

# 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 2019

### Contents

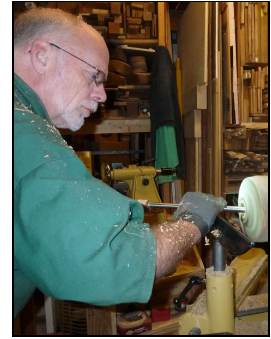
- **President's Letter**
- **Last Month's Meeting**
  - Secretary's Report
  - Membership Report
  - Raffle Winners
  - Demonstration Reports
    - Mike Jackofsky's Hollow Turning
    - Mark Jundanian's Fenestrated Bowl
    - Ron Bukowy's Thermoforming (updated)
  - Gallery Selections
- **CWT News**
  - FOCUS on the Arts
  - 2019 Midwest Penturners Gathering
  - CWT's Spindle Turning Class
  - Empty Bowls Challenge
  - Women in Turning
  - Ornamental Turning Seminar
  - 2019 Demonstrators
  - Calendar of Events 2019 and 2020
- **For Sale, Trade, or Wanted**
- **Reference**
  - 2019 Meeting Agendas
  - Chicago Woodturners Board of Directors and Committee Chairs 2019
  - About Us

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# President's Curls

May 2019

I got a chance to see Mike Jackofsky do his signature hollowing April 13. He is a very practical turner and judging by what came out of his hands-on class, a good teacher too. Those of you who could not attend missed a great day. Jackofsky is one of the five world-class turners our club brings to Chicago this year, no small undertaking and a major benefit of membership. However, only 29 attended on Saturday, and three were not club members! On the other hand, his classes were full. Our next pro demonstrators will be Graeme Priddle and Melissa Engler June 1 and Max Brosi on July 20 with master classes following. Max has an exhibition online at <https://www.woodsymphony.com/max-brosi-solo-exhibition>. Please don't miss these.



In addition to Mike Jackofsky at CLA and FOCUS at Highland Park High School, the Chicago Woodturners sponsored the Ornamental Turners Symposium. This was sold out. We had eight rose engines at the Chicago School of Woodworking, the most in one room, ever, as far as we know. Look for the article by Marie Anderson and Scott Barrett. The Midwest Penturners Gathering was the same weekend as the Ornamental Turners, a conflict for some of us, but overall it was quite a success. Many members participated, and the Chicago Woodturners helped with equipment. See the article by Mark Dreyer.

So in less than a month, the Chicago Woodturners sponsored, contributed to, attended, organized and otherwise were involved in more than most clubs see all year!

Marie Anderson was featured in AAW's recent Women in Turning article. Please see <https://www.woodturner.org/general/custom.asp?page=WITEvents>. WIT Exchange is Sept 5-7.

CWT has members engaged in all aspects of AAW, from demonstrators to videographers, previous board members and other volunteers. If you are a current member of the Chicago woodturners and have never been a member of AAW, I urge you to sign up for a free six-month AAW membership at <http://tiny.cc/freette> and enter the promo code **TTE500**. If you have questions about AAW or signing up, please contact AAW at 877-595-9094 or [memberservices@woodturner.org](mailto:memberservices@woodturner.org) or just ask one of us.

Be sharp, be safe.

*Andy Kuby, President*



*As the Wood Turns*

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# Secretary's Report

Frank Pagura

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## CWT APRIL 9, 2019 MEETING MINUTES

Andy got the meeting started at 7:00 PM when he announced that the Gallery Reviewer would be Rich Hall-Reppen and Mark Jundanian would demonstrate his Inside Out Bowl.

## AAW NEWS

There is a promotion offering six months of free AAW membership for those who have never joined. Read all the details in the newsletter, and contact Andy if you are interested. The wealth of information will knock your socks off. ONE ISSUE of the AAW Magazine alone will be worth the membership fee.

Andy unveiled the new CWT Pendant, which will be worn by members attending the Raleigh Symposium July 11-14. We also will have our own table at the banquet.

Dawn Herdon-Charles and Marie Anderson have been accepted as videographers.

## CWT 2019 GUEST DEMONSTRATOR SCHEDULE

The visit by Mike Jackofsky April 13-16 has already 8 signed up for each of the hand-on classes. Mike could handle 10 if mini lathes are used. See Matt to sign up.

Priddle and Engel are scheduled for June 1-4; embellishment is their specialty. Max Brosi on July 20-23 will handle Multiple Axis Turning. Jacques Versey on September 7-10 will focus on form and embellishment.

## AI MIOTKE SPOKE ABOUT TOC 2020

Turn On Chicago is set for July 23-26, 2020. AI is excited about the possibilities offered by our new venue, Pheasant Run. The six featured demonstrators have been confirmed and locked in: David Ellsworth, Michael Hosaluk, Cynthia Gibson, Chris Ramsey, Avelino Samuel, and Eric Lofstrom.

## UPCOMING EVENTS

- FOCUS April 11-12 at Highland Park High School will include two full days of pen turning mentored by a dozen plus members, and a demo turning Thursday night, which is open to the public. To volunteer and coordinate see Roger Basrak.

*As the Wood Turns*

- Midwest Penturners Gathering April 26-27 is filling fast. See Mark Dreyer for details.
- The Ornamental Turning Symposium April 26-28 is fully subscribed. See Scott Barrett for wait list.
- For the Ohio Valley Symposium, October 18-20, Andy has a certificate for a free registration for a first time attendee. See him to see if you qualify.

Rich Hall-Reppen has volunteered to help Marie Anderson to move equipment from Geneva on April 24.

#### COMMUNITY OUTREACH

- Women in Turning Labor Day at Arrowmont is in the planning. The \$300 registration includes food.
- Rockler had a Women in Turning gathering in Bolingbrook and will have another June 7.
- For Empty Bowls December 7, see Don or Marie if you have something ready. Marie said an ideal item would be a breakfast cereal-size bowl.
- No further information on Wounded Warrior Project.
- For Beads of Courage, we have about 30 vessels now but would like to have about 60 ready for when a new delivery can be arranged. Andy has beads for your lids. He recommended you pay close attention to the soundness of your segmented or staving work to make sure the vessels are stable.
- Pens for Troops is on going. See Don McCloskey

#### MEMBER NEWS

- Condolence letters were sent to Steve Sinner, for the loss of his wife, and Peter D'Attomo for the loss of his brother.
- Roberto Ferrer's piece "Antiquity" was the AAW turning of the week.
- The CWT Website has been updated and submitted to AAW for judging. The password was passed out for the member-only section.
- Bob Schultz has resigned his club librarian so the search is on for a replacement; any volunteers would be helpful.

Turning 101 all day classes: on May 4 will focus on spindles and on May 18, bowls. The charges are \$60 each day.

Frank Pagura has agreed to check out the remaining piece, a scroll saw, from the batch of tools donated by Todd Caldwell.

Tom Waicekaskas from Illiana announced a May 13 raffle drawing. See Tom for tickets.

Mark, manager of Bolingbrook Rockler, offered 20% discount cards to CWT members.

Peter D’Attomo offered a Jet 10X14 lathe at a reasonable price. Contact Peter directly.

Frank Pagura presented “Ten Minutes Safety Presentation”: Dust Collection Part Two.

MEMBERSHIP

Stan Herman and Brenda Miotke reported that membership to date was 184 (131 paid), with 62 attending tonight’s meeting. Tonight’s guests are: Dave Warren and John Rhineland. New members signed up tonight are Jerry KostECKi and Bob Dewitt.

RAFFLE

See Sol Anfusos Raffle Report in this newsletter.

GALLERY REVIEW

Rich Hall-Reppen has graciously stepped in as a substitute for tonight’s review.

DEMO

Read all about tonight’s demo “Inside Out Bowl” by Mark in the Demo Report in this newsletter.

The Meeting adjourned at 9:45. Our clean-up crew was kicked out by Liberty’s clean-up crew at 10:00

Respectfully submitted by Frank Pagura Secretary



# Membership **Brenda Miotke & Stan Herman**



Membership Information

- 184 members
- 131 paid as of April 9 for 2019
- 62 present at meeting

Guests

- David Warren of Round Lake Beach

- Jon Rylander of Lake Villa

#### New Members

- Bob Dewitt of Barrington, a visitor last month
- Jerry Kostecki of Glenview

#### Raffle Winners

- John Whitehurst won a Woodcraft cap
- Bob Barbieri won a \$10.00 gift certificate from Woodcraft
- Julie Schmidt won a \$10.00 gift certificate from Woodcraft
- Mary Olsen won a \$10.00 gift certificate from Woodcraft

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

We look forward to seeing you at the March meeting.

## Raffle Winners

**Sol Aufuso**

<b>Pen Blanks</b>	Jim Kilmer	<b>Piece of Walnut and Piece of Cork</b>	John Holling
<b>Piece of Mulberry</b>	Lee Sachnoff	<b>Hollowing Tool</b>	John Decker
<b>Cherry Burl Bowl Blank</b>	Clint Stevens		

**Collected \$115**



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# Demonstration

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Paul Rosen

## Mike Jackofsky Demo

Mike Jackofsky entertained and enlightened us on how he makes his signature, thin-walled hollow turnings for the Saturday professional demo in April. They range in size from a 16-inch softball to even a basketball. His turnings often have a very small opening at the top, so you can barely insert a finger to test how well he has sanded the inside. Mike says it takes him about two hours to do the smaller pieces. He has turned out as many as four in one day. And while his unadorned bowls



and hollow forms carry a handsome price in major galleries, his collaboration with his sister-in-law, Georgianne Jackofsky, increases the beauty of his turnings. To view examples, go to [www.woodsymphony.com](http://www.woodsymphony.com) and click on "Artists." Georgianne has a background in graphic design, along with a passion for art and mathematics. But it is her freehand woodburning on the outside of Mike's forms that will add to their attractiveness. Mike is so impressed with her work that it inspires him to do his absolute best on his works, which serve as an empty canvas for her exterior designs. Her skillful woodburning is original and spontaneous.

She doesn't work from drawings. She just applies her designs by hand, inspired by things like cave drawings, old maps, geometric forms, and elements of nature. Mike says she will spend three weeks applying her designs to one of his turnings. Their combined efforts are jaw-dropping. Wow!...is not an uncommon reaction to viewing their creations.

Mike is a veteran turner and a regular presenter at the Emma Lake Collaborative, along with Michael Hosaluk, Christian Burchard, and Michal Graham. He also teaches five-day classes at the Dale Nish school in Provo, Utah. His CV is filled with accolades, teaching demos at clubs and national meetings, woodturning articles, and many awards in woodturning competitions. Visit [www.mikejackofsky.com](http://www.mikejackofsky.com) for detailed information.

*As the Wood Turns*

But getting back to the demo, Mike reminded me of Jimmy Clewes. Both are personable, talented, creative, and both talk almost constantly during their demos. That's a good thing. They're explaining everything they do in real time. Mike stressed the idea of stance at the lathe. He likes to



turn with his feet spread apart, shifting his weight from one leg to the other from the start to finish of each cut. He also prefers an 18-inch handle on his tools, so he can tuck it under his arm with the third, fourth and fifth fingers of his right hand surrounding the tool handle. He does this for leverage. He prefers not to have his right arm and elbow positioned out and away from his body during the cut.



He also likes to use a 1-inch diameter, 2-pronged drive center, which, in his 20 years of turning, has

never split one of his turning blanks. He first makes a 1-inch diameter hole in his bowl forms to accommodate his 2-pronged drive center. Mike makes it a point never to stand "in the firing line" of the wood coming off the blank. He's always to the left or to the right of the turning wood. Mike says, "The best cut has the least resistance going through the wood."



For hardware, Mike enjoys using his 900-lb 24 x 16 Oneway lathe at home, which is bolted to the concrete floor. After 20 years of turning, the original bearings are still good! He doesn't use glue blocks. He prefers his Vicmarc Model 120 chuck with long "shark" jaws (not the 50 mm stock jaws provided with the chuck). They're too small for his larger works. He showed us how he makes a dovetail tenon, finished with his parting tool, emphasizing that the bowl wall at the base of the tenon should be precisely perpendicular to the lathe bed ways. And when tightening your



chuck jaws around that tenon, “Keep your elbows in toward your torso.”



For tooling, Mike has used both traditional gouges and carbide insert tools. He likes the 40/40 grind on all his traditional gouges, especially the M4 powdered metal gouges from Oneway. He uses the tip for a push cut and the wing for a pull cut. He likes to sharpen with a Norton 80-grit 3X grinding wheel because they spark. He'll use a 50-grit wheel for raising a

burr. In his experience, “As long as the wings are sharp, the angles don't really matter.” Mike also has a signature set of carbide-tipped tools marketed under the “Hollow-Pro™ Tools” brand name, available through the Craft Supplies website. He uses the 15-inch long x 5/8-inch square straight tool shaft with a No. 1 swivel tip for much of his work, a No. 2 raked swivel tip for the smoother cuts, and a No. 2 standard swivel tip for rapid, aggressive wood removal. The No. 1 and 2 standard are mounted at a 15- to 18-degree angle, for use with the tool shaft parallel to the lathe bed and presented at the centerline of the turning in use. His M4 “scraper” tool is used for making fine, finishing cuts. He also markets a bent tool, for getting into inside corners inaccessible with a straight tool, but cautions that only the straight, flat portion of the tool should lie on the tool rest, not the curved part. He uses a formula:  $(\text{Length of Bend}) \times 2 = \text{maximum depth of use}$ .

If your work is limited to smaller bowls (up to 7-inches tall x 7-inches wide), then consider his “Hollow-Pro™ Rocket” brand of insert tools. They are lighter in weight, with a straight or round, 3/8-inch shaft 8-inches in length, designed to fit into a smaller diameter opening. See Mike's website for an excellent review/description of his tools and their intended use.



Mike mounted a large, box elder blank to the lathe and began by shaping the outside. “This is the fun part,” he says, “Making a shape evolve from a block of wood. The kids love it.” To make a small center hole prior to hollowing, Mike likes to use a 3/8-inch or 5/8-inch carbide-tipped “concrete bit” like the ones they sell in Home Depot. They're sturdy and close to indestructible. Then he began the hollowing-out part, which is not fun. Why? Well, in a nutshell, it's repetitive. And boring. And time-consuming. Mike likes to leave the bottom third of the bowl intact, as he progressively hollows out the top two-thirds. His technique requires the

use of an air compressor, along with a long nozzle, from Harbor Freight. His process is to cut for 30 seconds or so. Turn off the lathe. Shoot compressed air into the turning to evacuate shavings, and then start turning for 30 seconds. And repeat. He likes to use the Harbor Freight air compressor, simply because it is relatively quiet. A word to the wise: “The easiest way to blow out a hollow form is to use a large, tear-drop scraper.” The secret to hollowing, Mike says, is “finding that wall.” It’s all done by feel. (And experience.) For the novice, remember that the carbide tool tip position is important. If the tip is parallel to the lathe bed, the cut will be aggressive. If you angle the tool shaft slightly down, to make the tool tip touch the bowl wall at less than 90-degrees, you’ll get a finer cut. DO NOT lower the tool handle, as this results in an aggressive cut, and often, a catch. Mike likes to use long, sweeping cuts to hollow out the bowl. And then there’s the classic turner’s excuse: “I left more wood in the bottom because I didn’t want the bowl to tip over.” Right. To avoid this, Mike markets a bowl thickness gauge, in two sizes, so you can monitor your progress as you approach the final desired bowl thickness.

Mike offered some helpful tips. “If you take a measurement (of bowl thickness) with two different calipers--use the smaller one.” And, “If you see a crack opening up, put water on it. Water re-hydrates the wood, closing the crack.” As to aesthetics, Mike likes the look of small openings, but there is no relationship between the size of the opening and the diameter of the base. “The size of the opening depends upon how far you have to reach.”

For finishing, Mike likes to use 3M utility cloth sandpaper. On the inside of his bowls, he will hold the sandpaper in a hemostat to spare his fingers. For the outside, he will use a



3-inch disk sander on an electric drill. For finishing, Mike uses Minwax Tung Oil Finish (from Home Depot), rubbing on three to five coats, and rubbing off with blue paper towels. Then he buffs with tripoli. He also uses Minwax Polyurethane. He sands to 320-grit. Finishes. Then sands with 400-grit, and finishes.

Mike is fond of using madrone from Oregon. It cuts really well. He buys wood for next year. He wants it to dry out slowly. He will place the wood under a tarp for six to 12 months, so it will spalt. One can also boil madrone after turning. That ruptures the cell walls and helps get the water out. But recognize that boiled madrone wood shavings are slippery under your shoes.

What about bark inclusions? Mike recommends using superglue on wood with bark inclusions. He doesn’t use thick superglue. If he needs to do a major fix, he will use two-part epoxy. His process is to fill in with wood dust and apply superglue (twice). He’ll do it a third time, hit the spot with accelerator, and then buff. The thicker the bark, the tougher it is to work the piece. With burls, the more bark you have, the more superglue you will need to use. Mike cautions, “If you’re afraid to fail, you’ll have a hard time with this.”



While we all have our list of occasional contributions to the fireplace, I'm sure Mike's successes far outnumber his failures. Just Google him, and look at the significant body of his work documented in the woodturning literature. And keep your eye on the critique table for May. Look for some onion bowls, with small openings at the top.

## Fenestrated Bowl

Our demonstrator for April was Dr. Mark Jundanian, a recently retired radiologist. This is the second month in a row where someone has graciously answered that burning question,



“How did he turn that?” My initial guess was that he finished the turning first, and then placed it on a sled on his band saw, carefully shaving off four of the edges, to leave oval-shaped windows to be sanded clean. Good guess, but it was a lot more complex than that. Mark definitely has a creative and analytical mind. He's comfortable using clinical imaging techniques, such as X-rays, but also CT scans and MRIs, where parts of the body are scanned and then re-assembled via computer software for visualization from all possible perspectives. So it wasn't entirely surprising that he employed the same expertise to his woodturning. Mark showed us a life-sized printout containing multiple images of

his planned turning, from the side, the top, bottom, and at 45-degree angles. One of them was “en face.” I didn't know what that meant, so I looked it up. It's French. It means, “face-to-face.” I learned something.

He likes to start with a 16/4 blank of clear-grained hardwood, preferably light-colored without grain embellishments like ambrosia maple. It's a perfect square, with six flat, smooth, perpendicular sides. From the planned, computerized dimensions, Mark applies specific lines on the surface of the wood blank. Then he places the blank on a special jig with a 30-degree tilt and bores a pair of precise holes for each opening, which he later uses as a guide for how wide he will sculpt out the wood for the “windows.” He likes to use a special stiff, 1/8 to 5/16-inch countersink in his drill press. It doesn't wander, which helps



him to center precisely the pilot holes for his 1/8-inch drill bit. The holes serve as depth guides, to tell him when to stop removing wood from the blank.



Rather than using traditional gouges and worrying about sharpening and presentation angles, Mark has chosen to use carbide insert tooling. He uses these in conjunction with a jig from Harrison Specialties ([www.harrisonspecialties.com](http://www.harrisonspecialties.com)). Located in Ramsay, Minnesota, this is a domestic company that makes an articulated metal arm that attaches to the lathe bed (not the tailstock). The advantage: you can use the tailstock to stabilize your turning and the articulated arm simultaneously. Mark has also developed a custom



wooden base extension so he can orient the arm and cutting tools independent of the lathe bed axis. The “Simple Hollowing System” includes a wide range of cutters, as well as an accessory red laser attachment, so Mark can “see” when his cutters are approaching the edge of the spinning blank. Unlike manual turning, this system has zero pitch, zero roll, and zero altitude, so the tooling is always presented at the optimum cutting angle at center height. He likes to use negative-rake carbide scrapers because they limit end-grain tearout. He sources these from Easy Wood Tools, but he also gets replacement carbide bits from A-Z Carbide. Note that these are scraper tools, not the Hunter-style cupped cutters, which are really not scrapers. Mark also praised the superior lighting available with the Harrison system.

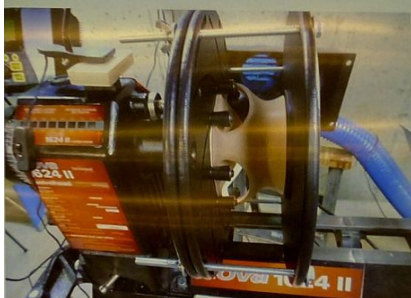
Mark mounted his blank between centers and made a precise, dovetailed tenon for mounting the blank in his

scroll chuck jaws. (A woodworm screw could also be used.) His diamond detailer tool made the dovetail tenon. The block was then flipped and mounted to his chuck via the tenon, supported on the other end by the tailstock. Mark sculpted the outside of the form until you could see the four oval-shaped flats which would become the windows. Then he used a 2-inch diameter Forstner bit to remove wood from the top center of the blank. The tedious task of excavating the inside of the bowl now begins. It's time-consuming, but Mark is aided by the guide holes previously bored into the top of the blank. When the guide hole marks disappear, Mark knows he is close to the proper depth. He also cuts a stepped ring into the base, as a holding point, which will later disappear. Note that the inner top of the base is not flat. It's like a raised hump at the center, which precisely matches the curve on the top of each window, when viewed from the side (en face).



Remember the four pairs of 30-degree holes? Mark places two short lengths of 1/8-inch bamboo dowels, colored red with a Sharpie pen, at the top and bottom rim of each window. When he turns the lathe on and shines a light on the side of the turning, the bamboo dowels light up like a runway, showing where the top and bottom edges of each window are located. The result? The edges of each window are of uniform size, and Mark avoids cutting too deep or too shallow. Clever!

The four windows in the piece prevent sanding with the motor on, so Mark is obliged to start sanding manually, from P60 to P220. It's arduous, to say the least, but there is no easy alternative. The piece is then mounted on the disappearing stepped ring (top of bowl facing headstock), and the tenon on the base of the bowl is carved away, producing a concave base. More sanding of the base, from P60 to P220, is followed by even more sanding of the sides and base, to P600.



Next, the bowl is mounted on a Longworth II chuck combined with a donut chuck (top of bowl facing tailstock), to turn off the secret mortise. Then the donut is removed, to permit final sanding of the turned surfaces.

Final thoughts...Mark should be congratulated, for not only showing us how he fashions his creation, but for persisting in devising all the tricks and innovations necessary for its completion. My guess is that few of us will duplicate his fenestrated bowls, even now that we know how he does it. They're really hard to do, and it takes a lot of dedication to complete one. But I'd guess there are say, a half-dozen club members who could do this, if they wanted to...



Mark has put together a detailed, step-by-step PowerPoint presentation on how to create his bowl, which is too extensive for the newsletter. However, I'm sure he will be glad to share the entire presentation with you.

## **Therming with Ron Bukowy (Updated)**

*With Ron's help, Paul added information about last month's demo. The italicized sections are the additions.*

Our demonstrator for March was Dr. Ron Bukowy (the "w" is pronounced as a "v"). Instead of finishing his bowl forms with the standard smooth, round surface, Ron wanted to try something different. He wanted a scalloped appearance, with multiple facets. To make this happen, he had to devise a jig to hold his bowl blank on a plywood faceplate. Because the axis of rotation for each bowl is outside the bowl itself, Ron was actually invoking a centuries-old technique called "therming." Personally, I'd never heard of this. I thought it might have something to do with temperature manipulation. Wrong! Etymologically, the term could be a corruption of the name for the Greek god, Hermes, per speculation by author/woodturner, Mike Darlow. Statues of Hermes were often supported by turned bases using the therming process.

In the few online publications I was able to find on therming, the object being turned was typically a spindle, such as a stair baluster or table leg. The origins for the technique are unclear, but historical examples date back to the 1700s. One possible reason for its popularity is that multiple, identical copies of a stair baluster or table leg can be made at the same time. The jig is typically a pair of disks, mounted between centers. Multiple square wood blanks can be mounted in parallel to the circumference of each disk, forming an elongated drum-like structure, with a central pole added for stability between the disks. A recent article shows 12 blanks being mounted in this fashion, each secured into three-sided keys routed like gears into the edge of each laminated plywood disk. The blanks are held in place by a central screw plus hose clamps at each end. With the lathe turned on, small arcs are cut into the spinning drum, using a "story stick" for guidance. After the initial pattern is completed on one surface of the spindle, each blank is rotated 90 degrees, and a second, identical pattern of arcs is turned. The process is repeated two more times, so the pattern of arcs is replicated on all four surfaces of the spindle. The advantage? Probably speed. A production turner could produce more balusters in a shorter period of time by therming, vs. having to turn each baluster individually. Therming has also been called drum turning, barrel turning, and angular turning.

Ron's approach was unlike anything I was able to find in the published literature, although he did mention a French turner, Gerard Bidou, whose book on therming is no longer available on Amazon. Ron wanted to find a way to decorate the outside of shallow end-grain bowls with four, five, or six arcs. Ron has applied the therming technique to an

ad hoc faceplate. He started with a 15-1/2-inch disk of 3/4-inch plywood, divided into four quadrants. Four 5/16-inch radial slots were routed through the disk at 90-degree intervals, starting at about 3-inches from the center, but stopping perhaps 1-inch before hitting the circumference of the disk. The two sides of each slot were reinforced with 1/16-inch rectangular metal inserts, 4-inches in length by 5/8-inch wide, screwed to the back of the disk. A pair of 5/16-inch diameter hex bolts were positioned in each slot. A small (3-inch?) metal faceplate was centered and screwed to the back side of the 15-1/2-inch disk. To the tailstock side of the plywood, Ron installed a laminated (double-layer) of 2x6s, which means the jig can accommodate small bowls up to 3-inches in height. A central core, 3-inches in diameter, was excised from the 2x6 lamination.

While the original disk (perhaps a prototype?) has four routed slots in it, there may actually be six routed slots in the assembled jig shown in the pictures. At 120-degree intervals, Ron made three cutouts in the 2x6s to accommodate three small bowl blanks (about 5-inches in diameter) with four, five, and six sides. The 2x6s were then firmly attached to the faceplate using T-nuts and 5/16-inch hex bolts.

*Each bowl blank was fastened to the plywood face plate by a pair of 5/16-inch lag screws. One screw was inserted into the center of the bowl blank, to a depth of perhaps 2-1/2-inches. In the case of a six-sided blank, Ron had to drill six additional holes spaced about 1-1/4-inches out from the central hole, on a line projected from the center hole to the intersection point of two adjacent facets. These six holes will be used, in sequence, as the blank is rotated around the central hole, to accommodate the turning of each additional external facet.*

I know this sounds confusing. But Ron's jig gives him the capability to cut arcs on either the interior (concave) or exterior (convex) surfaces of his four or six-sided polygons. It's ingenious. Ron cautioned that after the first surface is done, each bowl blank must be rotated to prepare for the next arc. To minimize tearout, always rotate the blank clockwise. This technique gives a clean, crisp edge at the intersection of adjacent arcs. The only problem comes after the final arc is cut; that final edge may require manual sanding.

To make the arcs as clean as possible, Ron starts with an Easy Wood Hollower (carbide tipped), followed by a curved scraper, and finally a Tracy Owen fine finishing tool (half-moon profile), in that order, with the lathe running at 500 to 600 rpm. From the audience, Mark Jundanian suggested that in his experience, a negative-rake carbide scraper might also help to reduce tearout. On a hexagonal bowl, Ron has the option to make all the arcs concave, all convex, or alternating between concave and convex. That's because with his jig, the internal arc (nearest the center of the jig) will be concave, whereas the external arc (at the outside diameter of the jig) will be convex.

Once the arcs are cut on the exterior surfaces of the bowl blank, Ron must hollow out the bowl center. To do this, he installs a glue-block on the base of the turning, *but there is a*

problem. The glue block must be precisely centered on the base of the bowl blank. To accomplish this task, Ron found a screw-chuck that had a 5/16-inch screw on one end, and female threads that were 1-inch x 8 threads per inch on the other end. The female part must screw onto a male 1-inch x 8 TPI fixture that had a No. 2 Morse Taper on the other end, so it could fit into his tailstock. The screw-chuck is for registration purposes. So when a 3-inch diameter plywood disk was glued to the bottom surface of the bowl blank, it could be precisely centered and turned down to a dimension that his scroll chuck jaws could grip. Once the blank glue block is secured, the multi-faceted bowl can be hollowed out in the conventional fashion.

Ron concluded by suggesting that we, as woodturners, are bonded by three common traits. One, we love wood. Two, we love to work with our hands. And three, it is part of our human nature to be creative, but the constraints of modern life often impede creativity. Fortunately, woodturning allows us to exercise our pent up creative juices. I think you'll agree that Ron's solution was indeed creative, as well as aesthetically pleasing and thought-provoking. I'll close now. I've got to go out and buy a piece of 3/4-inch plywood, a 2x6, and some 5/16-inch T-nuts.

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## Gallery

Jason Clark

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Here are two noteworthy turnings from last month's gallery. First is a beautiful tall form by George Charek. The simple form really lets the beautiful curly maple shine. The addition of a single bead about one-third from the bottom is a nice touch.



The second is another bowl with a nice simple shape. the addition of a zebra wood accent is very nice and has great

*As the Wood Turns*

contrast with the mahogany. This one has a wide foot which make is very stable and very useful. This bowl is by Marcia Jundanian.

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## CWT News

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### FOCUS on the Arts by Roger Basrak

Chicago Woodturners participated in Highland Park High School's FOCUS on the Arts again this year. We taught pen turning during six class periods on Thursday, April 11, and five class periods on Friday, April 12. We also participated in Art Night, which is open to all of Highland Park, on Thursday evening.

Our participation in FOCUS on the Arts is a large group effort. Prior to the actual event 150 pen kits were ordered from Craft Supplies. Maple was purchased from Owl Lumber and cut into blanks. Each pen kit was checked, and the brass tubes were roughened. The maple blanks were then drilled to accept the brass tubes, and the brass tubes were glued and inserted into the blanks.



On Wednesday, April 10, lathes and equipment were delivered to Highland Park High School and set up in the Scene Room. That was followed by pen-turning and from 6:00 until 9:30 p.m. Thursday night, then all day on Friday. Last, but not least, was the final clean up, dismantling and removing of lathes and equipment at the end of the school day on Friday. Thank you to everyone who was involved! It would have been impossible to do this without everyone's help! Hopefully the following is a complete list of all who participated.

Marie Anderson  
Tom Boerjan  
Jason Clark  
Mark Dreyer  
Earl Edelcup  
Don Felch  
Roberto Ferrer  
Arnold Footle  
Dan Gascoigne  
Bob Jungmann

Stan Herman  
Andy Kuby  
David Longaker  
Al Miotke  
Brenda Miotke  
Mary Olson  
Frank Pagura  
Lee Sachnoff  
Matt Schmitz  
Clint Stevens  
John Whitehurst  
Roger Basrak



*As the Wood Turns*



Additional members who volunteered but were unable to participate were Mark McCleary and Don McCloskey. Special thanks to Roger Basrak who devoted considerable time and energy to organizing CWT's participation in FOCUS.



## 2019 Midwest Penturners Gathering by Mark Dreyer

Well the 2019 Midwest Penturners Gathering is in the books. It is safe to say it was the largest gathering of pen makers ever - anywhere. We registered over 200 families and had around 300 total come to the event. They saw some great presentations (from demonstrators from the AAW, to known regional presenters, to great Chicago talent) and the hands-on rooms were well attended. Chicago's own, Dick Sing, gave the keynote

speech (and some very well attended demos).

The Chicago team was Ed Brown (ExoticBlanks), John Underhill (the best blank maker in the country), and Mark Dreyer (not really known for anything). What an event.



The event officially started at 11:30 on Friday, and it is safe to say lasted to Saturday at 7 pm non-stop. After a great afternoon of demos Friday, the room was turned into mini-sessions, allowing attendees more focus

on things they wanted to see. We also had a turning for troops station, so that if you did not want to turn that evening, you could bring a pen to donate.

Some numbers for you:

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May 2019



- Welcomed approximately 300 attendees
- Gave out over \$7500 in door prizes
- Ordered 130 shirts
- Enjoyed meals: Friday 170 and Saturday 180
- Generated 270 blanks for our blank giveaway contest, won by 5 lucky people
- And proudly collected or made 150 Pens For Troops

We had a nice Chicago feel to the show. Our logo featured the Chicago skyline. We served Bouna Beef for dinner and Lou Malnati's deep dish pizza for lunch. And snow. Yep some nice slippery Chicago snow.

We had 14 great vendors from all over the country: tool manufacturers, blank makers, mold makers, world class pen vendors, stabilization systems, and a lathe manufacturer. A special thank you to our sponsors:

- Jet Tools - Donated a 1015 VS Lathe
- IAP - International Association Of Penturners - Penturners.org
- GluBoost

And we had great support from the Chicago chapter of IAP. Thanks to all the members of the Chicago IAP who gave many hours helping with setup and teardown as well as audio for



the event. You did anything you were asked. It was almost as if we had Alexa or Siri in the room. And special thanks to the Chicago Woodturners. Not only did you help us with the setup of the video system (which was incredible) and lend us the lathes for the Turning For Troops event, you gave us the support and the inspiration at any point we asked. Thanks for letting us talk at every meeting. Thanks for the hours setting the equipment up. And thanks for all the help bringing it

back. Turn-On! Chicago was an inspiration for us.

We will back in Chicago next year and hope to see everyone there. Sincere thanks for everyone who helped, came out, and had to listen to me talk at the last six meetings.

### **Chicago Woodturners Completes its Third Spindle Turning Class by Al Miotke**



On May 4, seven newer members of the Chicago Woodturners participated in an all-day spindle turning class. During the day, everyone practiced the musical scales of woodturning, beads and coves. We then reinforced these skills by doing a few projects, including a tool handle, which was

*As the Wood Turns*

then used to make a point tool. We ended the day by making bottle stoppers. Thanks to Andy Kuby, Clint Stevens, and Frank Pagura who also shared their skills with the students. Everyone improved their turning skills while we all had a good time getting to know each other a little better.



As you can see from the photo, the setup at the Chicago School of Woodworking provides us a first class learning environment, is proving to be a perfect home for our equipment, and the layout is

improving every month.



## Empty Bowls Challenge by Marie Anderson

I have decided that most of our members do well when they are challenged (myself included). So in order to kick start our Empty Bowls campaign this year, I hereby challenge each of you to turn a cereal bowl to donate for Empty Bowls for the May meeting. Yes, I know it's short notice, but I know you can do this! I know that you have been waiting for an excuse to go stand in front of that lathe and now you have it! I think we can get at least 15 bowls. I'm suggesting a cereal bowl because that size should be about right for the \$15 price tag of most of the ceramic bowls sold during this event. However, if you want to bring something else, a vessel, a box, an ornament, a bottle stopper, etc., please feel free.

It's a good excuse to help someone in need, and you also get some woodturning therapy. So there you have it. The gauntlet has been thrown. Can you manage to crank out a bowl by Tuesday? Bet you can!

## Calling all Women In Turning!

Registration for the 2019 WIT eXchange is now open and filling up quickly. If you have not yet registered for the WIT eXchange at Arrowmont this coming September 5-7, get to your computer and sign up today! This event is specifically for the ladies of CWT. It is three days of intensive FUN, FUN, FUN! You will get pushed to your creative limit, learn from some of the most innovative women in the world, forge new friendships, strengthen your skills, possibly meet a bear, definitely ache from laughing too much and get to work in the newly remodeled wood studio at Arrowmont. This is a low pressure, inclusive environment that stresses relationship building along with skill building. You will come away from this experience wanting more of it all!

*As the Wood Turns*

If you are on the fence about attending, please take a few minutes to chat with Julie Schmidt, Dawn Herndon-Charles or Marie Anderson. We all attended the eXchange last year and will be attending again in September.

## **Ladies' Night at Rockler on International Women's Day**

On March 8th, at the Rockler Woodworking & Hardware store in Bolingbrook, 25 women (and briefly one man - initials MM) attended the first ever Ladies' Night on International Women's Day. The program included 6 women presenters - Shaun Devine from the Chicago School of Woodworking; Dawn Herndon-Charles & Marie Anderson discussing the AAW, WIT and demonstrating woodturning; Sheryl Clarke spoke about DIY cabinet making; Alma Villalobos, social media sensation spoke on "A Makers Experience" and getting your brand known using social media. Finally Michele Fenton discussed finishing.

The event was scheduled from 5:30-8pm. Women arrived early so we did an impromptu mentoring session for several women who were specifically interested in woodturning. The program started about 5:45 once all the presenters arrived and though the event ran long, all but 3 of the women stayed to the end. When asked if they would like to attend future events like this it was a resounding YES! The decision was made to hold another event at Rockler every quarter. Dates will be announced as soon as they are finalized.

Hopefully we will see some of these ladies at future meetings. Thank you to Mark Hubl for putting this event together and being such a gracious host. Thanks also to all the presenters for their time and efforts.

Due in large part to the success of this event (and at the request of the attendees) we have scheduled another "Ladies Night" event at Rockler for June 7 at 5:30-8pm. Ladies, you are all invited to join us!

## **CWT Sets World Record!**

On April 25-28, CWT hosted 22 students and seven instructors during our 6<sup>th</sup> biennial Hands on Ornamental Turning Workshop/Seminar at the Chicago School of Woodworking.

This event could not have taken place without the support of the CWT board and its commitment to fostering ornamental turning (OT) education. The board has supported a budget item on the odd numbered years since 2009. Through this commitment, we have seen the quality of OT work at our monthly meetings improve, and several of our members have become teachers at OTI symposia sharing their knowledge beyond our local members.

Thanks to our stellar instructors, David Lindow and Peter Gerstel for the preparation, sharing of their knowledge, materials, equipment, set up, tear down and answering endless







questions with simple, concise answers (over and over and over again). Thanks also to those who lent their Rose Engines accessories, material, knowledge, time and patience including Brad Davis (who drove his RE all the way from Iowa and then had to drive back in a blizzard); Bob Barbieri (lent his RE and accessories and shared his knowledge); Scott Barrett (lent his RE and accessories, his website knowledge, his OT knowledge, his organizational skills, and his assistance in distributing our event information to the members of OTI - allowing us to sell out our registration in less than 24 hours, prepared raw materials, instructions and commemorative medallions for attendees); Jim Bodman (lent his RE even though he did not attend the event); Roy Lindley (lent his RE and accessories and shared his knowledge); Richard Nye (lent his RE and accessories even though he was unable to attend at the last minute), Chuck and Cynthia Peplinski (lent their brand new RE and accessories for the workshop), David Lindow (lent his RE and every accessory we could need during the class) and Becky Lindow (for sharing her knowledge of Guilloche work). Thanks to Richard Hall-Reppen & his son, Richard Nye, Paul Pycik, David Lindow, Bryan Drummond, Dan Anderson and Mark Dreyer for their assistance moving equipment to and from the event. Thanks to David Lindow, Peter Gerstel, Dale Campo, Scott Barrett, and Andy Kuby for preparation work which made the projects that were created throughout the workshop possible. Thank you to Clint Stevens, Andy Kuby, Gary Klein, David Longacer, Rich Piper, and several others who assisted with clean up and moving the lathes out and back into the classroom at CSW. Thanks to Rich Piper for his local assistance. Thanks to Shaun Devine and the Chicago School of Woodworking for allowing us the use of the



wonderful space. A LOT of volunteers helped make this a very successful event. Thanks to anyone I may have unintentionally missed. Please know you are greatly appreciated.

Overall, 28 instructors and attendees came together to share knowledge and expand their understanding of ornamental turning. Fifteen of them had under two years experience. Most of these had no experience on a Rose Engine. Everyone left with at least one project they had worked on and smiles on their faces. One couple went home with a brand new Lindow Rose Engine! Overall, it was a very successful weekend.

## Chicago Woodturners 2019 Demonstrators

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

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



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

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

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



becomes dynamic, the perfect becomes imperfect.

Many years of working with wood has taught Brosi to design movement into his work by utilizing the natural tendency of wet oak to

*As the Wood Turns*



warp as it dries. Sandblasting reveals the hidden three-dimensional texture of the grain and rays. He uses simple geometric forms like cylinders and spheres, frequently turned over several axes on the lathe, to explore a visual concept and tell a story. This story can be a social or political commentary, or just a simple exploration of form. The distortion and texture of the warped wood breathe life into the starkness of geometric form and soften the brutality of cold, rusty steel. This tension between materials excites Max.

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

Jacques Vesery is an Artist/Sculptor from Damariscotta and has lived in Maine for 20 years. Striving to create an illusion of reality, his vision and inspiration begin with repetitive patterns derived from the “golden mean” or “divine proportions”. The marriage of pattern, form and proportion conveys a sense of growth from within each piece.



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

Jacques has lectured on design and concepts within his work in France, Italy, England, Canada, New Zealand, Australia and 28 U.S. states.

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## Calendar of Events 2019-20

June 1-4 - Featured Demonstrators, Graeme Priddle and Melissa Engler, all-day demo  
 June 2 and 3-4 - Featured Demonstrators, Graeme Priddle and Melissa Engler, hands-on classes

July 11-14 - AAW 33rd Annual International Woodturning Symposium, Raleigh, NC  
 July 20 - Featured Demonstrator, Max Brosi, all-day demo

*As the Wood Turns*

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

May 2019

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

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

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

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

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

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

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

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

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

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

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

*Submitted by Marie Anderson*

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## For Sale, Trade, or Wanted

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

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<b>Chicago Woodturners Board of Directors and Committee Chairs 2019</b>			
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## About Us

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

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

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

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May 2019