



As the Wood Turns

The monthly newsletter of the Chicago Woodturners



22 Years of Art, Craft, Technology, and Tradition

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Next Meeting

April 14, 2009

7:00 PM

Woodcraft Supply
 1280 E. Dundee Rd.
 Palatine, IL
 847-776-1184

Regular Features

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Bonnie Klein Demonstration

April 25

Possibly the most well-known woman in woodturning, Bonnie Klein has dedicated herself to turning, teaching, and promoting turning for over 20 years. An honorary life member of the AAW, her small, delicate turnings set the standard for top and toy makers. Her designs and techniques are used for youth workshops globally.

Her demo will cover working with a few simple tools, creating exquisite little treasures. Chatter work, coloring, and thread cutting will be covered.



Bonnie states: "I turn for the love of the creative process. I am addicted to discovery, progress, and the fact that perfection is forever elusive..." Perfection may be elusive, but attending her demo on April 25 will bring you a little bit closer.



Join us on April 25 for a demo that will take you from the basics to advanced techniques that you can apply to your work. This is a rare opportunity to spend time with a master turner, teacher, and artist.

Alain Mailland Demonstration and Workshop

June 13

Turner. Artist. Teacher. Visionary. All of these words describe our June 13 demonstrator, Alain Mailland. In a rare visit to Chicago, Alain will make the complex seem simple, and help you to find your own vision in woodturning. Mailland is in demand internationally as a demonstrator and teacher, and we are proud to welcome him to Chicago. Join us for a demo that will amaze and inspire you.



Jason Swanson Staved Segmentation

April 14

Jason will be demonstrating Segmented Stave Construction using a sanding jig. You don't need prior segmenting experience to make segmented forms with Jason's methods. Some clamps, a band-saw, drum sander, and of course, a lathe are all the equipment that is needed. Just add imagination. Jason will have an updated handout at the demo, incorporating the latest improvements to his techniques.



Upcoming Guest Demonstrators



Bonnie Klein
April 25



Alain Mailland
June 13



Nick Cook
August 29

Curls From the President's Platter

Have you ever wondered why woodturning is so much fun and why you are continually looking forward to making the next piece? I think it's, at least in part, due to satisfying our artistic nature in creating something beautiful. There are so many choices along the way in creating a piece that the finished product truly becomes a unique piece of art and you never run out of options in making the next piece.

Consider some of the choices we make, either consciously or unconsciously, even before we get the blank to the lathe. First, we choose the species of tree we select to get the wood. Then we have a choice of where in the log we cut the blank, how to orient it with respect to the grain pattern and in what shape to cut it. You also have the choice as to how long you let the wood dry before you turn it. Of course, if you buy a wood blank in the store, you can't make any of these choices, other than which surface should be the bottom and which surface will be the top.

Once you're ready to mount the blank on the lathe, you have a variety of ways to hold the blank while turning, each of

which will affect the remaining choices you have for the finished piece. For example, if you start turning the blank between centers (my personal choice), you have the choice of changing the axis of rotation, in case you want to include or exclude a bark inclusion or some other interesting feature. This choice also allows you to change the grain pattern of the piece or do such things as balancing out the wings of a natural edge bowl. Once you're settled on the final axis, you can decide on what shape to turn your piece and whether to further change the shape through carving and/or cutting. This is followed by choices on what to do, if anything, to embellish the surfaces further.

Do you want to bleach them, dye or stain them; burn them with a torch, wire or pyrography tool; texture them using texture tools, stippling or carving; create negative space through piercing or add color through airbrushing or other coloring techniques? There are lots of choices here and these choices can easily make or break the final piece.

Next there's the choice of what type of finish to put on your piece. If you selected

Phil Brooks

from the conventional finishes you could choose between shellac, lacquer, varnish (oil or water based), spar varnish, one of the many oils, or maybe just buff and use one of the many waxes.

...you have lots of choices in expressing yourself

If you decided on a lacquer, for instance, besides choosing the brand, you can choose between high gloss, semi-gloss, satin or flat sheens. And of course, you can decide on how many coats you should apply.

My point is that you have lots of choices in expressing yourself and each decision you make will change the appearance of that special piece. You can choose to standardize on some of the choices and simplify your life, but you need to realize this limits your creativity in the finished piece.

Have I covered all of your choices? Of course not. But I hope this article helps you to become more aware of some of the choices you have and encourages you to explore more of them further.

Membership Updates

Andy Kuby

At the March meeting, we welcomed two new members, John McCleary from Villa Park, IL and Roger DeRose from Racine, WI,

One visitor, Bruce Palombo, Elmhurst, IL visited our meeting. We're always happy to see new members and guests at our meet-

ings. Please help these folks feel welcome and get settled in with the CWT. There will be no shiny red stars at the April meeting. If you haven't renewed for 2009, you'll need to check in with me to get your membership up to date.



Turn-On! Chicago is ON!
August 21-23, 2010

Dick Sing: Turning Eggs March Demonstration

Clint Stevens

Quick! When you think of an egg, what holiday comes to mind? Halloween!? Shame on you. Try something around this time of year, Easter or Pass-over perhaps? We have hunted them on lawns, gathered them in baskets with chocolate rabbits, and a few intrepid souls have actually eaten them.

During our March 10th meeting, Dick Sing gave us a demonstration on how to turn an egg so convincing that a chicken would feel compelled to try to hatch it. For anyone who doesn't yet know Dick Sing, he is our resident prolific turner, author, instructor, and very good friend.

Dick's wooden eggs are constructed with the aid of three shop-made tools. You will need a profile template, and an egg chuck designed to fit on a four jaws chuck, and a "V" block to help make the egg chuck. The profile template is drawn onto a flexible laminate counter top sample (OK, I'll say it, "Formica"). Visit your favorite big box home store for a freebie sample or two. With a chicken egg as your guide, an accurate template can be had.

The egg chuck is made from a PVC

coupling, about an inch and a half should do it. Keep in mind that there are lots of different size bird eggs in our big wonderful world. Perhaps it would be fun to experiment with different diameter PVC couplings to finish the egg of a robin, or a goose. If you're an extreme woodturner, try a humming bird or ostrich egg. A small amount is coved out of the inside of the coupling to help seat the wooden egg securely. A small "V" block jig is used to hold the PVC coupling to accurately drill relief holes and cut the fingers on a band saw. Two pipe clamps hold the chucks fingers firmly onto the egg.

Dick begins his wooden eggs with a 2" x 2" x 3" blank mounted between centers (Dick uses a cupped live center). After turning the blank round, use the template and parting tool to lay out the widest part of the egg and both ends. Switch to your 3/8" spindle gouge to shape your egg. Use the template as needed to help turn the finished shape. Dick finishes with the gouge by turning it for sheering cuts, very much like a negative rake scraper. Once

the egg is smooth and free of tool marks, sand it on the lathe. Brush on the finish (Dick uses Deft), and use a paper towel to friction dry the lacquer. Remove the egg from the lathe even though the ends are not yet finished. This will ensure that the wood does not tear off of the ends, leaving a small hole. Following this method might seem to be a lot of work for little benefit, but I have yet to pick up a Dick Sing turning that has any apparent flaw. Dick may not be perfect, but you would never guess that from his turnings.

At this point, the egg chuck is mounted onto a four jaw chuck and is ready to receive the unfinished egg. Continue with the 3/8" spindle gouge to cut both ends off of the egg. Sand and finish as before. Dick's eggs get the white diamond and wax treatment on a buffing wheel.

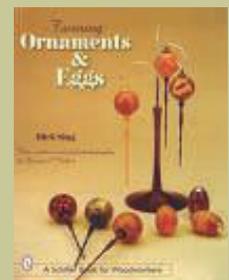
There are many ways to turn eggs. If you follow Dick Sing's method, you might want to increase your insurance policy to include "priceless eggs." Thanks for the demonstration, Dick. We all think you're a good egg.



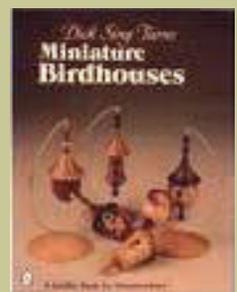
Dick Sing



The PVC egg chuck



Ornaments and Eggs



Miniature Birdhouses

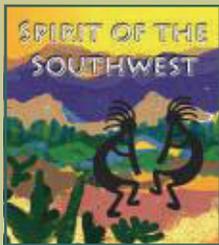
Dick Sing's books are published by Schiffer and are available at Woodcraft, Amazon.com and other sources. Many are in the CWT library.



Andi Wolfe



Jean-Francois Escoulen,
artist in-residence



AAW News and Updates

Al Miotke

It's the time of the year when a major focus of the AAW is on preparing for the national symposium, June 26 thru June 28th at the convention center in Albuquerque. Once again, there are a lot of activities, highlighted by a lineup of 49 artists from around the world including Trent Bosch, Virginia Dotson, J. Paul Fennell, Mike Mahoney, Rolly Munro, David Nittman, Mark Sfirri, Andi Wolfe, and CWT members Steve Sinner and Binh Pho. In addition, Jean-Francois Escoulen will be this year's Resident Artist. The complete list of demonstrators can be found on the AAW website (www.woodturner.org). The rotation schedule will be finalized in April. Until then, the planned topics are summarized in the spring issue of the *American Woodturner* journal.

When attendees are not in educational seminars there are plenty of activities to fill the time. The

deadline has passed for submitting entries into the "Spirit of the Southwest" Exhibition, but there are bound to be many excellent pieces for viewing. This year's entries will be judged by Curt Theobald, Phil Brennon, Trent Bosch, and Doug Barkey. As in past years, each AAW chapter is invited to submit one collaborative work created by as many chapter members as possible, as long as there are a minimum of six participants. Entries will be submitted in one of three classes: Artistic, Mechanical/Technical, and Fantasy. Awards will be given for the best entry in each class as well as a "Best in Show" award. (Ed. Note: Look for the CWT entry to bring home a prize.) The Professional Outreach Program is sponsoring an exhibition featuring the "spindle" with 50 invited artists participating. These pieces will be auctioned at the symposium dinner on Saturday evening, and I don't think

these entries will be your typical balusters. Attendees won't want to forget their credit cards because there are 42 suppliers currently registered for the trade show where you can check out the latest in lathes, tools, wood, and other accessories. Finally, the instant gallery is sure to have hundreds of items on display to inspire you.

For those going to the symposium with a non-turning spouse or friend, the AAW has arranged a number of tours of area attractions that will keep them entertained while you are honing your turning skills. If you are attending, consider being a volunteer for a few hours. Without the help of these generous members the event would not be successful. If you can't make the trip this year, you can count on being able to see the highlights on DVD's that will be available thru the AAW for purchase later in the year.

Chicago Woodturners Board of Directors and Committee Chairs 2009

President	Phil Brooks	847-548-6477	brookphil@sbcglobal.net	1052 Cheswick Dr	Gurnee, IL 60031
Vice President	Scott Barrett	847-562-9121	dr@bdental.net	46 Bridlewood Lane	Northbrook, IL 60062
Secretary	Carole Floate	847-295-2631	cfloate@yahoo.com	200 W. Witchwood	Lake Bluff, IL 60044
Treasurer	Jan Shotola	847-412-9781	jshotola@yahoo.com	1865 Western Ave.	Northbrook, IL 60062
Past Pres., Newsletter Ed.	Paul Shotola	847-412-9781	p.shotola@comcast.net	1865 Western Ave.	Northbrook, IL 60062
Membership	Andy Kuby	847-317-1841	kubywinslow@comcast.net	2945 Cherokee Lane	Riverwoods, IL 60015
Librarian	Bob Fernstrom	224-577-6144	rfernstrom@comcast.net	2995 Oak Grove Drive	Huntley, IL 60142
Raffle	Gary Rotramel	630-377-5871	garyrotramel@yahoo.com	6N860 Crane Road	St Charles, IL 60175
Webmaster	Chuck Young	847-776-9966	chuck.young@comcast.net	935 N Fairway Drive	Palatine, IL 60067
Tools & Equipment	Don McCloskey	847-872-4781	mccloskey@ameritech.net	2028 Gilboa Ave.	Zion, IL 60099
Demonstrations	Binh Pho	630-365-5462	toriale@msn.com	48W175 Pine Tree Tr.	Maple Park, IL 60151
Set-up / Clean-up	Bill Robb	847-931-1876	akmtns1@comcast.net	46 Lone Dr. Unit C	South Elgin, IL 60177

2009 Guest Demonstrators

The CWT is pleased to offer demonstrations by the finest turning artists and educators available. These demos are all day affairs showcasing the techniques, tricks, and inspiration of the artists. Attendance is \$30 per demo, and CWT members can save 50% by pre-paying for the demos at any CWT monthly meeting prior to the demonstration. Join us for the most entertaining events in turning.

2009 Guest Demonstrator Schedule

Bonnie Klein Renton, WA

April 25 Demonstration Tool usage and sharpening. Chatterwork and coloring. Spin tops and simple projects. Boxes with threaded lids.
 April 26 One-day workshop: \$110.00
 April 27-28 2-day workshop: \$220.00

Alain Mailland Uzes, France

June 13 Demonstration Wooden flowers, carving, texturing, multi-center turning.
 June 14 One-day workshop: \$100.00
 June 15-16 2-day workshop: \$200.00

Nick Cook Marietta, GA

Aug. 29 Demonstration Spindle turning, peppermills, turning for furniture, production items, projects that build turning skills.
 Aug. 30 One-day workshop: \$100.00
 Aug. 31 One-day workshop: \$100.00

To Register for Hands-On Workshops

Contact Jan Shotola at 847-412-9781 or jshotola@yahoo.com

Classes are limited to six students per session. Register now to guarantee your place in these classes.

2009 Monthly Meeting Events

Scott Barrett

MONTH	DEMONSTRATION	GALLERY REVIEW
April	Jason Swanson: Stave segmented turnings	Josh Connan
May	Paul Shotola: Natural edge bowls	Marie Anderson
June	Carl Miller: Square edge bowls	Al Miotke
July	Bill Brown: Forging metal	Roy Lindley
September	Clint Stevens: Ikebana arrangements	TBA
October	Josh Connan: TBA	TBA
November	Darrell Rader: Christmas ornaments	TBA
December	Holiday Meeting	

2009 Guest Demonstrators



Bonnie Klein
April 25



Alain Mailland
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Nick Cook
August 29



Betty at the lathe, making her signature "pod"



The not-so-mystical lab supplies



Betty's workshop students



Autographing the CWT lathe. Note the high-fashion turning smock.



Bob Flaherty & Jon Keith take a look at Betty's demo turning

Betty Scarpino Demonstration and Workshop

Clint Stevens

Betty Scarpino visited the Chicago Wood Turners on April 7th for a demonstration and 8th for a hands-on class. A treasure from Indianapolis, Betty is a talented woodturner known for her art which marries woodturning with extensive carving to reveal soft curves, feminine lines, and coordinated turnings which appear to have a parent-child relationship (as with all art, your experience may vary).

In addition to her other endeavors, Betty is the new editor of the Journal of the American Association of Woodturners. Betty is not new to the art of wood craft, but what stands out in her first edition is her respect for the reader. As an example, she included a fifteen

Purgatory involves lots of sanding.

page article by John Jordan on his signature turning style. Most editors would split the article in two or three editions, if they would even tackle such an in-depth topic. Now we don't have to search multiple issues to read John's excellent article.

Saturday's demonstration began with a video presentation of her turned art work. It's obvious that the lathe is just one tool Betty uses to achieve her final result. After turning, she relies on intense carving and sanding. I just know purgatory involves lots of sanding. The finished art is a hybrid of turning, carving, and other techniques. As I was enjoying the images of her work, it struck me with amazement that her finished pieces were created from the same ordinary wood that we all begin with. Betty Scarpino has developed the talent to turn common wood into stunning art.

She is fond of cutting her turnings into smaller parts and rearranging them as she sees fit. The outcome could be a wall hanging or free standing sculpture in which all the pieces appear to have a familial relationship.

Betty Scarpino has many arrows in her quiver of surface treatments, many which we don't see very often. She explained one of these treatments, bleaching. Treated wood attains a highlighted section which distinguishes itself well against the non-treated wood. She demonstrated this by turning a disk, and endowing it with several grooves. Her grooves are not a row of "v" shaped cuts, but rather a series of shallow cuts which are connected by flat tops, so as not to break easily. The bleach she uses is a binary peroxide-based bleach mixed in a glass container. Do not think of chlorine bleach,

it's not at all the same. The bleach is applied with a cotton swab and allowed to do its

magic. After two or three applications, your highlighted section should appear to be a striking contrast to your untreated area.

Betty has also discussed a large number of other out of the ordinary surface treatments including:

- Aniline dyes
- Leather dyes
- Quilting pens
- Gold leaf
- Fabric paint
- Brass shavings
- Electric engraving tool
- A mystical blend of milk and acrylic paints
- Milk paint and hide glue (for a crackle effect)
- Liming wax.

This technique I mentioned last, because it's my favorite and Betty demonstrated it on a turned egg. Betty selected an open pore wood (oak) for her egg, turned it between centers and finished sanding the ends with the aid of a soft sanding pad mounted to a drill press. The egg was then treated with several applications of blood red dye and allowed to dry. After a quick coat of lacquer (Deft

spray), liming wax was applied and rubbed well into the wood pores. The finished egg was a dark red with striking light contrast that accentuated the tree's growth rings patterns.



Betty referenced the "Surface Design Journal." This journal is directed toward artists who would like to expand their knowledge of surface design possibilities.

In addition to her discussions on surface treatments. Betty encouraged and challenged her 54 member audience to expect more from themselves. One engaging discussion was on whether art was well planned before it was made, or if an element of "serendipity" might influence the outcome. Betty rarely has a detailed plan when she begins her pieces. Her turnings may appear exceptionally simple when they leave the lathe, but their journey has just begun. After playing with the form using various reciprocating carving tools, simple beads can depart from the two dimensional realm. The resulting turned elements now become carved elements which combine, twist, and embrace the new contours of her wood art. The effect is often beads, coves, and grooves that don't obey strict geometric patterns. They

lead us into a world we are not used to. All we can do is declare "Toto, I have the feeling we're not in Kansas anymore." Betty Scarpino has proven herself to be a knowledgeable and entertaining demonstrator. With just a little luck, Betty will find her way back to Chicago soon.



Meeting Minutes, March 10, 2009

Commenced: 7:02pm
Adjourned: 8:25pm
(followed by demonstration)

General Business:

- CWT dues are now due. Those who are late will be dropped off the members list by end of month.
- There is a mentors list being circulated for those interested in mentoring.
- Bill Robb is circulating a list for volunteers to sign up for helping with clean up after meetings and demos. There were 3 volunteers for the meeting tonight.
- Phil Brooks announced that CWT members should not park in the first 6 parking spaces so that customers other than our members can park there when we have a meeting.
- Don McCloskey asked if anyone who has a Bonnie Klein lathe or one similar that can be used for her hands-on class would volunteer to have it available for Bonnie's hands-on class.
- Jan Shotola reminded the members that the cost of the demos would be \$15 if prepaid or \$30 at the door.
- Jon Keith volunteered to get ice, Carole Floate and Tom Eovaldi will help with the coffee for the demonstrations.

Support to Woodcraft:

Phil Brooks announced that the support we give to Woodcraft is greatly appreciated.

Presentation on Turn-On! Chicago 2010:

A presentation in Power Point for Turn-On! Chicago was given by Phil Brooks. The success of 2008 was mentioned and that it was educational and inspirational for all who attended. There was some concern about the recession and how it might cause fewer attendees for the 2010 TOC. Jan Shotola mentioned that the research she did with other clubs showed that more turners are going to regional symposiums over the national symposiums due to travel costs. The trade show vendors also showed interest in attending the 2010 symposium. It was suggested that the date set for the 2010 symposium will be confirmed and be August 21-23, 2010. Phil also showed pictures of the facilities at St. Mary of the Lake. The facility is self contained and worked well for the attendees and vendors. The fees for the symposium will probably remain the same as the 2008 symposium. The membership agreed that we should go forward with the TOC 2010 symposium. The TOC committee will begin to set up demonstrators and vendors and committee to the St. Mary of the Lake facility. The majority of those present said they would attend the symposium. There was a question about opening up the auction to the general public. It was agreed that we would not do that. A motion was made by Sanford White and seconded by Andy Kuby to approve the 2010 Symposium. There is \$6000

Carole Floate

from the 2008 TOC that will be used for educational purposes.

Treasurer's Report:

Jan Shotola gave a report on the balance of our account. We are solvent.

Membership Report:

Andy Kuby mentioned that the membership dues are now due and anyone who is behind in their dues will be off the members list at the end of the month. New members this meeting are: John McCleary, Villa Park, IL and Roger DeRose from Racine, WI. Visitors were: Bruce Palombo, Elmhurst and Keith Spkniel.

Raffle:

Gary Rotramel ran the raffle. The raffle winners were: corian, Tom Niemczyk; wood, Fran Islin; wood blanks, Bill Robb; Ornament holders, Roger Shackelford; Books, Don McCloskey; light with magnifying glass, Andy Kuby.

Gallery Review:

Carole Floate did the instant gallery review. The work showed well. Each reviewer is to select one of the pieces for a review in the CWT newsletter. Fran Islin's Box Elder vessel with painted southwestern figures was chosen.

Break

Demonstration:

Dick Sing – Turning Eggs for Easter

And again, a great turner who inspired us to go home and turn some Eggs!

Respectfully submitted,
 Carole Floate, Secretary



Don McCloskey mentors a young pen turner

Turned Eggs in Ash, with dye and liming wax, from Betty Scarpino's students



Phil Brooks



Jon Keith



Max Schoenberger

To volunteer your help at our events, contact Bill Robb. akmtns1@comcast.net or 847-931-1876 The pay's not too good, but the hours are short and the company is friendly.

The more involved you are, the more you will benefit from your membership in the CWT. Thanks!

To add events to the calendar, contact Paul Shotola p.shotola@comcast.net 847-412-9781 Any events of interest to the CWT membership are welcome.

Meeting Volunteers

Paul Shotola

At every meeting and demonstration, a dedicated group of CWT members makes certain that equipment is set up and supplies are on-hand. At the end of every meeting, this crew closes down the meeting space, performs some housekeeping and prepares for the next event. The CWT thanks the volunteers who have made and will make things happen.

Past Events

Betty Scarpino Demo

Clint Stevens, Paul Shotola, Jon Keith, Bill Robb, Carole Floate, Jason Swanson, Max Schoenberger, Chuck Svazas, Thomas Stegall

CWT Meeting, March 10

Scott Barrett, Keith Spaniel, George Evanson, Bonnie Evanson

Coming up

CWT Meeting, April 14

Paul Shotola, Marty Knapp, Chuck Svazas

Bonnie Klein Demo, April 25

Set up, Bob Flaherty; Coffee, Carole Floate; Ice and soft drinks, *Your Name Here*; Doughnuts, Don McCloskey; Clean-up, Don Heard, Don McCloskey, Chuck Svazas.

Upcoming Events: News of classes, Symposia and other events of interest

April

- Pen Turning 1 with Don McCloskey, April 18, Woodcraft Woodridge
- Pen Turning 1 with Don McCloskey, April 19, Woodcraft Palatine
- Southern States Symposium IX, April 24-26, Gainesville, GA

May

- Turning 102, 2 day Bowl class with Carole Floate, May 9 & 10, Woodcraft Woodridge
- Utah Woodturning Symposium, May 14-16, 2009
- Advanced Pen Turning with Don McCloskey, May 16, Woodcraft Woodridge
- Advanced Pen Turning with Don McCloskey, May 17, Woodcraft Palatine
- Turning 101 with Carole Floate, May 30&31, Woodcraft Palatine

June

- Pen Turning 1 with Don McCloskey, June 6, Woodcraft Palatine
- Turning 101 with Carole Floate, June 6 & 7, Woodcraft Woodridge
- AAW Symposium, Spirit of the Southwest, June 26-28, Albuquerque, NM

July

- Advanced Pen Turning with Don McCloskey, July 18, Woodcraft Palatine

October

- TOVWG Turning 2009 Symposium, October 16-18, Cincinnati, OH
- North Carolina Symposium, October 23-25, Greensboro, NC

August 2010

- Turn-On! Chicago 2010, August 21-23, Mundelein, IL

Member's Gallery

March Meeting



John Eslinger
Maple Burl



Paul Shotola
Maple with Purpleheart and
Lacewood



Marty Knapp
Walnut, Birch



Bill Protz
Spalted Poplar



Darrell Rader
Redwood Burl, Maple



Bill Robb
Padauk, Maple



Bill Brown
Maple, wrought Iron

It's all
in the
DETAILS



Editor's Choice



Bob Landorf
Big Leaf
Maple Burl

Bob's maple burl bowl caught my eye with its showy grain and spiky edge. I found the variation in height at the low points to give a sense of motion and a truly organic feel. It looks (as it should) completely natural.

The three incised lines, broken by the height variations, give a simple shape a little extra interest, while accenting the natural contour of the rim.

Bob's tasteful detail treatment makes this one a keeper.



The Editor's Choice selections are my personal and completely arbitrary opinions. You may agree or not, but hey, I'm the Editor.

Member's Gallery



Bill Protz
Maple



Jon Keith
Cocobolo
Kaleidoscope



Paul Shotola
Reclaimed
Oak flooring

March Meeting



Bill Brown
Cherry,
wrought
iron



Bob Landorf
Redwood Burl



Ken Staggs, Sugar Maple



Scott Barrett
Locust bowl, Olive pill box, Osage
and Buckthorn eggs

Gallery Photography Credits
Don McCloskey, Tom Waiscekauskas, and Chuck Svazas

Member's Gallery

March Meeting



John Eslinger
Spalted Maple, Cherry



Bill Brown
Aromatic Cedar



Paul Pyrcik, Desk Clocks



Don Johnston
Figured Olive



Fred Gscheidle
Maple

Ken Staggs
Padauk, Wenge



Critique is not Critical

A Critical Eye is not negative, it is analytical. Training one's eye to see proportion and balance requires practice and an open mind.

One of the stated purposes of the CWT is to educate through dialogue and critique.

Bringing your current work to our meetings is more than show-and-tell. Your work provides an opportunity for all members to view, with a critical eye, shapes, forms, the use of color and contrast, and new, exciting techniques. Bring your work to the Gallery, as it benefits all of our members in our quest to become better turners and artists.



The monthly newsletter of the Chicago Woodturners

Monthly meetings are held on the 2nd Tuesday of each month from 7:00 pm till 9:30 pm
 Woodcraft Supply
 1280 Dundee Rd.
 Palatine, IL
 847-776-1184

Visit our website

chicagowoodturners.com
 for more gallery photos, past newsletters, expanded calendar and late-breaking news.

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

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

A Closer Look at Fran Islin's Southwest Vessel

I really enjoyed reviewing the instant gallery at the March meeting. It was an



easy one to critique due to the many excellent turned pieces – many positive comments and very few critical. The workmanship of our club members keeps improving.

Fran Islin was inspired by the look of a gourd and its natural shape. She

turned, hollowed and bleached a Box Elder vessel to portray the gourd look in wood. I like the subtle way she incorporated the wood with the gourd look. She also used a southwest theme with

the images painted on the turned piece. The figures looked as though they came from some of the southwest cave paintings from years ago.

Lately, Fran has been trying to make things different from the usual. I think she has achieved that in this piece.

Carole Floate



Carole Floate

Fran used to be very conservative and is now making a personal statement with her work.



For Sale, Trade or Free

Jet Mini w/ stand, Oneway Talon chuck, dust hood, 6 tools (new), and more. Everything as new. \$1100 value, sell for \$500.

Contact Art Johnson in Richmond, IL: 815-678-3033

Leather Turning and Shop Aprons, full shoulder and upper arm coverage. Made from high quality upholstery-grade leather with large covered pockets. Repels chips and sanding dust, keeping the mess out of the house. Various colors, can customize to any size! \$75.00. See samples at the April meeting.

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