

BAY AREA



WOODTURNERS
ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

February 2020

Volume 24 Issue 2

Brad Adams
"Playing All the Angles"
February 8, 2020,
8:30 – 12:00 Noon



The featured presenter for February will be one of our fellow members: Brad Adams.

Brad will impart wisdom gained from his years of experience as full-time turner. "The bane of all woodworkers is tear-out," he explains, "The way to eliminate tear-out is not some new miracle tool, it is the angle at which the tool, any tool, is presented to the wood."

Brad will be demonstrating tool application to both spindle and face plate turning by turning bottle stoppers and bowls. Using a variety of turning tools, he will concentrate on how to get the best finish from each tool. He will also show how a flexible cabinet scraper can cut sanding time in half.

If time permits, Brad will also give a short lesson on sanding.

Brad has demonstrated numerous times at BAWA. We appreciate his willingness to share his expertise with the group and look forward to his demonstration in February.

Don't miss what is sure to be an entertaining and insightful presentation.





BAY AREA WOODTURNERS ASSOCIATION

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Club Meetings

Meetings are the 2nd Saturday of each month unless otherwise noted.

8:30 doors open for setup, use store and library, swap ideas, view displays

9:00—12:30 meeting and demo

Meetings will be held at the PHEC Woodturning Center, 1 Santa Barbara Road, Pleasant Hill, CA.

See bayareawoodturners.org/ for directions and club information.

BAWA Officers Meeting -

Officer meetings are open to all members. Contact Jim Rodgers at: president@bayareawoodturners.org if you would like to be on the agenda.

2020 Event Schedule

Feb 8th 2020	Brad Adams 'Playing All the Angles' 8:30-12:30
Mar 14th 2020	Cheryl Lewis Encaustic Bowls 8:30-12:30
Apr 4th 2020	Dixie Biggs Surface Embellishment 8:30-12:30
May 9th	TBD 8:30-12:30

The Bay Area Woodturners Association is a local chapter of the American Association of Woodturners. Our purpose is to provide a meeting place for local turners to share ideas and techniques and to educate the general public regarding the art of turning. The Association usually meets the second Saturday of each month. The Association periodically sponsors exhibitions and demonstrations by local and internationally known turners.

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Holiday Party 2020

We gathered at the Elks Lodge in Walnut Creek in January for our annual holiday party. We had great attendance despite having to move the event into January, and based on feedback from members in attendance, we will hold the party in January going forward. Turns out we are all very busy in December, and January is a less hectic time of year.

Everyone had a good time at the party. We feasted on Kinder's Barbecue, watched a slide show of the year's meetings (thank you Dave Bentley!), admired each other's work at the Instant Gallery and raised funds for the Club through the raffle and silent auction. Many thanks to those who donated items to the auction including John Cobb, Joe Dahl, Steve Griswold, Cindy Navarro, Bob Nolan, Gary Seidlitz, and Tony Wolcott. And many thanks to all those that purchased raffle tickets and participated in the silent auction!

Lastly thank you to the many members who helped out at the event. We could not have done it without you all!



Silent auction wood



Gallery items



Gallery items



Gallery items



Bidding at auction



Michael Hackett & Dave Bentley



Gallery items



Seriously photographing



Checking out the gallery



Charlie Saul



Table talk

Kim Wolfe, outgoing President was presented with a gift in honor of her service to the club. She received a hollow vessel made by Bob Nolan & Jim Rodgers



Cheryl Lewis Encaustic Bowls March 14, 2020



Cheryl Lewis comes to BAWA all the way from Gold Country Woodturners. She will be taking the group through the steps of applying an encaustic treatment to turned bowls. This involves applying layers of colored hardening wax followed by melting the wax with heat.

This should be a fascinating demo you won't want to miss.



Membership News By Hugh Bevan-Thomas



Look in the mirror, if you have not renewed your membership, you are now delinquent !

We are approaching 100 renewals, which means that 50 of you still need to step up to the plate.

You can renew on line with PayPal or see me at the February Meeting with either Cash or a Check

Rockler Helps BAWA Members

BAWA members receive a 10% discount when purchasing directly at the Concord Rockler Store at:

<http://www.rockler.com/retail/stores/ca/concord-store>.

Mention your BAWA membership when checking out, to receive your discount. Rockler also donates part of the proceeds back to the club which help support our Holiday Party raffle.



DON'T FORGET!

Bring some of that wood you have taking up space in your shop to share in our monthly raffle.



BAWA Classified Ads



We want members and others with items to sell or trade, services to render or if you're just looking to find a specific item from fellow BAWA members. Please send ads to Louie Silva at: newslettereditor@bayareawoodturners.org

You can't beat the price...FREE!!

President's Message

February 2020



Welcome to our first on -site meeting of 2020!

The Board of the Bay Area Woodturners Association has held two meetings this year during which we developed, and adopted a working budget for this year based on our projections of income (mostly from your dues, donations and auction income) and expenses (rent, speaker fees, equipment upgrades, etc.)

We completed the work started last year by Kim's Board modernizing the organization's bylaws. Several simplifications and small adjustments will bring our operating guidelines into alignment with ongoing operational practices.

We will post the revised draft on the BAWA website for your review. At next month's Chapter meeting, you will be asked to approve these changes.

Since we did not have the usual January meeting many of you have not had the opportunity to pay your 2020 dues – so don't forget to renew online or bring your payment to the upcoming meeting. Without the dues payments we can't operate the Chapter and pay the monthly rent for the use of the school's classroom and custodial fees...HELP!

See you Saturday,

JimR

Attention BAWA members who shop on Amazon.com

BAWA is always looking for ways to generate funds to improve our Club. BAWA recently registered with Amazon's program to support charitable organizations, AmazonSmile. It is an easy, no cost way for our Club to benefit from your Amazon.com shopping expenditures.

AmazonSmile is a simple and automatic way for you to support your favorite charitable organization; **BAWA!** When you shop at smile.amazon.com, you'll find the exact same products, prices, and Amazon Prime benefits as Amazon.com, with the added bonus that Amazon will donate .5% of the purchase price to BAWA.

Here's how it works:

To shop at AmazonSmile simply go to smile.amazon.com from the web browser on your computer or mobile device. On your first visit to AmazonSmile, you need to designate BAWA to receive donations before you begin shopping. We are one of the almost one million charitable organizations registered with Amazon Smile. From then on when you enter Amazon through <https://smile.amazon.com/> every eligible purchase you make will result in a donation to BAWA.

You may want to bookmark the AmazonSmile URL to your desktop or mobile device to insure that you don't end up at the standard Amazon portal, thus bypassing benefit to BAWA.

If you haven't already done so, please consider registering with AmazonSmile and designating BAWA as your beneficiary. And encourage your friends and family to do likewise! We look forward to updating membership monthly on donations from this unique program.



Tree Article #34 Sugar Maple or Tales of Brave Ulysses

By: Tony Wolcott

February 2020

In the deep valleys of the interior of British Columbia, a meandering country way was christened Pleasant Valley Road. This gently sloping path breezed past alfalfa fields, dairy farms, and a herd of black Angus. Farmhouses and hay barns dotted the green hillsides. The soil was heavy, a sticky clay often referred to as the ten-minute soil. As the legend went, farmers worked their soil in the spring at just the right moment. Too early and tractors sunk up to their hubcaps. Ten minutes later, the soil was concrete. In the King's English, we call that hyperbole. The soil was difficult, but once plants established, the soil provided great fertility.

Most properties along Pleasant Valley Road included a copse of trees, usually a touch of green, western red cedar or Douglas fir. The fence lines were weed-ridden, and chokecherry trees planted by birds hid the barbed wire. At one point, the road dipped sharply in an S curve. The old brick school came into view. Across the street stood a majestic sugar maple, our Canadian leaves covering the darker branches. Every year fall arrived with the sugar maple glowing yellow, followed by brighter reds.

Many thought the small town was defined by the railroad tracks running through the center along the valley bottom. But we knew better – the sugar maple was the heart of the village. Behind the maple was Memorial Park: grass, a swimming pool, and a memorial to locals lost in World War I battles. Autumn brought a slow down to vehicles snaking their way through the steep slope of Pleasant Valley Road. People slowed and stopped to take in the solitary sugar maple. They still do today.

What is a sugar maple? The Latin name is *Acer saccharum*, an apt name as you might recognize that 'saccharum' means sugar. This maple should not be confused with the silver maple, *Acer saccharinum*. The cousins are not at all similar. Sure, they have a maple leaf, with opposite attachments, and their fruit is a samara, two-winged helicopter. However, the sugar has the far superior wood, often called rock or hard maple. The sugar maple provides us with maple syrup, wonderful wood, the national flag, fall beauty, and a strong structure and form. The silver maple has none of that, a weed in essence.

The sweet-water sap from which maple syrup is made is different from the normal sap of the growing tree. When the tree is dormant, the sweet-water sap will flow from a taphole, but only when days of freezing are followed by days of thawing. About 30 to 50 gallons of sap yield around 1 gallon of syrup.

Many trees have triggers from their environment. The Cook Island Pine (*Araucaria columnaris*) always grows with a definite lean to the equator. The gray pine (*Pinus sabiniana*) is only found at elevations of 800 feet to 1500 feet, Ponderosa pine picks up at slightly higher elevations. Sugar maples depend on their environment for a variety of tree functions. These maples are fine-tuned to air temperature. The sweet sap won't flow without freezing and thawing cycles. Syrup production is dependent on the tree growing in cooler climates; as such, sugar maples in the southern part of its range produce little sap.



Acer saccharum

Continued on following page

The sugar maple tree may grow to a height of 130 feet. It has a dense crown of leaves, which turn various shades of gold to scarlet in fall. Its three- to five-lobed leaves appear after the greenish yellow flowers of spring. The fruits are paired samaras. Smooth grayish bark on the trunk and branches gradually furrows with age. Some trees develop special wood grain patterns such as bird's-eye maple (with dots suggesting eyes of birds) and curly and fiddle back maple, with wavy and rippled grain, respectively. Varieties of sugar maples are available; their leaf crowns may be columnar, oval, or pyramidal in shape, with dark green to yellowish leaves.



Maple Tap A man and his son using a hand drill to tap a sugar maple tree (*Acer saccharum*). The sweet sap will be collected from the tap hole and boiled down to make maple syrup. © Sian Cox/Dreamstime.com

Sugar maple wood is considered the hardest maple wood. Black maple (*Acer nigrum*) is equally hard, but there is little to distinguish the two maples. Black maple is usually considered a subspecies of *Acer saccharum*. You find this hardwood maple utilized in many ways: bowling alleys, bowling pins, basketball courts, pool cues, and baseball bats. Sugar maple wood is used in the manufacture of musical instruments, such as the members of the violin family (sides and back), guitars (neck), and drum shells. The wood is also used in gunstocks and flooring for its strength.

The sugar maple is the state tree of the US states of New York, Vermont, West Virginia, and Wisconsin. *Acer saccharum* is depicted on the [state quarter](#) of Vermont, issued in 2001.

Continued on following page

Global warming has played tricks with the sugar maple. Maple syrup sap is dependent on freezing and thawing episodes. Fall color is a reaction to frost and cooler temperatures. *Acer saccharum*, the sugar maple or rock maple is a species of maple native to the hardwood forests of eastern Canada, from Nova Scotia west through southern Quebec, central and southern Ontario, to southeastern Manitoba around Lake of the Woods, and the northern parts of the Central and Eastern United States, from Minnesota eastward to the highlands of the upper eastern states and the interior Midwest. The native range is moving northward as a result of warmer temperatures and environmental triggers, mainly temperatures.



A pair of samaras

Flowering occurs in early spring after 30–55 growing degree days. The sugar maple will generally begin flowering when it is between 10 and 200 years old. The fruit is a pair of samaras (winged seeds). The seeds are globose. The seeds fall from the tree in autumn, where they must be exposed to 45 days of temperatures below 4 °C (39 °F) to break their coating down. Germination of *A. saccharum* is slow, not taking place until the following spring when the soil has warmed, and all frost danger is past. This is not happening in the southern regions of sugar maple native stands.

Of course, one can germinate their own seeds with the aid of a refrigerator and freezer. Western Canada and the western United States have no native sugar maples. Plants can be bought from nurseries and planted in the landscape. Hard maple is considered valuable for many reasons – birds-eye, fancy figure, and strength. The wood is outstanding for turning and woodworking. Tools dull quickly and finishing can be a challenge but worth it. The wood is not resistant to decay and easily attacked by insects, especially boring insects. Shrinkage is the typical 8 to 4 ratio of tangential to radial.



SHOP TIP

Safety First

Want to see how fast an accident can happen?

The speed your lathe spins is one factor that determines how fast an accident can happen. Y'all know that the speed of your lathe should vary with what you are turning. The smaller the diameter of your wood, the faster the lathe can safely go. If you are turning a two-inch spindle, you likely can safely turn it at 3,000 revolutions per minute ("rpm") or even higher. But if you are turning a twenty-inch platter, safe speeds range from just 300 to 450 rpm.

Most of us mostly turn stuff that is less than 20 inches in diameter, so for most of us most of the time, 300 rpm is pretty slow.

But 300 rpm is five revolutions *every second*. That's really pretty fast. You can get a good idea of just how fast that is by trying recite my favorite phrase when I screw up, five times in one second. Try it. Try to say "**oh crap, oh crap, oh crap, oh crap, oh crap!**" in one second or less. I don't think it's possible.

It's just as difficult to try to stop an accident at the lathe after it starts. To avoid an accident, you pretty much have to keep the accident from starting. And that takes knowledge, technique, and appropriate tools.



~ Harvey Rogers
Portland, Oregon
Safety Officer
Cascade Woodturners Association

LATHE SPEED

Always check the speed of the lathe before turning it on. Use slower speeds for larger diameters or rough pieces and higher speeds for smaller diameters and pieces that are balanced. Always start a piece at a slower speed until the workpiece is balanced. If the lathe is shaking or vibrating, lower the speed. If the workpiece vibrates, always stop the machine to verify why. Ensure the lathe speed is compatible with the size of the blank.

Burnt Relief

Pyrography as a carving tool

By Andi Wolfe

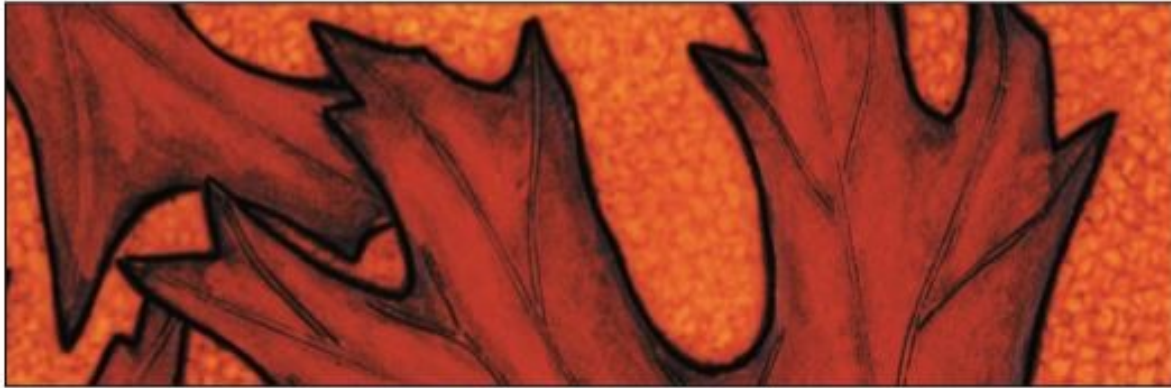


Pyrography literally means, "writing with fire." There are many different burning pens, techniques, and media available to make beautiful images similar to pen-and-ink drawings or etchings.

You can also use pyrography techniques to effectively decorate

gourds, wooden panels, furniture, and turnings. Not only can you recreate images on an object, but you can achieve interesting texturing effects, as shown *opposite*, by modulating the temperature setting and style of a woodburning pen.

Recently, I began adapting pyrography techniques for wood carving. It seems counter-intuitive to burn away wood as opposed to carving it away with conventional rotary tools or gouges. However, I have found that a controlled burn from a woodburning pen allows



Above: Detail on "Carmine, Ohio" platter shows the deep incision outlining the leaf motif along with the background texturing. Coloring of the leaf is achieved using acrylic paint.
 Far left: A woodburning writing tip pen provides detail of deep texturing.
 Left: "Coral Inspiration."

Photos: Jerry Anthony

for a whole new range of texturing motifs. For example, instead of a roughened surface obtained with rotary carving burrs, deep burning can produce a smooth, glazed texture ready to accept paint.

I call this technique of carving designs on vessels "burnt relief." The "Whispering Walnut" series shown on page 40 features walnut leaves floating over a burnt background; other vessels feature maple leaves. The deep relief of the burnt areas create an illusion of the leaves hovering over a glazed backdrop. I've also carved designs other than leaf motifs using the burnt relief technique as described here.

See page 41 for other examples of Andi's recent work.

Carving with woodburning tools

Prepare your design

The burnt relief technique begins by making the walls of the turning thick enough to support a deep burn. If you want a 1/8" final wall thickness, turn the wall thickness to 1/4", then burn away half the wall during the process of creating the relief.

Prior to carving, sand the turning to 1200 grit, which allows you to carefully manipulate the color application.

Layout the design with a #2 pencil. I avoid using mechanical pencils, because I don't want to take the chance of scratching the wood during the design sketch. Because stray pencil lines need to be erased before the color is

applied, wooden pencils with soft lead are my preference.

Woodburning tools

As shown in the photo *opposite*, I prefer a curved skew woodburning pen for etching the design (shown with a Detail Master 10A tip). Select a temperature setting that is high enough to efficiently burn a line that is as deep as you want to reduce the wall thickness of the turning. Presenting the tip at a slight angle that undercuts the surface below the design motif will help to set up the relief burn.

After cutting the design into the wood, switch to a fine writing woodburning tip (Detail Master 6A). Using a high-temperature

Continued

setting, start to burn away the wood between the deep lines first cut into the wood with the 10A tip as shown *below*.

I recommend a series of small taps with the 6A tip to burn away the wood down to the depth of your final wall thickness. Don't leave the tip in contact with the wood for more than a brief tap of the pen. Here's why: The intense heat transfer can cause the resins in the wood to flow through the grain and stain the inside of the vessel.

After burning away the wood from the areas between the deep lines, angle the 6A tip to burn under the design motif. If you avoid contacting the top layer of the wood, you can burn under the design motif without marring the surface wood. This technique achieves a relief similar to conventional carved relief motifs.

You can manipulate the deeply burned areas between the intact



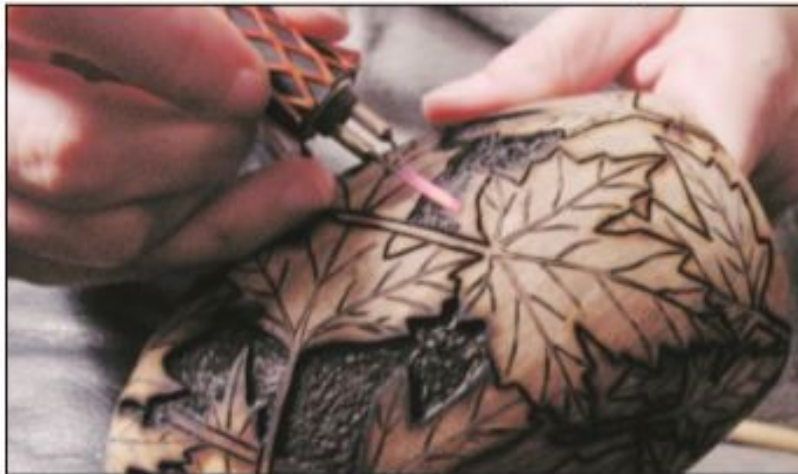
With woodburning tools, Andi carved the "Whispering Walnut" surface.

surfaces with the 6A tip. I like to smooth out the surface to preserve the curvature of the turning, and I prefer the glazed effect that results from applying heat in small, contained areas.

After carving the design, apply color with Prismacolor markers or acrylic paints.

Prismacolor markers allow you to highlight the grain features; acrylic paints offer some options for optical illusions. Prismacolor markers are reported to be light and fade resistant, but are not considered to be archival if the colors have prolonged exposure to UV light (i.e., sunlight or fluorescent lighting).

To protect the coloring from fading, apply an oil finish followed by three Krylon spray finishes. The first is Krylon Fixatif spray, which sets the color and oil finish. When dry, follow with Krylon Matte spray and finally several coats of Krylon UV-resistant spray. I use a similar technique over acrylic paints.



With a woodburning writing tip, burn away the material between the outlined design.

Safety considerations

The smoke from the woodburning process consists of fine dust particles and soot. As with any woodworking technique, you should avoid inhaling these small particles. I use a fan to draw the smoke away from me as I'm burning wood. I also use an air purification system that has a HEPA filter as well as a charcoal filter to remove the odor of the smoke.

Avoid toxic woods—including cocobolo—that cause allergic reactions. Exposure to the resins drawn out of the wood while burning should also be reduced since these can be absorbed through the skin.

The tip of woodburning pens heats up to 350 ° F to 1,400 ° F. A brief contact with the tip will cause a third-degree burn. The shaft of the pen also can become hot. Shield yourself from the heat with inner tube material or plastic mesh. I use a combination of the two to provide extra shielding as shown at *left*.

Split the inner tube material to within 1/4" of the end, which makes it easy to slide it onto the hand piece.

—Andi Wolfe

Andi Wolfe (AndiWolfe@yahoo.com) is a botanist at Ohio State University. Her turned work features macro- and microscopic botanical motifs carved or burned into the surfaces.

(Articles courtesy of AAW)