

As the Wood Turns

NEWSLETTER OF THE
CHICAGO WOODTURNERS ASSOCIATION



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

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

May Newsletter 2018

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President's Curls

At the first meeting you attended, did someone walk up and introduce themselves? Woodturners have a reputation for being very open and sharing, but sometimes we forget what it's like to break into a new group. Remember how you felt at that first meeting. Seek out visitors and new members, introduce them to your friends, and find out what interests them.



So, what brought you to the Chicago Woodturners?

- Inherited a lathe and can't tell the tailstock from the banjo
- Took shop in school and now have time to try something a bit more ambitious than a pencil cup
- Dragged here by a friend or spouse (maybe it was the same person...)
- Got tired of flatwork and needed to branch out, or you need legs for the bench you just completed
- Already have all the flatwork tools and needed something else to spend money on
- Needed something to do on a Tuesday night
- Justification for money spent on tools
- Looking for a place to show off your work and see what others do
- Needed help to refine a technique or design
- Already started to learn a new skill and wanted to take it to the next level
- Somebody gave you a walnut log
- Need new salad bowls and the ones at Crate and Barrel are too expensive (ultimate DIY)
- Just like to watch chips fly
- Used to be a potter or machinist
- Compulsive joiner
- Looking for instant gratification and/or.....

Since we all join for different reasons, what should the mission of the Chicago Woodturners be? According to our bylaws, "The Corporation is organized exclusively for educational purposes, and its mission is to educate woodturners and the public, in and about the art and craft of woodturning. This mission will be accomplished by encouraging and facilitating the establishment of training programs for woodturners; by disseminating information about sources of material and equipment; by exposing the art of woodturning to the public; and by serving as a center of information about woodturning for members, galleries, and other interested groups and the general public."

Our stated mission covers a lot of ground but, by necessity, leaves a lot unsaid. We're also very social, competitive, sharing, mentoring, helping, caring, accomplished, skilled, amateur, multi-talented, retired, millennial, etc. -- in short, everything you would expect if you put 180 random people into the same room. Our club is what you make it, and we hope you will get involved.

Speaking of involvement and making a difference, the Chicago Woodturners donated another group of Beads of Courage boxes to Lurie Children's Hospital this month. Seeing the look on the children's faces when you tell them to pick one for their very own is priceless. Keep the boxes coming and please consider volunteering for our next presentation.

Andy Kuby, President

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www.chicagowoodturners.com

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Secretary's Report

Frank Pagura

Meeting got underway with Andy Kuby welcoming everyone.

Andy also made sure that each member was aware of tonight's new raffle wrinkle. Scott Barrett donated one of his olive blanks, which he had prepared on the rose engine with one of his intricate new patterns on the outside surface. This blank could be finished as a box or any item of choice. The blank was raffled off with a special ticket; it was so popular that it brought in well over \$150.

Andy also announced that, as a response to the AAW request, Brenda Miotke had accepted the position as a club representative for Women In Turning. As a part of the CTW Dynamic Duo, she'll represent us well, proving once again that if you need something done, give it to a busy person!

This led to Andy's acknowledging the importance of volunteering. It is plain to see that a successful CWT can only thrive with the continued involvement of so many dedicated individuals; such as the hundred of hours spent by Scott Barrett in making the CWT web site the useful tool it is. It was good to learn that the AAW recognized it as the best club site last month.

With Turn On! Chicago (TOC) a few months away and activities at a fever pitch Andy asked Al Miotke to brief us on the status of things. Al began by recognizing each of the committee heads and describing their responsibilities:

- Frank Magnifico takes care of facilities and volunteers' placements.
- Al handles demonstrators and rotation logistics.
- Scott Barrett fills three spots: Registrations, Financials, and Webmaster.
- Leslie Winslow oversees room registrations for people who will stay on campus.
- Marie Anderson is our marketing coordinator.
- Don McCloskey handles suppliers.
- Rich Nye is in charge of all donations for the auction.
- Andy Kuby handles audio visual. Andy confided that he is only the spokesperson; the real work is being done by Jerry Kuffel.
- Tom Waicekauska will see that the photography gets done throughout the event.
- Julie and Roger Basrak will make plans so every attendee will carry home one of the Turners Fashion Statement T shirts that TOC is well known for.
- Brenda Miotke and her team will see to our meals and banquet, no easy task indeed!

I was surprised to learn that many a Food Purist make up our membership: Organic Oatmeal, Free Range Chicken BLT hold the bread, and Portobello Risotto with aged Pecorino Grated Cheese--only being a sample of the requests the Brenda Team has to handle.

- Bob Leonard probably has the most important task. His SIGNAGE will make sure that all attendees will be well directed to the myriad of rotations with room locations and times. Hopefully

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we will not have members wandering the grounds of the vast environs of St. Mary University because they took the wrong turn on the way to the dining hall.

Al reported that registrations are proceeding at a nice pace, especially with non-members; apparently CWT members are procrastinating. It looks like the “never do today what you can do tomorrow” mindset is in place.

Marie announced that the Education Committee has forms ready for grant applications. Due to logistics, this first round of applications will have a short turnaround schedule. The applications should be turned in by the end of April 2018.

Several application forms were passed out. Grants up to \$500 will be awarded after the Grant Review Committee processes the requests. Because of short turnaround, a second round of grant applications will be processed by September 30.

Saturday’s April 7 all-day demo by Jason Clark was, by all counts, a smashing success. Jason was able to cover his ambitious program and then some. This demo was followed by Sunday and Monday master classes. Andy brought in several pieces that were turned for everyone to see--great work!

Jerry indicated that the library will have CDs of the Saturday demo at next month’s meeting.

Julie and Roger are taking some deserved R & R, so Brenda filled in handling registrations tonight. She announced that 74 members were in attendance and three new members have just signed up.

Joel Lamplough, the winner of last month safety book drawing, will report on a learned safety point at the May meeting.

Upcoming Events: a pen-turning demo will be held at the Bolingbrook Rockler. The meeting will start at 10:00 AM on April 21.

Darrel Rader, our reviewer for tonight’s gallery, brought a game. The infinite variety of items ran a span from the Only Third Bowl by a new turner to the elaborate Rose Engine Work. It included a bowl with intricate piercing and flying butterflies, a segmented vessel with too many pieces to count, a knock-your-socks-off gorgeous ambrosia maple platter with wings, some hanging grapes, and even a large wall hanging which had never come in contact with a lathe.

ALL WORK TO INSPIRE AND STIMULATE CREATIVITY!

Tonight’s demo by Clint Stevens showed us design and art in action, with some wild collaborative work. Check out Paul Rosen complete description in this newsletter’s Demonstration Feature.

On a personal note, I read with interest Andy’s “Thinking Out Loud” notes in The President’s Curls April Newsletter. His remarks touched on the reality that affects all of us as turners. Many of us have reached the “Golden Years” and in reality don’t know how many years we have left to continue enjoying our turning.

Suffice to say that Andy’s observations motivated me to action. First I gathered some (many) of the double and triplicate items which I have not used in years, put them in a box, and donated them to a

.....

new turner. Second I started an Equipment and Tool Record list with a short item description and pertinent info, such as purchase records and costs. My personal aim now is to add to the list a minimum of two items per week until all the tools and equipment are catalogued. This should make the INEVITABLE NEW ITEM PURCHASE easier to enter and inventory with the data at hand. Thanks Andy.

Respectfully, Frank Pagura

Membership

Julie & Roger Basrak

The April meeting of Chicago Woodturners was attended by 74 members, including our two newest members. Mark Jundanian is from La Grange. Frank Kelly is from Hoffman Estates. John Spaletto from Palatine attended as a guest. Our paid membership for 2018 now stands at 139 members.

Have you had an opportunity to attend one of the mentoring sessions before the meeting? From 6:00 until about 6:50 p.m. you can join the group at the front of the room. You may learn something new or a different approach to what you've been doing, or you may be able to contribute an idea or process that has worked for you. It's also a great chance to get to know some of our newer members.

Would you like to lead or co-lead a mentoring session? Please contact Darrell Rader, Don McCloskey, or Al Miotke if you're interested.

If you don't find your name printed on one of the labels as you check in, it's just a reminder to pay your dues for 2018. All it takes is cash or a check for \$30 (individual membership) or \$40 (family membership), and your information will be quickly updated. If you're not prepared to pay at the meeting, you may send a check (either \$30 or \$40) made out to Chicago Woodturners. Checks may be mailed to Chicago Woodturners, c/o Julie Basrak, 563 W. Ruhl Rd., Palatine, IL 60074.

We look forward to seeing you at the next meeting.

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Raffle Winners

Sol Aufuso

Small Burl	Peter Paul	Scraper	Andy Kuby
Books	Nathan Wick	Pen Blanks	Dawn Herndon-Charles
Small Walnut Block	Mary T Olson	Collected \$252	

Demonstration

Paul Rosen

Laminated and Eccentric Turnings



Our demonstrator for April was our favorite hydrologist, Clint Stevens. Clint kept the subject of his demonstration a secret until the last minute (a distant relative of Steve Jobs?), so I didn't really know what to expect. It turns out that Clint showed us how he creates turned jewelry, in collaboration with a professor at the Art Institute in Chicago.

As woodturners, many of us probably have a few favorite pieces of wood, with unique figure or wild grain pattern, that we save for a special project. Clint selects that kind of wood for his jewelry. That wood forms the outer portion of a wood "sandwich" which he runs across a jointer, to make it perfectly flat. For example, he might select a hardwood like figured hard maple, cocobolo or ebony, one to two inches thick by three inches wide. Once jointed, the piece is cut to length. The sacrificial center piece is also jointed. That center piece is probably something like hard maple. Clint prefers not to use pine, simply because the density of pine is too dissimilar from the two outer pieces. (Clint warns: don't try to use a belt sander to flatten these pieces. The result will not be as



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flat as wood coming off the jointer.) Next, Clint applies Titebond glue to the inner aspect of the two outside surfaces, and then applies a layer of brown paper bag to each (not newspaper, which is a little too thin for his purpose). The sacrificial center piece is then layered with Titebond glue on both sides, and clamped together with the paper bag surfaces of the two outer pieces and allowed to dry for at least 24 hours.



Once dried, the sandwich is placed between centers and turned to the desired dimensions. Clint showed us a beautiful maple burl box he had turned, but it wasn't circular like the usual turned box. Viewed from overhead, it



looked more like a pair of parentheses that had been glued together. To accomplish this feat, Clint had to remove the finished pieces of the turned box from the lathe and use a chisel and hammer to separate the sacrificial center piece from the two outer pieces. He had to do this for both the base and the top of the box. The corresponding halves were then glued together.



Clint also prepared a PowerPoint presentation that described his collaboration with Gillion Carrara, to whom Clint was introduced by Paul Pyrcik. Actually, she is Professor Gillion Carrara, an Adjunct Professor of Fashion Design, Art History, and Theory and Criticism at the School of the Art Institute of Chicago (SAIC). Carrara has an interesting history. She started out as a textile designer in Milan, Italy. Textile designers don't make much money, so she started wearing black dresses and coats "...because black goes with everything." It stuck. She now wears black exclusively, including her trademark circular rimmed black glasses. Carrara is a highly respected and creative voice in the artistic community. "Artists," she says, "want to be different." She founded the Fashion Resource Center at SAIC in 1987. If you read her CV at www.gillioncarrara.com, she calls herself a "silversmith/educator," with a heavy emphasis on jewelry design.

"Often I appropriate materials that evoke specific responses based on cultural and psychological associations: bone, horn, shell, antler, and various woods and briar root, combined with metal."

Her "...hand-crafted pieces include silver-lined wooden cuffs, wood and bone rings, silver earrings, necklaces, blush brushes, letter openers, marmalade and cheese spreaders, and men's accessories."

Of his collaboration, Clint modestly says, "She designs the pieces, then I try to turn them." That's probably a gross oversimplification. There is always give and take in the collaborative process, and Clint is a master at producing eccentric turnings, having given a club demo in the past. Clint showed us images of some of the turned jewelry the pair have created. See Carrara's website for pictures of their combined efforts.

CWT News

What's the Purpose of the Gallery Critique?

The gallery critique has been an integral part of our monthly agenda for a very long time. The goal is to highlight the designs of our members, provide feedback on possible improvements as well as provide positive feedback. It also should inspire each of us to try new techniques and help take our designs to the next level. The attached article, titled "Art of Critique" was published in the AAW journal 14 years ago, and it is still an excellent article on the how to critique a turning. This article is relevant for all our members. If you are interested in doing a critique at a future meeting, it provides you excellent guidelines. It also gives all of us ideas on what to look for as we do a self critique of our work, regardless of our experience level. The article is attached to this month's newsletter.

Suggested by Al Miotke

Protect Wood from Chuck Jaws

After trying several ideas for reversing a small turning and holding it in a chuck to finish the bottom, I devised my own method, which is simple and inexpensive. I had tried cloth, tape, foam, and electrical wire, but always ended up with marks on the turning from the chuck jaws. To solve this, I took some plastic tubing, which is available by the foot in a variety of sizes, and slid it on the chuck jaws.

For pin jaws I cut pieces the length of the jaws. For No. 2 jaws, I cut pieces long enough to cover each jaw. I cut a slit in the tubing so that it can slip over each jaw. The tubing is thick enough to prevent the marks and also provides some holding power for the work piece.

For pin jaws I use 5/8" (16 mm) ID tubing and for the No. 2 jaws, 3/8" (10 mm) ID tubing. Other chucks may require different sizes.



Written by Bill Fordney, Pennsylvania
Submitted by Andy Kuby

What Do I Need to Know about CBN Wheels?

Many woodturners are considering purchasing a CBN wheel for sharpening their tools, but many would like to have more information before laying out money for what can be an expensive addition. Attached to the end of the newsletter is an article that offers a helpful overview on CBN wheels.

Suggested by Andy Kuby

History of Arbor Day

In Illinois, Arbor Day is the last Friday in April (April 27, in case you missed it). Following is information on the most important holiday for woodturners from Wikipedia.

The Spanish village of Mondoñedo held the first documented arbor plantation festival in the world organized by its mayor in 1594. The place remains as Alameda de los Remedios and it is still planted with lime and horse-chestnut trees. A humble granite marker and a bronze plate recall the event. Additionally, the small Spanish village of Villanueva de la Sierra held the first modern Arbor Day, an initiative launched in 1805 by the local priest with the enthusiastic support of the entire population.

While Napoleon was ravaging Europe with his ambition, in this village in the Sierra de Gata lived a priest, don Juan Abern Samtrés, who, according to the chronicles, "convinced of the importance of trees for health, hygiene, decoration, nature, environment and customs, decides to plant trees and give a festive air. The festival began on Carnival Tuesday with the ringing of two bells of the church, and the Middle and the Big. After the Mass, and even coated with church ornaments, don Juan, accompanied by clergies, teachers and a large number of neighbours, planted the first tree, a poplar, in the place known as Valley of the Ejido. Tree plantations continued by Arroyada and Fuente de la Mora. Afterwards, there was a feast, and did not miss the dance. The party and plantations lasted three days. He drafted a manifesto in defence of the trees that was sent to surrounding towns to spread the love and respect for nature, and also he advised to make tree plantations in their localities. — [Miguel Herrero Uceda](#), *Arbor Day*

First American Arbor Day

The first American Arbor Day was originated in Nebraska City, Nebraska by J. Sterling Morton. On April 10, 1872, an estimated one million trees were planted in Nebraska. Birdsey Northrop of Connecticut was responsible for globalizing the idea when he visited Japan in 1883 and delivered his Arbor Day and Village Improvement message. In that same year, the American Forestry Association made Northrop the Chairman of the committee to campaign for Arbor Day nationwide. He also brought his enthusiasm for Arbor Day to Australia, Canada, and Europe.

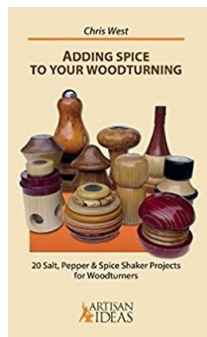
McCreight and Theodore Roosevelt

Beginning in 1906, Pennsylvania conservationist Major Israel McCreight of DuBois, Pennsylvania, argued that President Theodore Roosevelt's conservation speeches were limited to businessmen in the lumber industry and recommended a campaign of youth education and a national policy on

conservation education. McCreight urged Roosevelt to make a public statement to school children about trees and the destruction of American forests. Conservationist Gifford Pinchot, Chief of the United States Forest Service, embraced McCreight's recommendations and asked the President to speak to the public school children of the United States about conservation. On April 15, 1907, Roosevelt issued an "Arbor Day Proclamation to the School Children of the United States" about the importance of trees and that forestry deserved to be taught in U.S. schools. Pinchot wrote McCreight, "we shall all be indebted to you for having made the suggestion."

Submitted by Andy Kuby

Book Review: Adding Spice to Your Woodturning: 20 Salt, Pepper & Spice Shaker Projects for Woodturners



First, I want to thank the publisher, Artisan Ideas, for sending us a complimentary copy of this new publication. You now find it in our library.

This book written by Chris West is an excellent project book. After 20 pages of basic information on the turning tools and techniques used in the book, you will find 20 unique shaker projects explained. It is easy to read with very clear illustrated step-by-step instructions. The book also has projects for beginner, intermediate, and experienced turners. If you are looking for some inspiration to create your next salt or pepper shaker, check out this book. It is available for a reasonable price on Amazon.

Reviewed by Al Miotke



Register Now for Turn-On! Chicago 2018

Registration for our biennial symposium Turn-On! Chicago, which will be held from August 3-5, is open. Visit the symposium website www.turnonchicago.com to learn more about the event and the demonstrators. Don't miss out on this educational opportunity right here in the Chicago area.

Turn-On! Chicago Demonstrators

Mark Dreyer



Mark is a member of the Chicago Woodturners, Windy City Woodturners, and is President of the Chicago Chapter of the International Association of Pen Turners. Mark has been a pen turner for over 20 years and has developed many unique designs. He is also an experienced demonstrator who has



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national exposure. If you want to learn the basics of pen turning or advance your pens designs to a new level, you won't want to miss Mark's energetic and informative rotations at Turn-On! Chicago.

Jennifer Shirley



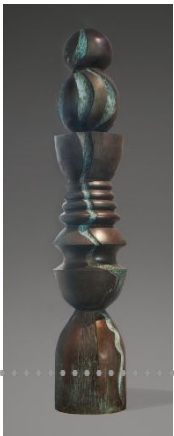
Jennifer is an artist who resides in Indianapolis, Indiana. Jennifer is a master at taking relatively simple boxes, and bowls and making them truly special through a wide variety of embellishment techniques that anyone can learn. Her demonstration style is friendly, fun, and very informative. You will leave her demonstrations wanting to try the techniques you saw to kick up

your designs a few notches.



AAW News

Are you a segmenter who wants to learn new techniques? Are you new to segmenting and interested in learning the basics from some of the best? Do you want to see one of the largest and most amazing Instant Galleries of segmented work ever assembled? It's all happening this fall when the Segmented Woodturners, an international on-line chapter of the AAW, will be hosting the **6th Segmented Woodturning Symposium** from October 11-14 at the Marriott St. Louis West Hotel, featuring 45 demonstrators, including CWT's own Al Miotke. Registration is at www.segmentedwoodturning.org.
Segmented vase by Scott Holman.



If you are in Philadelphia, you might want to visit The Center for the Art in Wood, which features rotating exhibits displaying art objects made of wood, often including turned objects. Continuing through July 21 is an exhibition of works by Connie Mississippi entitled of Circle of Time. Below is one of works called *Pythagoras*. You can find more information on the museum at www.centerfortheart.org

For Sale, Trade, or Wanted

Shop Light

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.

Meeting Agendas

Date	Gallery Review	Demonstration
May 8	Rich Hall-Reppen	Jason Clark - Platters
June 12	Tom Boerjan	TBD - Log to Bowl
July 10	Paul Shotola	TBD - Boxes
August 14	Clint Stevens	TBD - Chainsaw Sharpening
September 11	Darrell Rader	Marie Anderson - Ornaments
October 9	Paul Pyrcik	Don McCloskey - Open Segmenting
November 13	TBD	TBD - Embellishments & Tricks

Chicago Woodturners Board of Directors and Committee Chairs 2018

President	Andy Kuby	847-922-8201	riverwoodsturner@gmail.com
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Audio-Video Co-Chair	Dawn Herndon-Charles	630-588-8431	dcharlesster@gmail.com
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 anyone wishing to increase their turning skills through education, discussion and critique. Annual dues are \$30 for a single membership and \$40 for a family. Visit our website for an application or contact: Julie Basrak, Membership Chairman.

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.

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The Art of Critique

By Jim Christiansen

My development as a woodturner followed a typical pattern. Cheap dull tools, overuse of sandpaper, a reject pile that was large enough to be a fire hazard all resulting in a series of misshapen, thick-bottomed work given to relatives—pieces that are still around today as a haunting reminder of the early years.

Then, I had the opportunity to meet the only two other turners in my remote area of Idaho. We formed a group and met weekly to give each other feedback and to develop new ideas.

I had my first chance to attend a woodturning symposium. While touring the instant gallery, I saw John Jordan near what I thought was my best work to date. On impulse, I requested that he give me a critique. What followed made a life-changing impression on me. After a careful examination, he provided me with a list of possible changes.

The suggestions he made in one short session led to significant progress in my work in a very short time.

The importance of critique was made very obvious to me.

Later, when I joined a woodturning club in a nearby city, I discovered that for most woodturners, critique is a big problem. I heard many horror stories where a “bad” critique resulted in hurt feelings, turners giving up the hobby, and, in one case, threatened physical assault. Because critique has been such a positive experience for me, I decided to find a way to make it a helpful experience for everyone.



Ben Swartz, an AAW member from Des Moines, holds his 10" x 5" purpleheart and cocobolo bowl for critique.

Photo: John Hetherington

The original plan I developed has undergone a number of revisions. The following outline represents my current thinking that will undoubtedly evolve and change as I receive feedback and suggestions.

Overview and goals of a woodturning critique

A good critique provides feedback that can improve future work and assist in developing new ideas. Without constructive feedback, the turner is not only destined to repeat past mistakes but to not see new ways to improve his or her work.

A critique—poorly done—can result in discouragement, anger, and a possible loss of enthusiasm and creativity. It is important, then, to make sure that when critiques are given, they are “good” ones that enlighten and inspire. It is important to remember, however, that good evaluation is not easy. It is a process that requires shared understanding, sensitivity, and good communication. The first step is to develop an understanding about what we expect from the process.

The following goals represent what we hope to learn from critique:

- To develop an awareness of special factors that determines the quality of your work.
- To enhance your ability to perceive subtle elements of shape, form, and design.
- To expand your range of

thought by becoming more aware of new options, possibilities, and directions for your work.

- To discover better ways to produce your work.
- To develop a basis for effective self-criticism.

The critique process

Although the details for the process may vary to some degree—depending on the type of critique being given—I believe the process is a starting point for all types of critique. Simply put, the process requires the evaluator to look at a piece of work and then to describe the strengths and weaknesses of the piece through his or her perspective.

Unfortunately, in the real world, there is much to consider. First, the manner in which you “look” at a piece of work is important. As the person whose work is being judged is likely watching your every move, it is important to take time to look at the work in a careful, systematic manner. Holding the work carefully, even gingerly, communicates respect for the work.

Many research studies support the view that non-verbal communication constitutes 80 to 90 percent of the shared meaning in human interactions. Therefore, the evaluator should be careful not to communicate the wrong message by an expression of disinterest or a scowl or grimace. It is possible that a sensitive observer will be unable to “hear”

what you actually say if you have set a negative tone through your non-verbal communication.

Put what you see into words as you examine the work. Describe specific characteristics rather than providing judgments. For example, say, “...this line flattens out here” rather than “...this is a poor line” or “...this shape is awkward.” Liberal use of “I feel” statements or sentences that begin with “In my opinion...” helps people understand that points being made are the evaluators subjective opinion. Others may have a different view. Such statements are less likely to elicit a defensive reaction in the turner whose work is being evaluated.

The Quality Indicator Checklist

The content of the critique is another element to consider. I believe that providing the beginner with too much information can be confusing or defeating. A critique of the advanced turner’s work that does not provide enough depth also is problematic.

I have developed a more or less hierarchical scheme where the critique starts at an appropriate level and then proceeds until enough elements are identified to give the individual enough to work on for the next project. For many turners, an important part of the process will be to provide suggestions for taking the work to a higher level. I have developed a Quality Indicator Checklist for this purpose.

Continued

Quality Indicator Checklist

The checklist provides a guide to focus on elements that are appropriate for the beginning and the advanced turner. The checklist does not contain information related to the quality of the overall design. That is material for my next article. I hope others will join me in promoting effective critique as an important next step in the development of the field of woodturning. Effective critique provides us with a way to see our work through the eyes of others and to develop a heightened sensitivity for subtle elements of quality design. The process can also help us become aware of new ideas and possibilities in our work.

This evaluation form and checklist are available on the AAW web site.

LEVEL 1

Beginning woodturner

Finish Elements

- Torn surface (wood fiber broken rather than sliced cleanly).
- "Bruised" surface (dark area in finish indicating damage beneath the surface of the piece).
- Sanding marks (visible scratches or lines).
- Tool marks (ripples, break in line continuity, gouge, spirals, or chatter marks).

Form/line Elements

- Inside lines are inconsistent (inside and outside shapes are inconsistent).
- Flat or high spots (lines that do not flow smoothly or transition smoothly).

Thickness

- Too thick (a judgment call; form does not relate to function or

where object is not aesthetically pleasing).

- Too light (piece is not usable or too fragile to be practical).
- Balance (object is too top heavy or bottom heavy to be pleasing).

Style Elements

- Consistency (style elements do not fit together).
- Size (style elements not sized correctly to be aesthetically pleasing or practical for use).

LEVEL II

Intermediate woodturner

Finish Elements

- Finish is not consistent (may vary in thickness, gloss, color).
- Finish gloss/smoothness not appropriate for piece (finish impractical or not consistent with style).
- Texture (if used) is not appropriate or texture detracts.
- Minor flaws in surface (small places where surface flaw detracts from overall quality).

Form/Line Elements

- Inconsistent style elements (features clash with the artistic style or intent).
- Shape does not achieve potential for form. A piece made in a certain style may vary greatly in the shape of its elements; certain shapes can be deemed more effective.
- Minor areas where lines do not flow (minor curve issues characterized by subtle bulging or straightening of the line).
- Form is not consistent quality when viewed from all angles. Size and execution of some elements may not add to the work's quality.

Style Elements

- Overall design below potential. Suggest changes in materials used for construction, selection/execution of design elements, color/finish.

LEVEL III

Advanced woodturner

A critique using Level III checklist items is generally reserved for well-executed pieces that generally receive no criticism on Level I and Level II checklist items. A critique at this level is more focused on helping the craftsman take a great piece of work and make it better or use it as a springboard for new directions.

Finish Elements

- A different surface treatment would likely add appeal. A different surface would add to or enhance the piece; be prepared to describe and tell why a change would help.
- Color/stain would help. Color warrants change; describe the potential effects of a color change.

Form/Line Elements

- A change in size would improve the impact of the work. Scale impacts how we view a work; describe how scaling up or down would help.
- Some changes/additions/deletions of elements would increase the impact of the work. Sometimes simplicity (and conversely, complexity) improve a piece. Identify specific possibilities and describe how they might help.

Possibilities

- Future potential. Provide the artist with some ideas for changing the work or using it as a basis for new work; this is important to advanced turners who may need new ideas to keep growing and developing as woodturners.

Jim Christiansen
(jimchristiansen@moscow.com)
is a professional turner who lives
in Moscow, ID.

Evaluation Form

Comments:

Piece Identifier: _____

Finish: Comments

- SMOOTH APPROPRIATE SHEEN
- FOR PIECE/STYLE
- CHOICE OF WOOD LOOKS GOOD
- CONTRASTS WELL

Form/Line Elements: Comments

- CURVES NOT RELATED/CONSISTENT
- CURVE DOESN'T CONTINUE
- CURVE IS "POINTY"
- _____

Style Elements: Comments

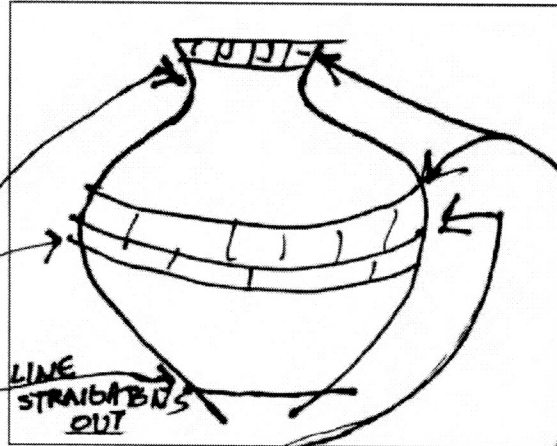
- PATTERNS DON'T MATCH
- FOR SW STYLE TOP IS TOO TALL

Evaluator JIM C.

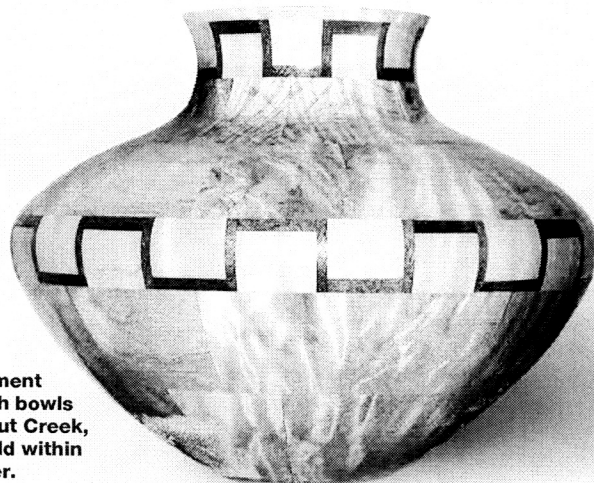
Possibilities: Comments

- WITH MINOR FORM/PATTERN
- ADJUSTMENTS PIECE WILL REPRESENT "TRADITIONAL" STYLE.

Date 8-11-03



George Lucido of Orinda, CA, asked Jim Christiansen to critique the poplar bowl at left. Jim's comments are shown in the Evaluation Form above.



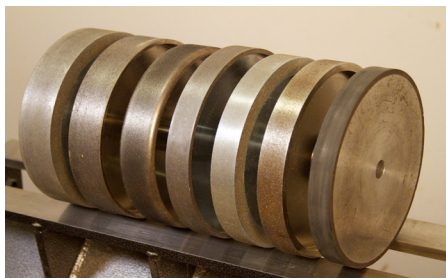
After reviewing Jim's comments, George reworked his segment bowl design and turned the maple bowl shown at right. Both bowls were on display for a show at the Valley Art Gallery in Walnut Creek, CA. George's maple bowl incorporating Jim's comments sold within an hour of the opening; the poplar bowl was purchased later.

CBN GRINDING WHEELS ~ by Reed Gray aka Robo Hippy

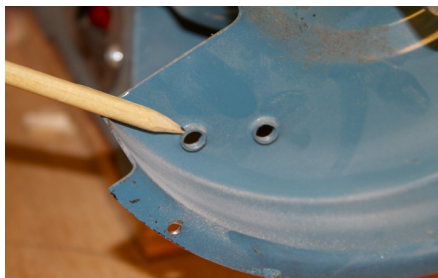
Well, by now, most turners have heard about them, and they are taking the sharpening part of our world by storm. The reasons are many, and after a few years of answering questions on the turning forums, I haven't heard any new ones pop up. Well, at least not lately, so it is time for me to finish this article.

First, CBN stands for Cubic Boron Nitride. It is an abrasive material. The only thing harder than it that I know of is diamond. There are both diamond and CBN wheels available for sharpening purposes. The diamond wheels are fine for carbide, glass, and ceramics, but don't handle heat well when used to sharpen the hardened steels like we use for our turning tools. CBN is ideally suited for any hardened steels as there is little heat build up, so breakdown of the abrasive is very minimal.

I started turning almost 20 years ago. I got my first grinder, a no name model from the local Woodcraft store, which had pretty standard white aluminum oxide wheels. It didn't take long to wear them out as I was doing a lot of turning, and kept the wheels clean. I went back and bought some fancy pink wheels which were the next best thing at the time, and they didn't last any longer. Being frugal, I figured this just wasn't good enough, and there had to be some thing better available. Thus began the search. I had been reading about diamond coated router bits and saw blades, and that led me to search for diamond wheels. After calls to Norton and Amplex, they both said that my choices were diamond or CBN. They actually informed me that there was a place locally that could make them for me. So, I called them up and told them what I was looking for, and they told me that the CBN was better than diamond for my HSS tools, but very expensive. \$300 for an 8 by 1 inch wheel. I bit the bullet, and ordered an 80 and 320 grit wheel. This was one of the best investments I ever made for my shop, even at the cost. After over 10 years of using CBN wheels, I can not think one single advantage that the more standard wheels offer.



Left to Right, Optigrind, D Way Regular, D Way Radius Edge, Woodcut, Raptrot, Cuttermaster, NW Super Abrasive



Nibs in the wheel guard that I had to grind down

WHY CBN WHEELS

Well, first off, the wheel itself. There are two types. One is a mix of abrasive and a bonding agent, that is applied to an aluminum hub in a layer that is about 3/16 inch thick. The other type is a machined steel hub with the abrasive material electroplated to the surface of the wheel. Both types are already balanced when you get them. This means they will spin true and will not wobble unless your grinder has a bent shaft, or an unbalanced wheel on the other side. With the matrix bond type, there is tiny wear factor involved as the matrix is not as hard as the abrasive materials. They do develop a tiny amount of run out over a year or so of heavy use. I would take mine back and have them reground. I would clean them by using a very hard aluminum oxide stick that came with the wheel similar to using a diamond dresser on the standard wheels. This wheel is very similar to the Woodriver Diamond wheel that Woodcraft carries, or used to carry. Cindy Drozda had a YouTube clip up about using an oil lubricated brush on the wheel as she sharpened, but I am not sure it is still up. It seemed to help, and may have at least reduced run out in the wheel as well as keeping the wheel clean. Electroplated wheels never change size or shape, or need cleaning. There is no need to ever balance these wheels. Generally when you order them, they will include a machined bushing to match the wheel with your grinder shaft, or are drilled to spec. No cheap plastic bushings.

There is another advantage in that there is never any risk of these wheels exploding. They will not chip or crack from tool dig ins. You can not crack them from over tightening the nut. If you drop them they will not break.

The other factor is how long they last. My older matrix ones had different wear rates. The 80 grit, after over 6 years of production turning still had half of the matrix left on the hub. The 320 grit wore out within a little over a year. I got another one and had the same problem. I got a 150 grit wheel, and it seemed to last much better. It got retired after I got the electroplated wheels. The electroplated wheels do have a break in period, which depends on how much you use them. It took me about a month. They are very aggressive when brand new, with the 180 grit cutting faster than 120 grit. The 80 grit wheels cut a lot faster than standard 80 grit wheels. After they break in, they still cut faster, but the resulting bevel surface is more polished looking. The biggest difference between the two types is that the matrix wheels will leave a more shiny bevel surface, and do not cut as fast. After 3 years, my electroplated CBN wheels are still cutting like they did after the initial break in period. They will outlast by far any comparable dollar amount of any other grinding wheels I have ever seen. I have 2 sets that I am now using, and expect that my birth certificate will expire before they will.

GRINDER CONSIDERATIONS

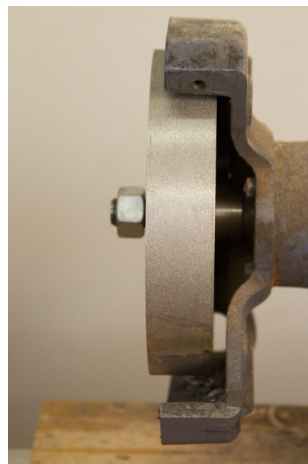
High speed or slow speed: Really, it doesn't make any difference. These wheels work fine on either grinder. They are probably safer than standard wheels on the high speed grinders because they are balanced and run true. With the high speed grinders, you will take off steel at a higher rate. If this is a problem, it is because we tend to use too much pressure when sharpening, and go back over the grind a couple of times rather than one pass right through. I prefer the slow speed just because that is what I am used to. If you are a beginner, and are not used to being around a grinder, the slow speed models would be less intimidating. Because the wheels are more aggressive than standard wheels, if you want your tools to last longer, a very light touch is the most important thing. Horse power: These wheels are heavy, with the Cuttermaster being the heaviest at around 8 pounds. There can be huge difference in actual strength of the motors. Both my no name and my Baldor Grinders have 3/4 hp motors. The difference in actual strength is about the same difference in actual weight, with the Baldor being twice as heavy. I can barely stall my Baldor, but the no name is fairly easy to stall. This does make the light sharpening touch important, and for sure you are more aware of pressure on the weaker motor, which might be a good point. A newer grinder on the market is the Rikon 8 inch grinder. It has a 1/2 hp motor. I haven't put these wheels on this grinder, but others have. There doesn't seem to be any problems at this point. My main concern would be that start up is a strain on the motor with these heavy wheels, and with the weaker motors, it could lead to early wear out/burn out. If one of these was my main grinder, I would hand spin the wheel first before starting the grinder up. This could be more than is necessary, and maybe not even a point to consider. I did concrete construction for 30 years, and prefer every thing to be over built rather than under built, so it is an opinion based on no actual facts that I have. To date, I have not heard of a grinder frying because the wheels were too heavy, so it may be nothing to worry about. In the same line of thought here, no, you should never run 8 inch wheels on a 6 inch grinder, ever.

Because of the extra weight of these wheels, when you turn your grinder off, they will continue to run for much longer than the standard light weight wheels. I just let them spin down and don't worry about it, because it is something I am now used to. If you have other people in your shop, it might be a good idea to stop the wheel. Since I round off the heel on both my scrapers and gouges, I use them as a brake by putting the secondary bevel on the wheel till it is stopped.

Grinder shaft length: They are all different. With my Baldor grinders, the shaft is 3 1/8 inch long. The grinder comes with nice flanges to support standard flat sided wheels. They do not work on the steel hub CBN wheels. I had machined washers made that were 5/8 inch thick, 1 1/4 inch wide, and with a 3/4+ bore (3/4 inch exactly would be too tight to put on and take off), and a slot cut for the cotter pin in the shaft. This spaces the wheel far enough from the motor so that the nut will tighten down onto the wheel. It needs some type of spacer here. I tried a bunch of the stamped washers from the big box store, and it worked kind of. When I started the grinder up, there was noticeable side ways wobble in the wheel. When the wheels got to full speed, the wobble was almost totally gone. The machined spacer was much better. With my no name grinder, the shaft is 2 1/16 long. this is kind of minimal. I got the nut on to secure the wheel, and while the shaft does not go all the way through the nut, it is 3/4 of the way through, and sufficient to hold the wheel on. I did have to grind down the screw indents on the inside of the sheet metal wheel guard so the wheel would spin freely. I was not able to get the Optigrind wheel to fit on with the side grind facing the outside of the grinder, which is how they are supposed to mount. It did fit on securely with the side grind towards the grinder.



Nib/key on Baldor grinder shaft



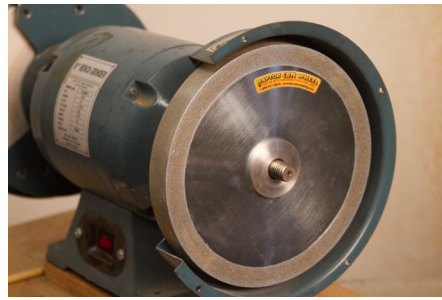
1 1/2 inch wide wheel on Baldor grinder with inside spacer



Cutter Master on Baldor grinder



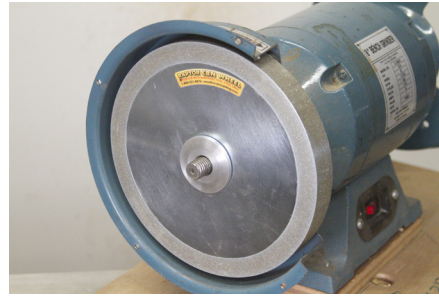
1 inch wide Woodcut Wheel



1 inch wide Raptor



Optigrind with side grind to the outside. It would work with a custom fitted nut that would fit into the recess



Raptor on No Name grinder

WHAT CAN YOU GRIND ON THEM

CBN is made for hardened steel, so for all of the HSS, M4, and V 10 and V15 powder metals, they are perfect. There are some who claim that you need the CBN wheels to get the best edges on the V 10, V 15, and M42 cobalt HSS steels. Doug Thompson does all of his sharpening of his tools on the more standard wheels. He does have an excellent sharpening video up on You Tube. Cindy Drozda did a blog spot about how the CBN wheels give a better edge on the V10 tools, and other turners agree. I have no experience with sharpening these more modern steels on standard wheels, so can't really say if one is better than the other. I use scrapers a lot, and they are my main bowl roughing and shear scraping tools. I noticed right away that the burr from the CBN wheels was by far superior to the burr from the standard wheels. It is much stronger, and sharper. I have experimented with burnishing a burr on my scrapers, and can't tell that the burnished burr has any real advantages. One note here, I use a triangle burnisher, and not the one that screws down to your work bench. I do sharpen them right side up as opposed to some who feel that doing it upside down gives a sharper burr. For sure, upside down on a CNB wheel leaves a sharp burr, but not as durable as the right side up burr. The actual sharpness is similar. I am going to have to question Jimmy Clewes about this at the AAW Symposium this year and get some feed back from him as he sharpens his scrapers up side down on standard wheels. I have tried carbide tips on them, and it does work, but is very slow. I guess you could get away with it for a bit, but I would not make a habit out of it. Diamond wheels are better for this.

The advice on what you can and can not grind on CBN wheels differs a bit from manufacturer to manufacturer, but general advise is not to grind non hardened steel or other softer, non magnetic materials on them. Main reason is that they can load up and the wheel might be damaged. I have ground my bench chisels on them, and they work fine, with no loading at all. I have ground cold rolled steel on them, and they do load up a bit. You will notice a ticking sound and slight bump as you sharpen. You can remove this fairly easliy by sharpening a HSS scraper on the wheel. It may take a time or two, but the wheels still seem to cut very well. I tried some aluminum on a wheel just out of curiosity. The interesting thing to me was that I could see little flakes flying off, which were a lot bigger than the metal dust that came off my other tools. I got a little silver line on the wheel. I took a scraper to it and it cleaned up very well, but took a couple of sharpenings to get it all off. To me, this means, save the old grinding wheels if you want to grind away some soft steel or other things. You might get away with it a time or two, but for anything but the lightest touch ups, keep it restricted to hardened steels, not soft carbon, or non magnetic materials.

I do turn a lot of sloppy wet wood. I do not get all of the sludge off my tools when I take them back to the grinder. This does load up the wheels and make them look dirty, and black. I don't worry about it. They still seem to cut just fine. I used to take them in to the kitchen sink and apply some Ajax and use a plastic bristle brush, which would clean them up almost as good as new. I haven't bothered in more than a year just to see how long they would continue to cut. My scrapers to seem to keep build up at low levels, but never clean them up to good as new condition.

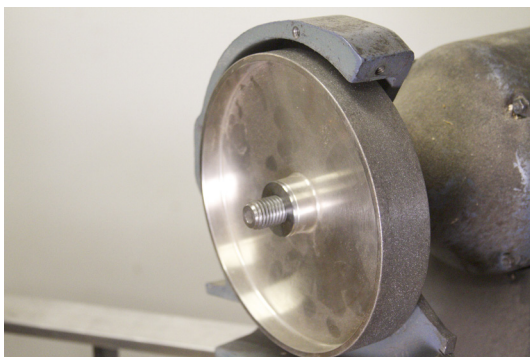
Wheel guards: I asked Craft Supplies, who carries the Optigrind made wheel in a 1 inch width (Raptor wheel) why they didn't go with the 1 1/2 inch width wheels. Their main concern was in keeping the wheel covered with the wheel guard, and some grinders will not take the wider wheels and still be able to keep the full guard on. There are some turners who have entirely removed the wheel guard. For sure, there is no risk of the wheel breaking, so that would mean that a guard is not strictly necessary. Giving consideration to 'liability' I can see that it could be a concern. I have left the inside one on my Baldor grinder, in part because they are part of the structure to seal the inside of the grinder, but I don't have the outside one on. With my spacer on, the outside part of the guard will not fit on.

Metal dust: One turner, as an experiment, who had totally removed his wheel guards, hung a magnet about 6 inches above his grinder. It picked up a considerable amount of grinding powder. I also made a recent discovery. I took a Moffat lamp down from a shelf that was about 30 inches above my grinder. It was still in the box it was shipped in, which was one with the 1/4 round dog ear flaps on the top/lid that slip into the sides of the box to close it but not taped shut. I opened up the box just to check on it, and found a ring of metal powder on the box that had the magnetic base. I had always thought that the metal dust was too coarse and heavy to float around like wood dust. I posted this discovery on the turning forums, and got a lot of different responses, but mostly it was yes, do wear your dust mask when grinding as well as when turning. I left my inside guards on both of my grinders, if for no other reason, just to confine the powder. After discovering this, I am thinking that I should put the full cover on my Baldor grinder to help contain the dust. Care must be used when hooking any type of dust collector to your grinders. There are some especially made for metal grinders and spark containment, but most of us will never have one. Some turners have put magnets in plastic bags under and behind the wheels, which pick up most of the dust. I do have a back splash, which helps contain things better, and have swept the dust on the bench into the shavings.

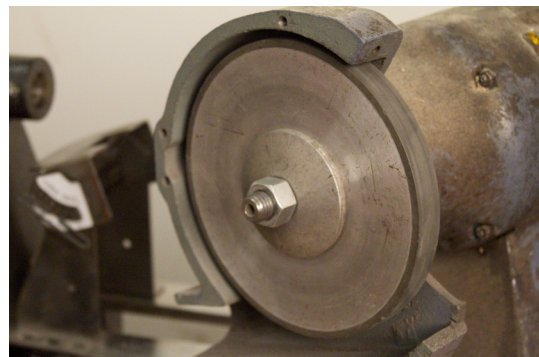
There have been a couple of reports of shavings starting to smolder from the sparks generated when sharpening. The sparks from the CBN wheels are very minimal, but it can happen. This happens with standard grinding wheels also. It is best to keep the area under the grinder free from shavings in the first place.

Fuzzy tools: When I sharpen, most of the time, I do a number of tools at one time, then turn till they are all dull, then sharpen again. I found that when I lay a tool next to the grinder, then pick it up after I have sharpened a few other tools, it tends to be covered with metal powder. I tap it on some steel bar I have, and that gets rid of most of it, or at least enough so that I don't worry about it. This has been old habit any way because I green turn my bowl to final thickness, then let them dry and warp. Any remnants of this powder will leave black specs all over my wet bowls. For finish cuts, I will actually wipe off the tool with shavings in addition to the tapping on bar stock. You can also pick up a 'demagnetizer' at the local big box stores.

Tormek/wet wheel grinders: While CBN wheels are not made to that same size (about 2 by 10 inches), I have heard that they have been mounted on this type of grinder. They do work, but at a slower rate.



D Way Standard wheel on Baldor grinder



NW Super Abrasive with standard flange on Baldor grinder

WHICH ONE TO BUY

Well, to me, the main decision is do you want a 1 inch wide wheel or a 1 1/2 inch wide wheel. Most turners are used to the 1 inch wide wheels. The main problem I had with them was that no matter if I was using a jig to sharpen my gouges or doing it free hand, I would, on occasion, fall off the edge of the wheel and dig a big groove in the wing of my gouges. That has never happened with the wider wheels, so that makes them my favorites.

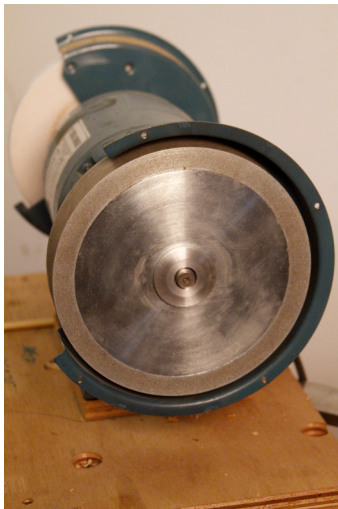
As far as over all quality of the wheels, there is almost no obvious difference. If I had to pick a 'best looking out of the box' winner, I would probably go with the Cuttermaster. I have sharpened extensively with it, the Optigrind, and the D Way wheels. I could detect no difference in how they cut for comparable grits. I would doubt that there is significant difference in how long they last under heavy use. I am still working very hard on wearing out the wheels I have. I will let you know if I ever accomplish this task.

One wheel with a difference is the radius edge version that D Way makes. I looked at it and scratched my head to wonder why this was done. It was some thing that David Ellsworth wanted, and after hearing the explanation, it makes some sense. The main advantage would be for sharpening hollowing tips. These are generally put in jigs, and it is easier to push them around the round edge than it is to rotate the jig to sharpen the edge. I had seen a John Lucas You Tube clip about doing it this way with a more standard wheel, and after thinking about it, it made more sense to me. I can't really see it being any better for standard tools, but they do seem to be popular. This means more experimenting for me.

The side grind option: This is one that I don't use. I really can't see any need for it. In chatting with Dave Schweitzer of D Way tools, he said the main appeal is to the carvers. Some turners seem to prefer no bevel on their skew chisels, which is the only other use I can think of, with the possible exception of some hollowing bits. If the side grind option was important to me, I would give the advantage to the Optigrind wheel which has a strip of abrasive, about 5/8 inch wide on the side of their fine grit wheel only. D Way and Cuttermaster have 1/4 inch.

Some turners can only afford one wheel. Understandable. If you can only get one, I would suggest the 180 grit. Main reasons for using the coarser 80 grit is because it is great for raising a good burr on scrapers, and some reshaping of your tools. The scraper burr raised from the 180 grit wheel is still very effective. The 180 grit is perfect for minimal reshaping and general sharpening. A number of turners have put one wheel on to try them out, and noticed how huge the difference was in how their grinder ran, and then put the other wheel on. You don't have to get 2 of them, but it is nice if you can afford it.

h



1 1/2 inch wide Optigrind, mounted with side grind to the outside. Notice there is not much shaft left to thread a nut onto.



1 1/2 inch wide Optigrind reversed. Plenty of thread left on the shaft. Note holes drilled to balance the wheel.



NW Super Abrasive Matrix wheel



Machined washer with groove / keyway for fitting over the pin on the shaft

D Way Tools
<http://www.d-waytools.com/>

Optigrind
<http://www.optigrind.com/>

Cuttermaster
<http://www.cuttermasters.com/>

Woodcut Wheels
http://www.packardwoodworks.com/Merchant2/merchant.mvc?Store_Code=packard

Craft Supplies
<http://www.woodturnerscatalog.com/>

Northwest Super Abrasive
<http://www.burtonsaw.com/contact.html>

These are the newest ones on the market that I know of. I haven't seen or used them.
<http://woodturnerswonders.com/products/cbn-wheel-pair-80-and-180-grit>

Cindy Drozda Blog:
<http://cindydrozda.blogspot.com/>



Sharpening a scraper with Radius edge D Way wheel



New 4 in 1 wheel from Wood Turners Wonder



Machined washer with groove / keyway for fitting over the pin on the shaft