



**As The Wood Turns Internet Version**

**May 2004**



**CWTC Meeting 7 PM Second  
Tuesday of each month**

**Location: Woodcraft  
Supply Store, 1280 E.  
Dundee Rd, Palatine  
IL  
847-774-1186**

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Curls From the President's Platter  
By Paul Shotola

“Stand at the lathe”. A quote from **Rude Osolnik**, the late, great father of modern woodturning. **Rude** (pronounced: Rudy) was answering a question from a student who asked: “How do I become a better turner?” Stand at the lathe! Practice! Blow through the bottom of a dozen bowls! Cut through that really thin spindle! Try it again, but thinner. Try it again, but refine the curve. Try it again, but finish the finish. Rude recommended that aspiring turners spend time at the lathe, honing their skills, much like musicians practice scales.

Musicians become better by repeatedly playing the same scales over and over until it becomes second nature. Figure skaters practice what is known as “compulsories”. They skate the same patterns repetitively, striving for the smooth turn and the graceful leap. For wood turners, that means “standing at the lathe”. Chucking up a piece of scrap and turning beads and hollows, then roughing the piece down to a cylinder and doing it again. That is how you build your turning skills. Ah, but we're bowl turners, aren't we? We're artists, not “production” turners.

Great bowl turning is built upon the “compulsories” too. Beads, coves, and crisp shoulders. Good form will come in time, if you practice your basic shapes. If you don't practice your basic tool work, you will never be able to produce the shape you see in your mind. Michelangelo certainly had to practice before he took chisel in hand and stood before the block of marble that held the “Pieta”.

Your next work of art is no exception. Until June, stand at the lathe, turn lots, and please, turn safely.

Paul Shotola

Email address:

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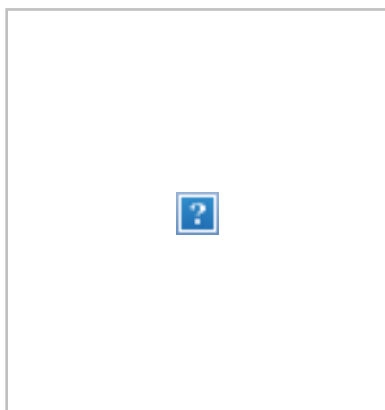
## **Weekend Master Turner Demo Schedule**

### **Greame Priddle — June 19**

John Jordan — September 11-12

David Ellsworth — October 30-31

### **Demonstrations Page**



May Meeting Attendance

167 Members attending

**One new member:**

**Wayne Carlson**, Zion, IL

**Four Guests:**

**Clint Stevens**

Arlington Heights, IL

**Bill Johnson** Winfield, IL

**Kevin Wunderle**,

Arlington Heights, IL

**Bennett McKenzie** Dallas, TX

## **Meeting Demonstrators 2004**

**June — Wayne Burnall**  
Photography

**July — Jim Brooks**  
Apple

**August —**  
**John Eslinger**  
Jamieson Tool

**September —**  
**Anderson, Dan & Marie**  
Turning Bottoms

**October —**  
**Darrell Rader**  
Woodturning 101

**November —**  
**Paul Pyrcik**  
Banksia Pod Ornament

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## Editors Notes

Turn a pen for our Service men and women who are overseas and in harms way.

Contact the below web address for more information.

<http://www.realtymarketing.com/freedompens/>

<http://www.freedompens.org>

See **Fran Islin** to sign up to be a demonstrator.

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New magazine for woodturners *Woodturning Design* This magazine is premier issue is dated spring 2004. There are many articles with plenty of photo's and step by step instructions. Pickup a copy and enjoy.

<http://www.woodturningdesign.com>

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### A Week at Arrowmont

by Darrell Rader

**Paul Shotola** asked me to give a report of my week at Arrowmont School of the Arts and Crafts in Gatlinburg, Tennessee. The first thing to consider is that it will cost you about a thousand bucks or more, depending on how you travel. The food is outstanding quality and more of it than anyone should eat. From vegetarian to low carb to meat and potatoes, you will have no problem. I have not experienced the multiple occupancy rooms, but the private room was fine—clean and adequate. The Hilton it is not, but if you are working with wood from 7:30 a.m. to 11:00 p.m., who cares! Gatlinburg is an upscale tourist trap with lots of places to

spend money and the school is located a few yards from the main street in a world all its own. Amazing!

About one half of my class had attended classes there before. Three had been in **Binh Pho's** class. A few bring their spouse, either enrolled in the same class, other classes or just doing their own thing. We had fourteen in our class. Two were women—one a noted turner and the other a new turner who did very well.

**Jacques "Jack" Vesery** is an artist who also turns wood. The purpose for his class was to use the turned object as a surface or pallet upon which to work, carving, burning, coloring and/or distressing. We were expected to bring pre-turned objects. Much like reading the assembly directions for anything, most of the class did not bother so they had to start work with green cherry. That gave us all the chance to consider where the piece needs to be extracted from the log to minimize distortion. We tried Jack's very long ground gouge to hollow and used the microwave to dry the pieces before carving. Jack works almost entirely in cherry, because it burns and carves very well. The signature turning for which he is noted is a small piece of excellent form with feathers carved and burned on the outside, painted in a number of subtle shades, gold leaf inside with a highly figured onset rim. We tried to duplicate his work with varying levels of success.

It is a fairly tedious process. First a vessel is turned from green cherry. After drying, it is carved with rotary and/or reciprocation carvers. It is then further carved and formed with a very hot woodburning tool sharpened to a knife edge. After very light sanding it is colored, first with dark color for the deep parts and then dry brushed with a number of shades of colors on the high spots. The rim may be turned now or after the gold leafing on the inside of the hollow form. I'll give a hands-on demo about his work in the fall, if Fran desires.

The purpose of this class was not to make more of his objects to sell, it was to take some of his processes and use them in our own creations. He also wanted us to leave with a heightened awareness and desire for good design. Another strong point that Jack presented was, "Don't try to use the whole piece of wood!" Because the piece is 12 inches square, don't feel you have to turn a 12 inch object. I plead guilty to this charge.

Did I enjoy myself? Yes. Did I get my money's worth? Certainly, I always do with any demo I watch. Do I recommend you take a class from Jack? Only if you want to learn the burning, carving, dry brushing, and design techniques that he uses. If you can afford it, look at all of the class possibilities, talk to some of the other turners about them and make your choice. You will not be disappointed.

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Minutes of the May, 2004 CWT Meeting  
by Paul Cavanagh

President **Paul Shotola** opened the meeting at 7pm and explained the house and safety rules.

Anyone who is interested in doing a demonstration of any aspect of woodturning or related areas, such as carving, finishing, decorating, etc., please contact VP **Fran Islin**. No experience necessary.

**Andy Kuby** passed around a roster for members to check and update any of their vital statistics. He also introduced 3 visitors and one new member. Welcome to all!

**Wayne** reported a club treasury balance of approximately \$5300.

**Mike Malloy** again had a variety of items for the raffle: Lots of wood, some tools, and a desk clock set in walnut made by the talented **Dick Sing** at his last demo.

The gallery was then reviewed by **Paul Pyrcik**. He brought some of his own pieces for the gallery, so members at large reviewed his work in real time. A review of the reviewer, as it were.

The demonstration was conducted by **Glenn McMurray** and covered the details that make a good turning into an outstanding turning. He showed his skills and techniques in turning crisp and sharp transitions from one shape to another and the details that create interesting shadow lines. Nicely done, Glenn.

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