck. The chuck is used to grasp the turning. The jig allows you to move the scroll chuck/turning on an x/y axis, so you position the turning so it is just touching the inside of the box, and then move in 0.0650-inch to set the cutting depth. A screw-mechanism on the jig simultaneously advances and rotates the turning toward the head stock to make the threads. There is a learning curve to be mastered, but the advantage of machine threading is reliability. Once you get the protocol down, you seldom lose a piece, and there is zero risk of drunken threads. The real question is whether you plan to make enough threads to justify the cost of the equipment.

Andy showed us how to make threaded acorns. They're good for practicing with the Baxter Thread Master, but they usually don't sell well. Andy just gives them away. Want to pursue thread chas-

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**Andy Kuby Demonstrates Threading, Continued**

**Paul Rosen**

*(Continued from page 9)*

ing? If your answer is yes, then check out the links below.

**Links**

Kurt Hertzog: Creating threads in your turnings. Woodturning No. 262, pp 34-38, published online at: [http://www.kurthertzog.com/articles/wt\\_262\\_32\\_38\\_turning\\_knowhowtfmbLD.pdf](http://www.kurthertzog.com/articles/wt_262_32_38_turning_knowhowtfmbLD.pdf)

Allan Batty hour-long video on Wood Chasing: <https://www.youtube.com/watch?v=-0iEd0kD0S4>

Mike Peace demonstrates the EZ Threading Pro Jig: <https://www.youtube.com/watch?v=1BEVkdNkZ0I>

Website for Baxter's Thread Master machine: <http://bestwoodtools.stores.yahoo.net/bathma.html>



**Inside-Out Turning****John Lucas**

**Editor's Note:** This information as well as the layout and text is provided by More Woodturning Magazine. It has not been edited, nor re-formatted. The formatting is "as is". Please visit their web site: [www.morewoodturningmagazine.com](http://www.morewoodturningmagazine.com)

Inside-out turning is a process where you take four pieces of square timber, glue them together and turn a design (usually a silhouette) into the part that will be the inside of the piece. Then take this apart, rotate the pieces, glue them back together and turn the outside. This is why it's called inside-out turning. I will try to describe the process of inside-out turning and hopefully stop you from making some of the errors that I have made. I learned most of what I know by trial and error, error, error. I listed my sources of information at the end of this article.

**The Process**

Start by cutting four pieces of wood equal to the length of your turning. Each piece must be perfectly square. This is important because you will have gaps in the turning if they are not square. I generally cut four separate pieces from a flat board, but if you want the grain to match it is possible to re-saw a piece of thick timber and square up each piece. The grain won't match perfectly but will be close. Since there is a learning curve to this style of turning I recommend turning some 2x2 scrap as experiments. I use pine 2x4's for practice (see photo 1.)



Photo 1.

Because you are turning the inside first, the outside shape will be limited. It is important to make a few trial runs so you can learn to see the problems. For practice pieces, I use strapping or filament tape to hold the wood together. This makes it easy to pull the tape back and reassemble the piece to check your progress. Start with simple shapes such as diamonds, circles, crosses etc. Shapes such as hearts and flowers require you to undercut the turning when doing the silhouette. This is difficult to turn and to judge the shape.

**Gluing the piece**

To turn the inside, glue the four pieces together with a glue that can be separated. I have used CA glue, paper joints, strapping or filament tape, plastic tie wraps and hose clamps to hold the pieces together for the first turning. I prefer a paper joint. It is more secure and keeps the wood aligned properly. The space created by the glue will show up as a space in your silhouette so it is important to have a very thin line. I use newspaper for my paper joint. This creates a good bond and a thin line. Tape, tie-wraps, hose clamps and rubber bands all work well as "clamps" to glue the work but have drawbacks if they are used instead of glue.

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*(Continued from page 11)***Centering**

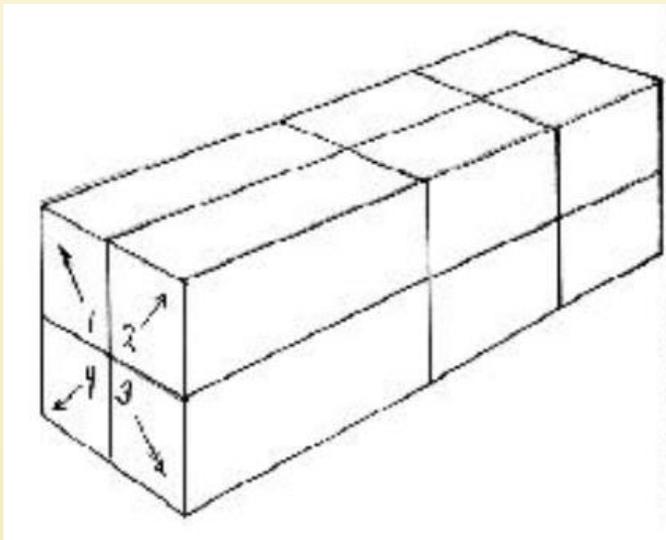
Centering is very important, so I take a very small sliver of wood (about 1/8 inch) off each corner of the square stock before I glue or clamp them together. After you get them together, the four “knocked off” corners make an accurate hole to align the center pin of your drive and tailstock centers. Label the end of each block so you will know how to reverse them later. I stack the wood together to find out which side should be out for the best grain pattern and then label the end with numbers and an arrow pointing toward the center. Turn them 180 degrees so the good side is in and glue them together with a paper joint. Spread glue on the piece and place newspaper over the glue. Clamp the pieces together and let it sit. It will take longer to dry than the glue normally requires so be patient. Use a cup center of some kind on the tailstock so you won’t split the piece. I also use a fairly large drive center so the teeth help hold the four sides together. Long cones in the center of drive and tail centers will act like a wedge and split the paper joint.

**Draw the design full size**

I find it very difficult to accurately copy the silhouette without a drawing. After you complete the drawing, fold it in half and cut out half of the silhouette. When the drawing is folded in half, the cut out silhouette will stick out and make a perfect template to check your turning. You will also have a guide for the outside turning. Just because you can draw it on paper doesn’t mean it will work in the final turning. The outside shape is dependent upon the inside. Make a test piece to check your design.

**Rough out the silhouette**

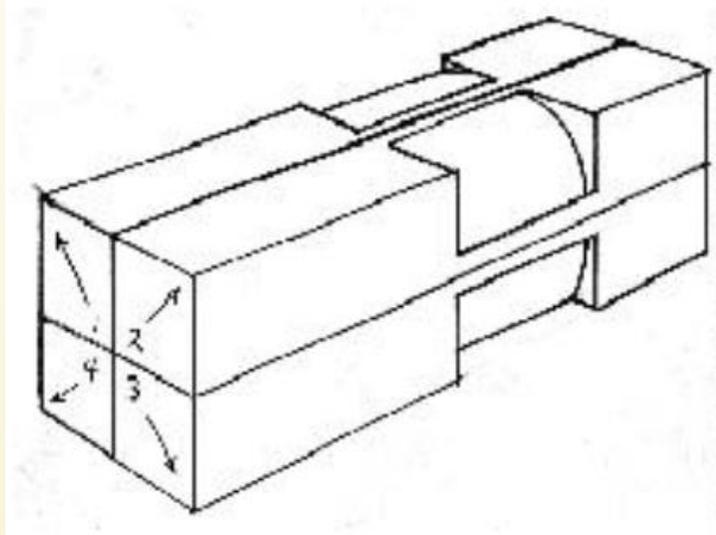
I mark the edges of the design on the square block.

**Drawing 1**

*Rough out only the area where you will place your silhouette.* Don’t round the piece down to a cylinder. Leave small flats on all 4 sides: 1/8” to 3/8” is fine. If you round it down to a cylinder, there will be a thin line running through the piece that destroys the effect of the silhouette. I mark lines all the way around the square at the edges of the silhouette and then use the toe of the skew to cut a large “V” cut on the inside of this line. This keeps me from tearing off a corner. I start the “V” on the inside of the mark and work my way back to the line with small cuts by sighting down the bevel of the tool. Then I use a bowl gouge or skew to rough out the cylinder, leaving the four flat areas.

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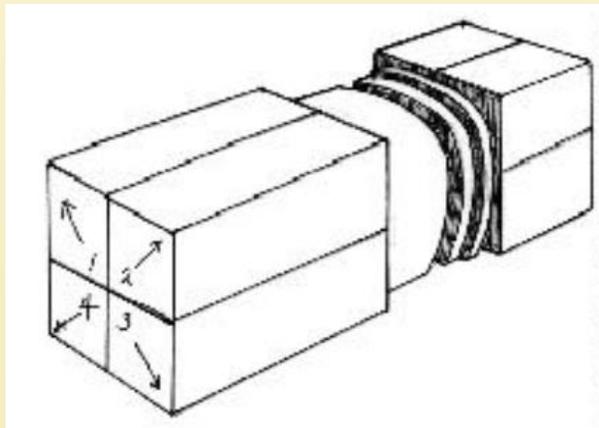


### Drawing 2.

The outside corners will be the center of the piece when it is reversed and re-glued. If you round these off you can't have a thin stem like the one in my candlestick drawing. However, if you are making a lamp, you could knock off the corners about  $\frac{3}{16}$ " and there will be a  $\frac{3}{8}$ " hole down the center for the cord.

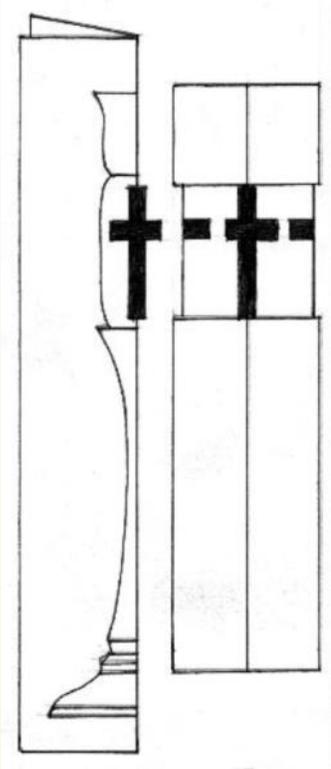
### Silhouette

Now you are ready to cut the silhouette. Cut very carefully and check your progress often.



### Drawing 3.

(Continued on page 14)

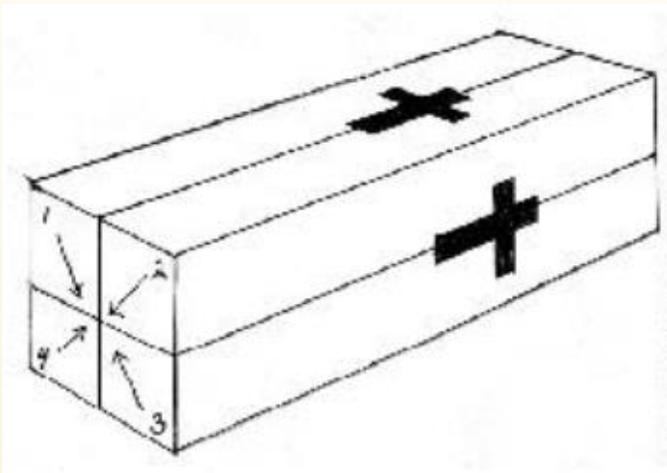
**Inside-Out Turning, Continued****John Lucas***(Continued from page 13)***Drawing 4.**

Stop the lathe and place the folded drawing on the flat side to see how the cut out portion fits in your turning. Check often and cut very carefully--it's very difficult to sand the inside of the silhouette. I end up using custom-made scraping tools a lot. They are easy to make. I use drill rod, old screwdrivers, and old allen wrenches. They can be ground to any shape fairly quickly. I don't even bother to harden them unless I know it's a tool I'll use a lot.

**Re-Glue**

When you have finished the silhouette, remove the work from the lathe and split the pieces apart. I use a 1" chisel. It should pop right apart. If it fights you or looks like the thin areas near the silhouette will break I drive a paring knife down the joint until it pops apart. Rotate each piece 180 degrees and then glue them back together. Don't get any more glue than necessary on the edges near the silhouette.

*(Continued on page 15)*

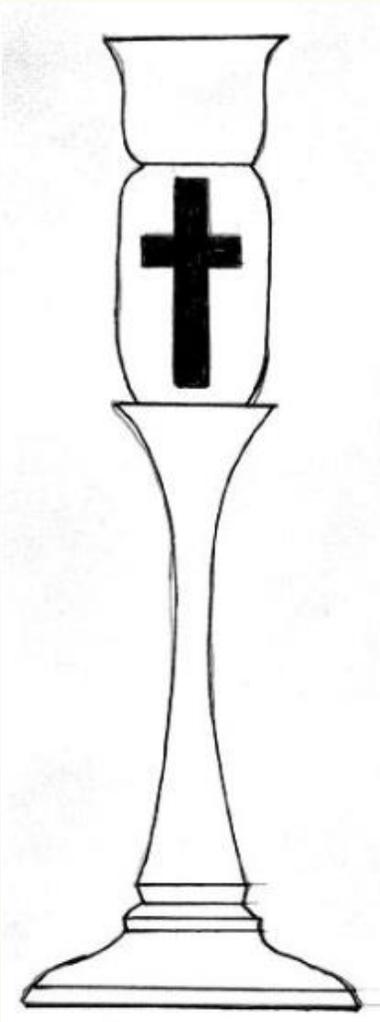
**Drawing 5.**

It will be difficult to clean off the squeeze-out on the inside of the turning. Trust me on this. If your pieces were not perfectly square you may have to glue up two pieces and then flatten one side before you glue up the others. This will affect the shape of your silhouette so take off as little as possible. If they were perfectly square, simply clamp them together with the silhouette aligned and wait for the glue to dry.

**Turning the outside**

Turning the outside is fairly straight-forward. Stop the lathe frequently and check the wall thickness around the silhouette.

*(Continued on page 16)*

**Drawing 6.**

It can be difficult to see and will “blow up” if you get it too thin. I am still learning about the shapes that will work together on the inside and outside. In the beginning, you should be prepared to change the shape of the outside to accommodate the wall thickness. Once you have made a few, you will have a better understanding of the process. I suggest starting with something simple like a circle or a cross. Cut several circle or cross silhouettes in a long piece of scrap material and then play with the outside shapes to see what happens to the wall thickness and the shape of the silhouette. I’ve had a lot of fun doing this style of turning and hope you will also. There are a lot of options. You can rotate each piece 90 degrees and turn the combination four times. This method turns four pieces that are off center but exactly alike. You can paint, carve, or burn the inside before the reassembly. Use your imagination and have fun!



**Photo 2. A finished piece.**

*(Continued on page 18)*



**Photo 3**

**Inside-Out Turning Resources**

Better Homes and Gardens, Wood-Turning techniques, Pg.62, split turned vase

Woodturning Magazine, Vo. No. 45 Pg. 52, Inside-out vase

Woodturning Methods, Mike Darlow, Pg. 118, Inside-out Turning

The best from Woodturning Magazine, Faceplate Turning, Pg. 66 turning inside-out Platters

The best from Woodturning Magazine, Spindle Turning, Pg. 85, Inside-Out Christmas Ornament

The best from Woodturning Magazine, Useful techniques for woodturning, Pg. 94 Involute Turning-90 degree turning

American Woodturner, AAW project Book, Pg. 52, Inside-Out Christmas Ornament

**Minutes of April 2017 Meeting, Continued**

**Marie Anderson**

*(Continued from page 3)*

cause. Additional information is available at the club website, <http://chicagowoodturners.com/>.

Also on our calendar is the Ornamental Turning seminar that CWT has been hosting every other year since 2011. This seminar will be held July 21-23 at NORMAC. It is a 2-1/2 day seminar that is hands on. Our instructors are David Lindow and Peter Gerstel who are both well-known instructors of Ornamental Turning. The cost is \$160 for the weekend and includes continental breakfast Friday, Saturday and Sunday and lunch on Friday and Saturday. There will be a material fee which is still to be determined. Contact Marie Anderson for more information.

Scott Barrett announced that Badger Woodturners (in Wisconsin) is hosting David Ellsworth on May 20th. Their meeting is in one of their member's shops but they have slots available for this demonstration – check out their website for more details.

Scott also announced that there is a Lindow Rose Engine available for sale. This is a very rare opportunity to purchase this precision machine. It is a used Rose Engine that has very few hours on it. If anyone is interested in purchasing please contact Scott.

Al thanked Clint Stevens and Andy Kuby for organizing the Walnut Oil Sale for our club members. This is one of the advantages of belonging to CWT, having the opportunity to purchase goods as a group allows us to take advantage of bulk purchasing prices. Thank you both!

Al encouraged all of us to think about what else might be out there that members are interested in purchasing. Is there anyone who might be interested in organizing our group/club buy opportunities? If you have thoughts on items you are interested in purchasing, please consider looking into how we might take advantage of our large group purchasing power!

Al then gave a quick product review of the KJR sanding pad system that is sold by Craft Supplies. Al said he has found this system to be very efficient in his work. The advantage is the heads are exchanged quickly and the paper does not have to be pulled off and replaced with every grit. Al finds this to be timesaving. Bob Leonard stated that this system will be shown at the trade show at the AAW in Kansas City in June.

Al announced to the club that the AAW is actively recruiting new members and they have added another enticement to this membership drive. The AAW is now offering new members the opportunity to join the AAW for 1 year at 50% off the current membership rate. This is on top of the "guest membership" that is currently being offered for 60 days. This truly is a bargain that you should consider.

Al introduced Frank Pagura our safety chairman who has put together a safety book for the club. This has been donated to the library and is available for all to review. Frank reminded us that safe practices in the shop are important. The information that was gathered in the last wood sensitivity survey is included. Al thanked Frank for his efforts to keep all of us safer and putting this book together and donating to the club.

Al then mentioned that a new tool has been added to the club lending library – the McNaughton Coring system which will be available at the May meeting. Many of you may not know that the club has several tools available for check out from the library for you to "try before you buy". The lending library is located in our storage area at the front left side of our room at CLA. Be sure to check

*(Continued on page 20)*

**Minutes of April 2017 Meeting, Continued****Marie Anderson**

*(Continued from page 19)*

out the offerings!

Don McCloskey was introduced to announce the winners of the 2017 CWT educational grants. This year we are awarding 4 grants in the amount of \$500/each to the following: David Bertaud; Mark McCleary, Gary Klein and the Arlington Heights Senior Center (through Don Felch). Each recipient will receive ½ the amount initially and will receive the balance when they have fulfilled the grant requirements of sharing what they have learned with the club. Congratulations to one and all!

Don also announced that there is an ongoing sale at George and Bonnie Evanson's home in Fox Lake. George and Bonnie are long time members of CWT and they are moving. They have sold much of their inventory, however there is still lots of tools and wood that are available.

Roger gave the membership update – Tonight's attendance is 87 which we believe to be a new record! Thank you all for coming! We have 3 visitors tonight and 150 paid so far this year.

The raffle was organized by Frank Pagura with assistance by Rosemary Pagura & Brenda Miotke – thank you for your efforts and everyone's generous participation in our raffle – the money raised from the raffle goes to offset the cost of our renting the room each month so thank you all!

Marie Anderson handled the gallery critique in the allotted time (*editor's note: Your editor had to leave to attend a different meeting. If he had known that this unusual event would occur, he would have stayed.*) Andy Kuby's demonstration gave each of us inspiration to attempt adding some threads to our turnings.

Respectfully submitted,  
Marie Anderson, Secretary



### 2017 Meeting Agenda

Month	Gallery Review	Demonstration
January	Jason Clark	Ken Staggs Tops
February	Darrell Rader	Jason Swanson Inlay
March	Richard Nye	Roberto Ferrer Lathe Carving
April	Marie Anderson	Andy Kuby Wood Threading
May	TBD	Clint Stevens Turned Wood Stool
June	TBD	Mark McCleary Work Shop Tips
July	TBD	Mark Dreyer Casting Pens
August	TBD	Tips for Turning Demonstrator TBD
September	TBD	Jason Clark TBD
October	TBD	Darrell Rader Ornaments
November	TBD	Finishing Demonstrator TBD

### Chicago Woodturners Board of Directors and Committee Chairs 2015

President	Alan Miotke	847-297-4877	abmiotke@comcast.net	920 Sumac Lane	Mount Prospect, IL 60066
Vice President	Don McCloskey	847-420-6978	mccloskey@ameritech.net	2028 Gilboa Ave.	Zion, IL 60099
Secretary	Marie Anderson	630-773-9182	danmar12@yahoo.com	5N181 Central	Itasca, IL 60143
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WebMaster	Scott Barrett	847-420-5155	dr@bdental.net	46 Bridlewood Lane	Northbrook, IL 60062
Raffle	Sol Anfuso	(847) 963-1994	solanfuso@comcast.net	1761 N. Lee Court	Palatine, IL 60074
Tools & Equipment	Don McCloskey	847-420-6978	mccloskey@ameritech.net	2028 Gilboa Ave.	Zion, IL 60099
Safety	Frank Pagura	847 524-0231	fpagura@att.net	944 Wisconsin Lane	Elk Grove Village, IL 60007
Audio & Video Co-Chair	Jerry Kuffel	847-895-1614	kuff@sbeglobal.net	532 Berkshire Ct.	Schaumburg, IL 60193
Audio & Video Co-Chair	Dawn Herndon-Charles	630-588-8431	dcharlesster@gmail.com	1545 Wiesbrook	Wheaton, IL 60189
Educational Committee	Darrell Rader	815-648-2197	d.rader@woodfineart.com	10703 Allendale Rd.,	Woodstock, IL 60098
Demonstrations	Rich Nye	630-406-1855	nyewoodturning@earthlink.net	40W257 Seavey	Batavia, IL 60510

Items Reviewed at the April Meeting

Jason Clark



Bob Shuford



Stan Herman



Sol Anfuso



George Charek



Ken Staggs



Steve Fostilz



Emil Baukert



Kurt Wolff-Klammer



Marty Knapp



Jason Clark



Larry Fabian



Al Miotke

Editor's Choice

Roberto Ferrer & Francisco Bauer



Two gorgeous pieces of wood with simple but striking embellishments on the surfaces. Roberto chose to do carving while Francisco opted for pyrography. Both enhance the simple shapes and without detracting or overpowering the wood.

You can agree or disagree with my choice. The fact that we live in a democracy does not change the fact that I am the editor.

## For Sale, Trade, or Wanted

### Lathe Wanted

Kevin Kalbach a newer member to the CWT is looking to purchase a MIDI lathe. Not looking for spectacular. You can reach him at [kkalbach13@gmail.com](mailto:kkalbach13@gmail.com)

### Shop Light, Just Like The Pro's Use

Magnetic Lathe Lights. A limited number of Magnetic Lathe Lights, similar to the ones on all of the Chicago Woodturners demonstration lathes, will be available starting March 15, 2017. The lights are \$40 each. Please contact Andrew Kuby, [847-922-8201](tel:847-922-8201) or [riverwoodsturner@gmail.com](mailto:riverwoodsturner@gmail.com) to reserve one.



Items of interest to woodturners for sale,  
wanted, trade or free are welcome.  
Non-commercial ads only, please.

Events of interest to woodturners are also welcome.  
To place an ad, contact Terry McCammon  
[Terry.W.McCammon@gmail.com](mailto:Terry.W.McCammon@gmail.com)

## Events

April 01, 2017 to April 02, 2017

Totally Turning Symposium 2017

SYMPOSIUM

Location: Saratoga Springs, NY

Dates: Saturday, April 01, 2017 to Sunday, April 02, 2017

Description:

The Totally Turning Symposium will be held on Saturday and Sunday, April 1 & 2, 2017. It will be held concurrently with the NWA's Annual Woodworkers Showcase in Saratoga Springs NY. The event site will be the Saratoga Springs City Center. As in past years, there will be plenty of great demonstrations, an instant gallery, a trade show, and more. Missing will be a Saturday evening banquet. Feedback has told us that many didn't participate or didn't like being confined by the timing. The Totally Turning Symposium will not have a special banquet freeing the attendees to pick their own dining from the wonderful choices in Saratoga Springs.

Website: <http://www.totallyturning.com/information.htm>

SYMPOSIUM

Location: Orem, UT

Dates: Thursday, May 11, 2017 to Saturday, May 13, 2017

Description:

Over a three day period you will have the opportunity to learn from many of the industry's top professionals, to ask questions, to engage and to expand your knowledge. You will also have a chance to meet new woodturners, catch up with old friends and have a great time participating in the evening activities we have to offer.

Website: <https://utahwoodturning.com/>

June 22, 2017 to June 25, 2017

AAW's 31st Annual International Symposium

SYMPOSIUM

Location: Kansas City, Missouri

Dates: Thursday, June 22, 2017 to Sunday, June 25, 2017

Description:

The conference will bring together more than more than 1,500 turners from around the globe to learn, share, and celebrate the art and craft of woodturning making it the largest woodturning event in the world.

Read more of the description on the web page.

Website: <http://www.woodturner.org/?page=2017KC>



Visit our website

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

**Monthly Meetings  
are held on the 2nd  
Tuesday of each  
month at:**

**Christian Liberty  
Academy  
502 W Euclid Ave  
Arlington Heights,  
IL  
7:00-10:00 PM**

**Please join us  
All are welcome.**

**Membership in the  
Chicago Woodturners  
is available to anyone  
wishing to increase  
their turning skills  
through education,  
discussion and  
critique. Annual dues  
are \$25.00 for a single  
membership and  
\$35.00 for a family.  
Visit our website for  
an application or  
contact:**

**Julie Basrak**

**Membership  
Chairman**

The Chicago Woodturners is a chapter of the American Association of Woodturners (AAW). Visit their website for more information.