

# As the Wood Turns

NEWSLETTER OF THE  
CHICAGO WOODTURNERS ASSOCIATION



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

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS

## March Newsletter

2019

### Contents

- **President's Letter**
- **Last Month's Meeting**
  - Secretary's Report
  - Membership Report
  - Raffle Winners
  - Demonstration Report
  - Gallery Selections: Preparing to Lead a Gallery Review
- **CWT News**
  - 2019 Demonstrators
  - Copyrighting Your Crafts!!
  - 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

March 2019

In like a lion? Sort of I guess, but cold and windy enough to keep me in the shop. Which is a good thing.

During the past month I have continued to use the new turning and teaching space at the Chicago School of Woodworking, and the Chicago Woodturners have definitely upgraded. Look for the open shop days when you can try it for yourself or take a woodworking class. The Chicago Woodturners Turning 101 classes and the Mike Jackofsky hands-on classes will also be held there--sign up early.



I spent an afternoon last weekend turning a pepper mill with my daughter. She clearly stated she is not interested in turning; she just needed a pepper mill and wanted to spend some time with her dad. I'll take that. It gave me the chance to just watch someone enjoy herself, which she did. She also made me look more carefully at the basics of safely turning. How many of us ignore basics when we work in our own shops, often alone.

Before you get started next time look around

- o Are there tripping hazards all over the floor?
- o Are the work surfaces clear?
- o Is the light good?
- o Is there a phone, first aid kit?
- o Do you have face-shields, hearing protection and dust masks?
- o What about dust collection?
- o Are your tools securely mounted and sharp?

The list goes on but you get the point.

Be sharp, be safe.



*Andy Kuby, President*

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# Secretary's Report

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Frank Pagura

1. Andy started the meeting at 7:05PM.
2. Gallery will be reviewed by Kurt Wold-Klammer and Demo will be by General Finishes, Anthony Hanna.
3. Clint and Andy are teaching a three-day woodturning class at Chicago School of Woodworking this weekend. If interested, call the school.
4. AAW Collaborative Carousel has been sold to Rich Hall-Reppen and the money deposited with CWT. Thanks to Rich for the purchase.
5. AAW's Raleigh Symposium is July 11-14. The group discount requires a minimum ten members, to receive \$25 off \$325 registration and our own table at the banquet. The dinner is an additional \$55 and the spouse registrations are \$185. We need to confirm by February 28 and send checks by April 1. Send checks to Andy Kuby.
6. CWT nominated three members, by lottery, for the AAW grant. We had 12 applicants and the members nominated, at random, are Rich Nye, Dave Forney and Mark Dreyer. AAW has informed CWT that none of the three were awarded grants, which were determined by an AAW lottery.
7. AAW/Rockler event on February 19 was held from 11-3; Andy Kuby, Al Miotke, M Schmitz, and Peter Morjal attended. This was well attended, and we got some new members who are here tonight.
8. Jennifer Shirley demo for March 16-19 was cancelled due to her husband's illness. Other demonstrators are:
  - a. Mike Jackofsky, April 13-16
  - b. Priddle and Engel, June 1-4
  - c. Max Brosi, July 20, 23
  - d. Jacques Vesery, September 7-10
9. Al Miotke reported that we have three confirmed demonstrators for TOC 2020 for July 24-26, 2020: David Ellsworth, Cynthia Gibson, and Michael Hosulak. More updates will follow in the next months.
10. Al Miotke discussed the upcoming opportunity for CWT members to sharpen their turning skills with two classes that will be held at the Chicago School of Woodworking: a spindle class on May 4 and a bowl turning class on May 18. The cost for CWT members is only \$60 per day. All wood will be provided.
11. Al Miotke presented the safety report for Frank Pagura, who could not attend. A handout was given to all members about the importance of safety shields and the importance of looking for the Z86+ rating.
12. FOCUS will be held April 11-12 at Highland Park High School, 8AM to 3PM on both days, and Art Night is Thursday. Volunteers are needed; for details see Roger Basrak.
13. Midwest Penturners gathering will be April 26-27, at Fairfield Inn and Suites, 700 National Parkway, Schaumburg, Illinois. See Mark Dreyer for information.

14. Ornamental Turning Symposium will be April 26-28 for \$175. The symposium is full, but if interested get your name on the wait list by contacting Scott Barrett.
15. Reminder: bring in your contributions for Empty Bowls, Beads of Courage, and Pens for Troops to any club meeting.
16. Shuford Grant: Bob gave a presentation about the grant he received for the Evanston Art Center. Primarily, he purchased four sets of HSS tools for the woodturning program at the school.
17. Bob Schultz needs to resign as the librarian. We are looking for new librarian. Contact Andy to apply.
18. We have a request from Hank Polson for a bowling ball size sphere; additional information will be provided in an email to members.
19. John Whitehurst has a 1985 Delta 12-inch lathe, which he would like to pass on. Additional information to be emailed to members.
20. Bob Shuford has a friend that requires some segmented speaker cones, 15-16 inch diameter. Additional information will be emailed to members.
21. Mr. Todd Caldwell has donated the machinery from his father's shop. The wood, planes, etc will be included in the monthly raffle. The smaller power tools are available on the free table at the meeting. The ShopSmith and all of the accessories will be given to the first person who responds to the email to be sent to the members with the additional information.
  - a. Stan Herman reported on our membership status, including new members and guests this month. See the membership report for more details.
  - b. Sol ran the raffle, which collected \$75.
22. The business meeting was adjourned at 7:40 and the presentation by General Finishes began, followed by the Gallery review.
23. After clean-up, the meeting was adjourned at 9:20.

*Respectfully submitted by Al Miotke, as the substitute for Frank Pagura, Secretary*

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# Membership

## Brenda Miotke & Stan Herman

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Total Members = 166

Present tonight = 43

Guests

1. David Harvan
2. NateHarvan

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3. Joe Byrne
4. Ron Sesterhenn

#### New Members

1. Jamie Medunn
2. Andrew Bartoli

#### Winners of \$10 Craft Supply Gift Card

1. Rich Piper
2. Nate Harvan
3. Derek Cadmus
4. Susan Whitehurst

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

We look forward to seeing you at the March meeting.

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# Raffle Winners

**Sol Aufuso**

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<b>Pen Blanks</b>	Clint Stevens	<b>Piece of Box Elder and \$20 Rockler Gift Card</b>	Dawn Herndon-Charles
<b>Piece of Russian Olive</b>	Rich Nye	<b>Kingspor 150 Grit Sandpaper</b>	Andy Kuby
<b>Rough-Turned Cherry Burl</b>	David Bertaud		

**Collected \$755**

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# Demonstration

**Paul Rosen**

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*Because of the bad weather on the evening of the February meeting, Paul was unable to attend, so Dave Bertaud wrote the report on the General Finishes demonstration.*

Anthony Hanna from General Finishes came to the meeting to demonstrate some finishing techniques he felt that turners might be able to use with General finishes products. While Anthony said he was new to the demonstration circuit, I felt he did OK. He said in his opinion General Finishes is the leader in water-based products, which in all honesty is where all finishing will be going whether we like it or not.

Two products covered were the wood bowl finish (formerly known as salad bowl finish) and the wood turners finish (water-based). Interestingly enough was the turners finish, because it is truly a water-based friction style finish that dries quickly and seems to have a durable, gloss-like finish. If you want the whole demonstration, I do believe that a video might be available in the future.

The demonstration went well, and raised some interesting points for discussion. Several questions were fielded that I am still waiting for answers on, and will forward them once I have them. If someone wants, please get in touch with me with any questions regarding General Finish products, and I will try and get you in touch with the rep.

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# Gallery

**Jason Clark**

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*Because of the bad weather on the evening of the February meeting, Jason was unable to attend and we do not have a gallery report. Instead we have a thoughtful piece that Kurt Wolff-Klammer wrote about how he prepared to do his gallery review.*

I have been an active member of the Chicago Woodturners for the past 4 years. When I joined, I had just started turning. About two years ago I set the goal of turning a piece in which I could be awarded Woodturner of the Month. Since then I have been bringing a piece every month. While bringing in pieces, I have seen many gallery reviews. I did not

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realize that this would then lead the Vice President to ask me to do my own gallery review. My first reaction in my head was, "Why would anyone want to hear my critique? Also, you could not find anyone with more experience than me?" I think my direct response to the Vice President was a reluctant, "sure."

I wanted to give a good critique and decided to do some research. I was searching articles and found out that most articles referred to one-on-one critiques and not group critiques. I thought about other critiques and thought of ways to present better. When presenting, the presenter's shirt is the background of the video projection. I made sure to wear a solid shirt so that my shirt did not distract from the wood piece. I brought a colored marker and used it as a pointer so that others could see where I was pointing as I talked about the project. These little things can be overlooked.

Before the review I practiced by personally evaluating other pieces online using Instagram, Facebook, and AAW Forum. While looking at the pieces, I would ask myself questions such as what and why do I like or don't like. I decided to focus on form and shape. I have been to critiques where the focus was sanding scratches and finishes, but that is hard for everyone to get something out of it. This then led me back to looking at pieces online and evaluating the projects for ways to constructively improve the project. It is hard to give criticism to a fellow woodturner knowing that next month one of these people would be evaluating my projects. I found that a practice critique with a friend was helpful. I had him set up some projects either that I had not seen before or had not seen in awhile. This helped me with thinking how little time there is between grabbing a piece and talking about it.

The last part I thought about was how to introduce myself. I started my review by talking about myself, my occupation, how long I have been turning, and what I liked to turn. This was followed by what I hoped the other turners would get out of my critique and what I was going to focus on. I also showed a book that I reference for good shapes.

Now that I have done one review, I think that preparation really helped me with finding my own style and ways to improve my style. All of my prep helped me to understand what I like and don't like and, more importantly, asking why do I like it. I feel that doing a critique is a great way to improve your turning without touching a lathe. I am glad I answered that "sure" when asked to do a critique, but I will make sure to answer "yes" the next time and would suggest that everyone tries one critique in the future.

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# CWT News

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## Chicago Woodturners 2019 Demonstrators

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

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



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

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March 2019



Mike lives north of San Diego and is a graduate of Georgetown University and the University of San Diego School of Law. He conducts workshops, demonstrations, and classes at woodworking clubs in the U.S. and Canada, including five-day classes at Craft Supplies' Dale Nish School of Woodturning and private classes at his studio.

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

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

Melissa Engler is a woodworker/sculptor based in Asheville, NC. She holds a Bachelor of Arts in sculpture from the University of North Carolina at Asheville and is a graduate of the Haywood Community College Professional Crafts Program in furniture. Melissa's work has been featured in *Carolina Home + Garden*, *WNC Magazine*, *Woodwork Magazine* and



*American Craft* and is held in private collections across the U.S. She teaches nationally and internationally with her partner and fellow wood-sculptor Graeme Priddle.

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

**Max Brosi, July 20-23, [www.facebook.com/maxbrosiwoodturning](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 warp as it dries. Sandblasting reveals the hidden three-dimensional texture of the grain and rays. He uses simple geometric forms like cylinders and spheres, frequently turned over several axes on the lathe, to explore a visual concept and tell a story. This story can be a social or political commentary, or often just a simple exploration of form. The distortion and texture of the warped wood breathe life into the starkness of geometric form and soften the brutality of cold, rusty steel. This tension between materials excites Max.



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

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

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

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

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

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



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## Calendar of Events 2019-20

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

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

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

April 26-28 - Ornamental Turning Seminar, registration full.

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

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March 2019

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

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

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

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

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

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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# Copyright Your Crafts

**James Stout**

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*Submitted by Darrell Rader*

You have created a wonderful craft design. Even if you don't do this professionally, you want to protect it. After all, you may become a professional, and your design will be selected by a manufacturer, or you'll want to reproduce it yourself.

It's easy to protect a craft design with a copyright. Then you can prove that you created it, and you own it. And no one else can use it without paying you.

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When a design is copyrighted, it belongs to you for your entire lifetime, plus 50 years beyond that (so your grandkids can enjoy some royalties). Without a copyright, anyone can reproduce the piece, and you will get nothing.

You have seen the notice on paintings, photographs, books, and magazines. It's a matter of law, so you have to do it right; even a small error can ruin the copyright, and you'll lose a chance to get the money you deserve.

#### WHAT IS A COPYRIGHT?

Craft designs are registered with the U.S. Copyright Office. It's not difficult to do: you'll fill out a simple form, and send photos of the work, with a \$10 fee. Then the Office will send you a certificate with a registration number and the date. You might need to wait 16 weeks for the certificate, but the registration becomes effective as soon as the Office gets your application.

There is no cost when you request Form VA from the Copyright Office, Library of Congress, Washington, D.C. 20559. Form VA is used for "pictorial, graphic, or sculptural works, including two-dimensional and three-dimensional works of fine, graphic and applied art, photographs, prints and art reproductions, maps, globes, charts, technical drawings, and models." (That includes craft designs.)

You can just copyright the design itself (the "form"), and not the "mechanical or utilitarian aspects." The Copyright Office says, "In no case does copyright protection for an original work of authorship extend to any idea, procedure, process, system, method of operation, concept, principle, or discovery, regardless of the form in which it is described, explained, illustrated, or embodied in such work."

#### THE REGISTRATION FORM

Nobody likes paperwork, but this form comes with instructions, so it takes only a few minutes. You'll give the name of the work, the year when you created it, and a few other details. And you will list the name and address of everyone who helped in the work (in case there were other people who contributed).

#### FILING A COPY OF THE PIECE

Along with your application, you need to send a "copy" of the work. This should be a good photograph of the piece; you wouldn't have to make a duplicate piece just to copyright the original.

The Copyright Office explains: "The deposit requirements with respect to the kind of deposit to accompany an application on Form VA are contained in the Copyright Office

Regulations. The following does not cover all of the deposit requirements, but is intended to give you some general guidance:

"... For most three-dimensional sculptural works, and for certain two-dimensional works, the Copyright Office Regulations require deposit of identifying material (photographs or drawings in a specified form) rather than copies."

#### THE COPYRIGHT NOTICE

Sometimes you'll see a copyright notice that was written improperly; the person thinks his work is protected. The Copyright Office is very nitpicky about the notice. You will lose if you have something like "Copyright 1990" or "Copyright John Doe" (or whatever your name is).

The Office says this: "The required form of the notice for copies generally consists of three elements: (1) the symbol @ or the word "Copyright" or the abbreviation "Copr."; (2) the year of first publication; and (3) the name of the owner of copyright." In other words: "Copyright 1990 John Doe."

Put the copyright notice onto every copy of the work, and even on a photo of it. You've got to tell the world that the work is protected. If you fail to print the notice onto just one copy, you could lose the copyright forever. Some people say that you can get a "poor man's copyright" by putting a copy into an envelope, and sending it to yourself by registered mail (but not opening it).

Since the letter is sealed, and it has a dated postmark, that should be proof that the work is yours. But don't count on it. This doesn't always stand up in court.

#### NOW WHAT?

Now your design is protected. But the Copyright Office doesn't do anything else: it won't call a manufacturer to put the work on the market. Your registration will sit in a vault in Washington D.C.

However, you've got proof that you are the designer, and you have a law backing you up. Your next step might be to make more of these items for sale, or license the design to a manufacturer.

If you want to put your crafts on the market, the Copyright Office is the place to start.  
COPYRIGHT YOUR CRAFTS!!

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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).



I have a 6" fine dado set for sale. It is carbide tipped and has 5 chippers to cut dados from  $\frac{1}{8}$ " up to  $1\frac{1}{8}$ ". Shims are included. It is in excellent condition. My new SawStop won't accept a 6" dado. The cost new was about \$150. Asking \$75. Contact Wayne Bernahl at [w.bern@sbcglobal.net](mailto:w.bern@sbcglobal.net) if interested.

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### Meeting Agendas - 2019 to come

Date	Gallery Review	Demonstration
January	Clint Stevens	Jigs: members bring best jigs
February	Kurt Wolf-Klammer	General Finishes

<b>Chicago Woodturners Board of Directors and Committee Chairs 2019</b>			
President	Andy Kuby	847-922-8201	riverwoodsturner@gmail.com
Vice President	Dave Bertaud	847-878-1285	dtbwoodworks@gmail.com
Secretary & Safety	Frank Pagura	847-524-0231	fpagura@att.net
Treasurer	Matthew Schmitz	847-439-6023	angelhaus@comcast.net
Past President	Al Miotke	847-297-4877	abmiotke@comcast.net
Newsletter Editor	John Whitehurst	847-356-7636	johnswhitehurst@gmail.com
Gallery Review	Jason Clark	480-668-9291	jclark58@gmail.com
Membership	Brenda Miotke Stan Herman	847-682-1176 847-303-0930	<a href="mailto:bmiotke@jsheld.com">bmiotke@jsheld.com</a> <a href="mailto:stan21@aol.com">stan21@aol.com</a>
Librarian	Robert Schultz	815-245-7495	grislanders@att.net
Webmaster	Scott Barrett	847-420-5155	dr@bdental.net
Raffle	Sol Anfuso	847-963-1994	solanfuso@comcast.net
Tools & Equipment	Don McCloskey	847-420-6978	mccloskey@ameritech.net
Audio-Video Co-Chair	Jerry Kuffel	847-895-1614	tokuffe@gmail.com
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 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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[www.chicagowoodturners.com](http://www.chicagowoodturners.com)

March 2019