



AS THE WOOD TURNS

The Newsletter of the Chicago Woodturners Club



Volume 7, Issue 10

October 2007

October 9th Club Demo

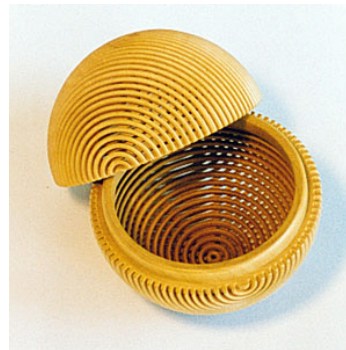
John Eslinger

Demonstrates Hollowing with Jameson Tool

Hans Weissflog

All Day Sunday October 28th

“The best technical turner around” So says Binh Pho, regarding Hans Weissflog, demonstrating for us on Sunday, October 28, 2007. This renowned German turner and teacher has an impressive pedigree: AAW national symposium demonstrator, featured artist at Del Mano Gallery, presenter at regional and international symposia, and inclusion in many major collections, the influential Jane and Arthur Mason collection among them.



While Weissflog’s list of gallery presentations is extensive, his skills as a demonstrator and teacher will become apparent at our demonstration. Known for his dead-pan Teutonic humor and cutting wit, the demo promises to be not only educational, but truly entertaining. His rotations with Jacques Vesery at the 2006 Louisville AAW symposium are legend, not only for the skills demonstrated, but for the incisive give and take between two masters of turning.

The demonstration on October 28 will be at the CWT meeting space at Woodcraft in Palatine, IL. Doors open at 9:30 AM. Admission is the usual bargain: \$25.00. Hans will demonstrate the elements of box making, spherical forms and his signature lattice work piercing. Expect a full day of being informed, amazed, and inspired by a legend of turning in a rare, local appearance.



Special points of interest:

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CWT Meeting 7 PM

2nd Tuesday

Woodcraft Supply Store

**1280 E. Dundee Rd,
Palatine IL**

As The Wood Turns

The official newsletter of the Chicago Woodturners Club (CWTC) is published monthly by and for its membership. Membership in the AAW is encouraged but not mandatory. Dues in the AAW are \$40 per year for an individual.

Members Gallery



Jim Wickersham
297 Segments Maple,
Walnut, Paduak Bowl



Marie Anderson Box,;Irene
Gafert Sharks Teeth;
Marilyn Campbell Legs:
Banksia "Sea" Box



Paul Pyrcik
Ornaments



Carl Miller
Walnut Bowl



Carl Miller
Cherry Bowl



Hugh Pearl
Osage Orange Bowl with
Cocobolo Final



Bob Haskins
Closed and Open Birch Box



Hugh Pearl
Cherry Walnut Paduak
Laminate Bowl



Darrel Rader
Left to Right
Cherry Burl Vase
Ornaments
Walnut Candlesticks



Members Gallery



Jerry Sergeant
Cherry Vase



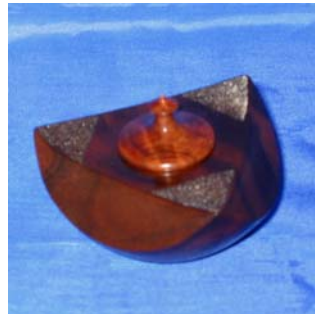
Steve Sinner
Maple With
India ink



Jerry Howard
Maple Burl



Jerry Howard
Wood ? Vessel



Phil Brooks
Rosewood Pau Ferro
Box



John Eslinger
Vessel



Lloyd Beckman
Holly Box



Lloyd Beckman
Yew Goblet



John Bobik
Cherry Bowl

<p><i>Andy Kuby Chairman</i> <i>Current Membership</i> <i>200</i></p>	<p>Visitors: Edward Suh, Buffalo Grove, Illinois Joe Wiener, Cary, Illinois</p>
<p>73 attendees at the September meet- ing</p>	

In Memory of Paul Cavanagh

Paul Cavanagh, our Secretary and member of the Chicago Woodturners for many years has passed away. A rocket scientist (literally), world sailor, wood artist and collector, and a dedicated family man, the sadness of his unexpected passing is countered by the remembrance of the many wonderful and important things he had accomplished.

A kind and generous man, Paul was always the first to volunteer for a club project. He came to every meeting, arriving early to help with set-up and always stayed late to help clean up. He made numerous contributions to the club over the years, both in expertise, equipment and materials. It was through Paul's efforts that the Chicago Woodturners were able to acquire our most recent classroom lathe. Paul made the first, generous contribution to the fund that will make possible the first Midwest Woodturning Symposium, to be held in 2008. He was among the first to volunteer for a Symposium committee post. Paul was always available to help set up for a Guest Demonstration, and attended nearly every demo held in the last seven years. He took great joy in even the simplest of duties, and without Paul, there would not have been fresh doughnuts at every demonstration.

Paul had an eye for great turned art pieces, and was proud of his collection. He not only purchased work from established lathe artists, but pieces from emerging artists whom he felt showed promise and deserved support. To many of us, that makes him a true patron of the art of woodturning.

His contributions to the Chicago Woodturners, the American Association of Woodturners and the world of turned art are many and varied. A true gentleman, he will be greatly missed.

Memorials may be made to: The American Heart Association www.americanheart.org, or the Arthritis Foundation www.arthritis.org. Condolence cards may be sent to: Paul Cavanagh Jr., 16 Myrtle Ave. Butler, NJ 07405

Paul Shotola

President, Chicago Woodturners

Curls from the President's Platter



October, 2007

I recently heard an interview with Guy Clark, a singer-songwriter from Nashville, by way of west Texas, talking about “self-editing”, a two-step process he uses to make certain the song A: tells the story clearly and succinctly (the artistic side), and B: is properly crafted (the technical side). He has the ability to objectively look at his own work and ruthlessly break it down and put it back together in a better form. I’ve followed Clark’s career for over twenty years, and he achieves both of those goals using his “self-editing” process.

I also know that, especially in his early years as a songwriter, he didn’t work in a vacuum, locked away in his basement without input from his friends and peers. In the cowboy poet and folk music tradition, he spent many hours collaborating with others, participating in “song circles” where groups of musicians would try out their latest work on one another, and learn from the feedback and discussion. That’s not “self-editing”. That’s being open to suggestions, criticism and encouragement. Twenty years later, an artist such as Guy Clark relies less on peer input and more on his personal talents and experience, but the song circles and collaborations still exist, and serve to improve his writing today.

That “song circle” concept is what we as woodturners attempt to create with our gallery review each month. “Here’s my latest work. What do you think?” It’s a tool we should all be using, especially newer turners, searching for their own voice in wood turning. To have a peer point out the good, the bad, and the ugly on the review table is helpful to the artists who want to improve their work. Sometimes we are too close and personal with our own work, and need that outside opinion to open our eyes to areas that could use improvement, both artistically (shape, form and color) and technically (sanding, finishing, edge crispness). The review is also a useful tool for onlookers, as it helps them to train their eye for art and craft.

In October, I’ll be conducting the review, and I encourage all of you, especially newer members and folks who have never brought work in to participate in our “song circle”. It will help improve your work and it will help improve the turnings of other members. As you gain experience, you can be more “self-editing”, but nothing will help you raise your quality like a non-judgmental review of your current work.

Until October, get your latest work ready for the song circle, turn lots, and please turn safely.

Paul Shotola

Meeting Minutes, September 11, 2007

Paul Shotola called the meeting to order promptly at 7:00 with the usual safety caveats and house rules.

It was announced that Paul Cavanagh, our Club Secretary had passed away. Funeral arrangements were posted. We will all miss his smiling face.

Our calendar for the next month was covered, including: Club picnic September 15 at Darrell & Marlene Rader's in Woodstock.

Hans Weissflog demonstration is October 27. The three hands-on classes with Hans are full. Jan Shotola will be contacting hands-on students with scheduling information.

Sorby Tools will be demonstrating for Woodcraft on October 19-20 in Palatine, and October 21 in Woodridge. Attendance is free.

The Woodworking Show comes to the Odeum in Villa Park on 10/12-13-14/07. Jim Wickersham will spearhead the organization of our booth this year.

S.O.F.A. will be held at Navy Pier on November 2, 3, 4. Volunteers will be needed for this event. Contact Phil Brooks to sign up.

A sign-up sheet for Turning Mentors was circulated. An updated listing of Mentors will be available on the CWT website and the Newsletter.

We will be accepting nominations for President and Secretary at the October meeting. Nominees will submit biographies to be published in our November newsletter. Elections will be held at the December meeting.

Gallery review this evening was done by Dan Anderson. The demonstration was by Don McCloskey on inside-out turnings.

Gary Rotramel, our new Raffle Chairman, handled the raffle. The "bring back" raffle item was a beautiful ornament turned by Paul Pycik and was won by Jan Shotola.

Membership Chairman Andy Kuby reported on our membership news including visitors and new members.

Treasurer Dave Forney gave an update on our club's treasury, including a year-to-date recap of expenses and income. We are still solvent.

Chuck Young, Webmaster, discussed the importance of an up-to-date email list, and circulated a roster for updates and corrections.

A sign-up sheet for meeting Clean-Up volunteers was circulated.

A discussion of the Marilyn Campbell demonstration was held, with all in attendance stating how inspiring the demonstration and class had been.

Respectfully submitted,

Marie Anderson

Meeting Demonstrations

October 9th John Eslinger

Hollow Turning with Jameson
Tool

November 13th Glenn McMurray

Eccentric Chuck Turning

Gallery Reviews:

October Paul Shotola

November Paul Pyrcik

2007 Guest Demonstrator Schedule

Hans Weissflog, AAW demonstrator from Germany.

- *Club demonstration: October 28.*
- *Hands-on class: October 26. \$110.00*

Turning 2007 in Cincinnati , October 12, 13, 14, 2007

This is a reminder that if your members have not registered for our Symposium this fall, there is still time. We have booked a great cast of turners which include Trent Bosch, Nick Cook, Clay Foster, Matthew Hill, Mark Kauder, Graeme Priddle, Mark Sfirri, and Molly Winton.

In the past we have filled up, but this year we have increased the quota by about 25 due to the new larger dining hall.

We still have about 50 spaces left and a few dorm beds. The motel on site is filled. If some of your members desire to attend, please encourage them to send in their registrations. We would appreciate it if you could advertise this in your newsletter and announce it at any upcoming meetings.

Our web site is www.ovwg.org where they can download the registration form. Thanks for your help.

David Morrical, President

Ohio Valley Woodturners Guild

Premium Quality After-Market Tool Rests

By Paul Rosen

Why buy an after-market tool rest? Well, you may want one that is longer or shorter than the tool rest that came with your lathe. Or maybe you got a little overzealous with your mini-lathe and found that the tool rest snapped off when you tried to rough turn a heavy 10-inch bowl blank on it. Or perhaps you have noticed that the factory-supplied cast iron tool rest is relatively soft and can accumulate nicks when the base of your cutting tool digs into the top of the tool rest, leaving a mark. Later, when take your skew chisel or spindle gouge in hand, you find that that mark on the tool rest either causes a catch or gets transferred to the work piece every time your tool passes over it. Time to take out the file and re-surface the top of your cast iron tool rest. Is there a better way to go? I think so.

Consider getting a premium quality after-market tool rest. At a recent meeting of the Chicago Woodturners, I happened to notice this anonymous looking cardboard box toward the back of the room, sitting unattended. In the box were perhaps ten tool rests, marking pen on the bottom of the tool rest. Quality heavy. Very sturdy looking. smooth 3/8" diameter rod welded to the the cardboard box said, "See Steve Sin-



inch tool rest, so I caught up with Steve Steve explained that he and Jerry Ser-

the tool rest is a piece of linear bearing hardness of 60 to 62. That's much iron tool rest. The significance: it will ing stock than it is to nick a cast iron will usually restore the linear bearing tools will glide smoothly over the surface of this tool rest. No bumps.

each with a two-digit number written in black rest post. I picked up a tool rest. It was heavy. But what particularly attracted me to it was the top of the tool rest. A handwritten note next to ner." I happened to be in the market for a six- at the critique table.

gant make each tool rest by hand. The top of stock, about 3/8" in diameter, with a Rockwell harder than the typical factory-supplied cast be a lot more difficult to nick this linear bear- tool rest. In fact, touching up with steel wool stock to like-new condition. So your cutting

The linear bearing stock sits in a cove machined into the broad, trapezoidal-shaped piece of mild steel beneath it. The two parts are joined by multiple TIG welds. And the tool post support is first milled in two different planes and then TIG-welded to support the trapezoidal piece. That's it. Just three (or four, in the case of the longer tool rests) pieces of metal, machined, and then TIG welded together. Simple, strong, and elegant. And premium quality.

So far, the tool rest line is limited to 6-inch and 9-inch wide rests for the Jet Mini Lathe (5/8-inch diameter post), and 3-, 6-, 12-, 14-, and 16-inch wide tool rests with a 1-inch diameter post (fits Delta and a host of other lathes). Prices start at \$45.00. (That's the two-digit number on the base of the tool post, written with black marking pen.)

Laser-etched into each tool rest is the name of the company, Advanced Lathe Tools, LLC, that Steve and Jerry have formed. The tool rests have been criticized. People say, "They look like they're hand-made." That's because they are hand-made. Steve and Jerry make each and every one. To date, these premium quality tool rests have been promoted by word of mouth. The Quad City Woodturners and the Chicago Woodturners have comprised the initial market. Oh, and not to be a name-dropper, but I should mention that Nick Cook, Curt Theobald, and Bonnie Klein have theirs, too.

I bought my 6-inch tool rest, and I'm very pleased with it. Granted, my turnings are still not likely to bump Steve's vases off the shelves at the del Mano gallery. But my tools slide almost effortlessly across this premium tool rest. Interested? Talk to Steve or Jerry at the next meeting, or call Steve at 563/332-5611 during business hours Monday through Friday. I would recommend that you get in line early, before Steve and Jerry get swamped with orders. Word of mouth can travel fast!



Inside-Outside Turning

Don McCloskey



Inside-Outside Turning

By Don McCloskey

The steps for inside-outside turning are as follows.

Cut four rectangles 1 x 1 x 6 inches. Ensure that the rectangles are the same dimensions and must be square.

Yellow glue is the preferred

Glue both ends $\frac{1}{2}$ inch wide. Glue up in pairs, after drying. Glue up both pairs. See blocks with arrows.

Four-hour clamp time, Twenty four-hour set up.

This will form a 2 x 2 x 6 block.

No Chuck Method

Use a safety-drive center on headstock with hose clamps and a cup center or live center on tailstock with hose clamps.

Do not force otherwise blocks will separate.

Chuck Method

Tape the blocks together. Both ends

Use a chuck on headstock and cup center on tailstock.

Turning

Mark cutting area.

Turn pattern in block.

Remove about 75%. Remember that is you remove too much you will cut through or will not have enough for outside. If you remove too little your opening will be very small.

First time turn a cove about 1 $\frac{1}{2}$ wide to 2 inches wide and about $\frac{3}{4}$ inch deep so the center is $\frac{1}{2}$ inch diameter.

Finish the turned area.

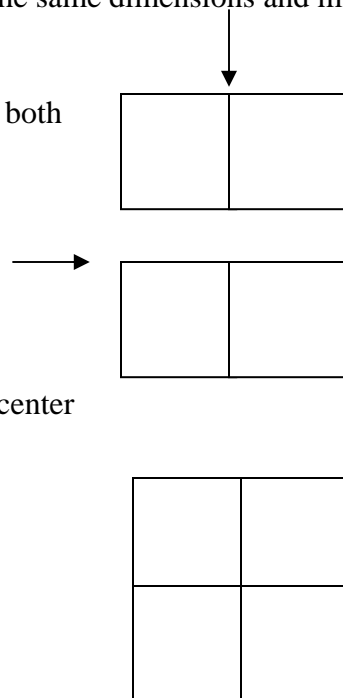
Separate the ends of the block. Cut off excess

Align the patterns and glue the blocks up. The finished pattern is on the inside and is aligned.

Turn outside to preferred shape.

Finish OD. Turn and glue in finals.

Have fun and try different patterns.



Members Gallery



Dennis Sullivan

“The Other Side of Plagiarism”



Tom Eovaldi

Maple/Epoxy

Marilyn Campbell Hands On



Andy Kuby

Maple Bowl



Ken Staggs

Mahogany Pear Box



Rich Fitch

Red Oak Prairie Grass Vase



Bill Brown

Birch Platter



Bill Brown

Myrtle Bowl



Don Johnston

White Oak Snowman



Francisco Bauer

Ash Bowl, Pens and Holder, Walnut Bowl, Willow Platter

Turned Goblets in 5 easy pieces

Paul Shotola, July, 2007

The intent of this demo is to open up avenues for experimentation. The traditional turned goblet is made from one piece of wood, and the shape, size and design is determined by that piece of wood. Why should you be held to any limits?

- Design notes
 - Glass is clear, wood is not: proportions are different
 - Wooden goblets are not functional
 - Turn for woodturners vs. Turn for beauty?
 - Determine proportions first
 - Make a sketch, more detail is better. Determine component lengths, large and small diameters
 - Spindle and end grain turning for stem and cup
 - Base is flat grain in this case, finished on the bottom
 - All of the work is in simple stages, but each stage must be completed with craftsmanship and a sense of the complete design. Tenon and mortise sizes must be accurate.
- Wood Choice
 - Dense, straight grained stems
 - Cup and base are less particular, can be burls, exotics, but still end grain (mostly)
 - Consider color contrast vs. color complement
- Work holding
 - Chucks
 - Faceplates
 - Pin Chuck
 - Home made for a 3/16" hole
 - Live center- point and cone centers
 - Jam chuck- wood softer than the work.
 - Hot Glue and masking tape
- Cup
 - Cup is the focal point, make it first after the sketch
 - Cup is most risky, get that correct
 - Stock: 3" X 4 1/2"
 - Rough between centers
 - Establish the chuck tenon
 - Shape upper 2/3 of cup, mark bottom point on outside.
 - Sand and finish upper 2/3 of the outside
 - Finish if using a finish that can blend: lacquer, wax, shellac. Film finishes (varnish, poly) must be applied after final turning of cup is complete
 - This is ok, just need to plan you can imagine. Experiment.

- Mount in chuck ○ Hollow inside
 - Drill to finished depth, Forstner bit removes a lot of wood; standard twist drill is closest to bottom shape. Use both.
 - Tool choice
 - Spindle gouge- you already own one, can drill, and may chatter at long overhangs.
 - Can catch when pushed to bottom of the step
 - Berger tool- requires depth hole, works fast, finish needs scraping
 - Scrapers- round nose, shear angle, thin scrapers chatter- heavy handles dampen vibration
- Work from top to base in stages (3/4" max depth), cut from inside to outside to support fibers
 - Wall thickness over 1/8" in the upper 1/3 of the cup will seem thick. Wall thickness can increase slightly lower down. Round the edges of the rim to improve the appearance of delicacy.
 - Sand in steps to 400 plus on each stage, final sand to your standards
 - Finish in steps (wax, lacquer)
- Reverse on jam chuck, turn tenon for stem.
 - Note depth, and lower 1/3 wall thickness. Mark and remember depth. If you need a funnel, go buy one.
 - Jam chuck material softer than cup to prevent marring (pine, basswood, MDF)
 - Mocho style tenon sizing:
 - Use drill gauge (metal), trim ruff away with skew, work in stages, remember depth of mortise in stem and make length of tenon slightly shorter.
 - Square shoulder for rim to rest on. Use scraper or parting tool to set inside tenon.
- Stem with collars: Stem has tenons to fit collar holes
 - Mounting method determines construction: too much tension between centers will bow the stem, can use a chuck, spur or pin chuck (note: Try a turned tenon to drive the stem. Make the fit tight, a little tongue oil (spit) will expand the fibers in the drive tenon)
 - ○ Collars are pre-drilled sections, glued on to stem tenons
 - Use lots of glue (yellow), may size the joints, CA is brittle, and epoxy & poly are messy. Cure 1 hour plus for yellow glue
 - Stem is pre-made, turned rough to glue up. Tenons are needed due to short grain joints.
 - Leaving some square in the rough turning allows disc sanding cleanup
 - Determine finished sizes, and mark thinnest point of stem
 - Finish turn the stem, apply finish (avoid glue areas)
- Base Finish the bottom first
 - Turn the top of the base with a tenon to fit the bottom collar in a jam chuck
 - Flat grain-rough turn, let it settle, then finish turn to avoid warpage. I have had supposedly dry wood warp after turning. The base must be flat, especially if the goblet is tall.
 - Match top of base to stem with tenon to fit.
- Design options: Natural edge, stave segments, stacked rings, carve the outside (feathers, leaves, textures), dye and stain (sunburst the cup), pierce (non-functional!) no limits to shape, color, texture, proportions
 - Turn for fellow turners as a skill building exercise, turn for aesthetics to create beauty- proportions are everything.
 - If one of the parts isn't good enough, throw it away, the stuff does grow on trees. Make another, and don't accept a mediocre piece.
- You have no limits- use these techniques to create goblets, boxes, anything

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Classifieds

For Sale: Scroll Saw

No Reasonable Offer Refused:



Contact Andy Kuby