

BAY AREA



WOODTURNERS
ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

March 2023

Volume 27 Issue 3



Steve Forrest
March Demonstrator
Photographing Wood Turned Objects
8:30 to 12:00

A former RN and high school teacher, I am now focused on woodturning. Married, with two grown sons, I bring a highly varied background to my work.

I attended my first national woodturning symposium in 2012, which opened my eyes to endless new possibilities. In addition, I joined the Wine Country Woodturners, which has proven to be an inexhaustible source of knowledge, inspiration, and fellowship. These events launched my current involvement with woodturning.

In 2016, I journeyed to Sheffield, England to learn more about woodturning tools, and wrote a brief account of my experiences. From this article has come another great development in my life, editing and writing about woodturning for *American Woodturner* magazine and the quarterly *Woodturning FUNDamentals*.

Notes on Turning

As a nurse and teacher, I mostly worked with, and on, people. Now it's just me and a chunk of wood. Once in a while it is fine, clear stuff – but more often than not, it is gnarly, burly, riddled with bark inclusions, eaten by insects. I love the challenge of working with these orphan woods, of expanding my skills, and of developing my aesthetic sensibilities. And I especially love wood grain, with its infinite range of colors, patterns, and textures.

I am content to let the wood speak for itself, for the most part. Most of my embellishment, whether through color, decorative forms, or surface treatments, is minimal and restrained. I just don't feel like I can do much to rival the beauty of figured wood. Instead, I am focused more on simple, elegant forms and vibrant figure, with limited points of contrast to heighten the effect. My goal is to make work that is simply beautiful, and that invites and feels good to the touch.

Links:

Website - SteveForrestWoodTurning.com
Instagram - [@steveforrestwoodturning.com](https://www.instagram.com/steveforrestwoodturning.com)





BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday of each month. We meet in person. Meetings are held at the PHEC Woodturning Center at 1 Santa Barbara Road, Pleasant Hill, CA. The doors open at 8:30am. The meeting start time is 9:00am. See our website at bayareawoodturners.org for more information.

Guests are welcome to attend in person by request to: membership@bayareawoodturners.org.

See bayareawoodturners.org/ for club information.

BAWA Officers Meeting -

The Association's officer meetings are held each month. Contact Steve Griswold at: president@bayareawoodturners.org for more information.

2023 Event Schedule

March 11th	Steve Forrest Photographing Wood Turned Works 8:30AM-12:00PM
April 8th	Dave Bentley The Hand Pulled Top 8:30AM-12:00PM
May 13th	Michael Hackett Floating Wing Bowl 8:30AM-12:00PM
June 12th	Malcolm Tibbetts Segmented Turnings 8:30AM-12:00PM

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.

President
Steve Griswold
president@bayareawoodturners.org

Vice President
Jim Campbell
vp@bayareawoodturners.org

Secretary
Richard Dietrich
secretary@bayareawoodturners.org

Treasurer
Rick Nelson
treasurer@bayareawoodturners.org

Member at Large
Larry Batti
memberatlarge@bayareawoodturners.org

President Emeritus
Jim Rodgers
Jlrogers236@comcast.net

Pleasant Hill Adult Education (PHAE) Liaison
Jim Rodgers
Jlrogers236@comcast.net

Librarian
Cindy Navarro
librarian@bayareawoodturners.org

Membership
Anna Duncan
membership@bayareawoodturners.org

Store Manager
Richard Kalish
storemanager@bayareawoodturners.org

Webmaster
Steve Griswold
webmaster@bayareawoodturners.org

Newsletter Editor
Louie Silva
newslettereditor@bayareawoodturners.org

Video Coordinator
Dave Bentley, Larry Batti & Ed Steffenger
videocoordinator@bayareawoodturners.org

Woodmeister
Tony Wolcott
woodmeister@bayareawoodturners.org

Educational Coordinator
Jan Blumer
educationalcoordinator@bayareawoodturners.org

Pro Demonstrator Liaison
Jim Campbell
vp@bayareawoodturners.org

Staff Photographer
Rick Dietrich
Photographer@bayareawoodturners.org



Brad Adams February Demonstrator Natural Edge Bowls, Wood Harvesting, and Small Sell-able Objects

Brad did a terrific job as always. He offered a slew of great information, starting with the thought process he uses when looking at harvesting wood. How to layout a log, and the process of cutting. Brad even suggested harvesting wood is perhaps the most enjoyable part of the wood turning process.

At the request of a number of members, Brad took a few minutes and walked through the sanding process he uses. Brad discussed sandpaper as a tool, recommending it stay sharp (throw away the sandpaper after it starts to clog), and the importance of ensuring the scratches caused by the current grit are removed prior to the next grit being applied.

As with Brad's previous demonstration, he has many anecdotes and experiences he passes along during the demonstration. One such experience involved a lady who was interested in a bowl he had at his tent at the Embarcadero Plaza. She was trying to talk her husband into buying it. Although they spoke in Chinese, Brad understood the underlying body language from the husband. In speaking with the daughter, he mentioned a "southern proverb"; "If mama isn't happy, nobody's happy". After the daughter repeated it in Chinese, the husband handed over the credit card. Brad's point; understand your audience.

Brad's primary demonstration was a natural edge bowl. He discussed how he uses large amount of CA on the layer just below the outside of the bark in order to help the bark adhere to the wood while it's being turned. Brad also discussed some repair techniques he uses, and has seen other use to repair sections where the bark has flown off, or was damaged during turning.

Brad brought with him a Madrone bowl he had turned and finished, and at the end of the demonstration a lucky number was drawn and a member went home with the bowl.

Hopefully everyone enjoyed the demonstration. It was entertaining, educational, and practical. All things we have come to expect in a Brad Adams demo. Thanks Brad

Links:

Brad Adams - Woodturner - <https://www.benicia.com/wood.htm/>

Brad Adams - Online Store - <https://brad-adams-woodturner.square.site/>

Benicia Tree Foundation - <https://beniciatrees.org/brad-adams-recycles-trees-into-art/>



The real reason why Homer joined BAWA



Brad's armementarium



Brad's sanding strip



Power sanding the exterior



Wax keeps dust down



Bright light shows scratches



Hand sanding higher grits

Continued on following page



How to dissect a log



Drill out bark for drive center



Mount between centers



Full protection used in shop



Shavings pile up



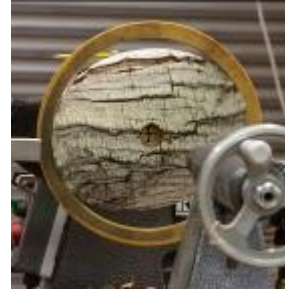
Turning in steps



Turning the ghost image



Showing gouge approach



Support hoop in place



Hot gluing support hoop



Hollowing interior



Straddling the lathe



Chips fly



Checking depth



Support hoops & depth gauge



One final cut...



Singeing the edge

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!!

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.





BAWA NEWS & NOTES



High School Outreach Program Campolindo High

The first two Campolindo turning students with their final projects--maple bowl with segmented ring top.

None had any prior experience on a lathe. The program starts with use and sharpening of spindle roughing gouge and parting tool and turning of a mal-let. The second project added bowl gouges and scrapers and turning a green wood bowl.

This was the final project. The students cut the strips on a table saw, then the segments on a wedgie sled.



Special Raffle – Saturn Bowl

Remember when. . . Cast your mind back to March of 2021. Winter was winding down. Covid was still preventing BAWA from meeting in person. Jason Clark visited us electronically from Illinois to show us how to turn a Saturn Bowl from a piece of Zebrawood. The object was six inches in diameter and featured two rotating centers.

The completed project, signed by Jason, will be available by special raffle at the March BAWA meeting. Tickets will be \$5 each or 5/\$20. You will be asked to write your name and phone number on the back of one of the duplicate tickets. The drawing will take place at the March meeting. You need not be present to win but you can only purchase the tickets in person at the March BAWA meeting. Cash or checks will be accepted. All proceeds will go to the BAWA treasury.

Be the first one on your block to have a Jason Clark original on your mantel.

Tickets: \$5 each or 5/\$20



At the BAWA meeting



Bowl raffled at the end of the demo



Anna shocked by membership numbers



A rich wood raffle



The largest group in years

Show & Tell February

Will Moskalik-Burl bowl



Steve Griswold-Bleached bowl



Charlie Saul-Carved vase



Rick Kalish-Home-made sander



Continued on following page

Show & Tell February

Joel Albert-Boxes



Harvey Klein-Mice



David Fleisig-Ball stand & bowl



Continued on following page

Show & Tell February

Michael Hackett-Square HF



Tim Kennedy-Platter



Larry Batti-Tenon jig



Build a Clamping Press

I have constructed clamping presses of various capacities to help set the inlay into the rims of my bowls, scaling the size of the press to fit the task. A taller press can hold several bowl blanks with platens between each blank. On the other hand, a shorter press will need fewer platens to occupy the space between the top of a turning blank and the bottom of the screw. The press is also handy for gluing up segmented bowl sections. Whatever the size, substantial, structurally sound materials and solid joinery are critical to counter the force of the press screw.

I use 8/4 ash milled to 1 3/4" (4cm) for the frame components and Baltic birch plywood or MDF for the base. The posts attach to the feet using mortise-and-tenon joinery, and to the crossbars using half-lap joints. In addition, the screw mechanism requires a dado joint in the center of the crossbars. The press plan (Figure 1) shows the dado dimensions to fit my press screw; be sure to verify the specifications for your own hardware before cutting this joint. A veneer press screw is a good option for this component and can be purchased from many woodworking tool suppliers.

Dry-fit the posts to the crossbar assembly and drill a 3/8" (10mm) hole through the center of each joint to accept carriage bolts, washers, and nuts (Photo a). The press is now ready for gluing and final assembly.

Glue the crossbar-and-post assembly, inserting the carriage bolts and tightening the nuts to clamp the joints. I use additional clamps as needed. Then glue the mortise-and-tenon joints, again clamping until the glue dries. The sheet material base is screwed to the underside of the feet to complete the construction. The final step is attaching the press screw.

A platen helps spread the pressure of the press screw evenly across the surface of the blank and can be made from lumber, MDF, Melamine, or plywood. For my project, I made an X-shaped platen out of some leftover ash. The two pieces are joined with a half-lap joint, with a hole drilled in the center to receive the bottom of the press screw.



A simple press can hold several turning blanks at once, speeding the process of gluing inlay materials.



The crossbar-to-post joint is strengthened with carriage bolts, which also help clamp the joint during assembly.

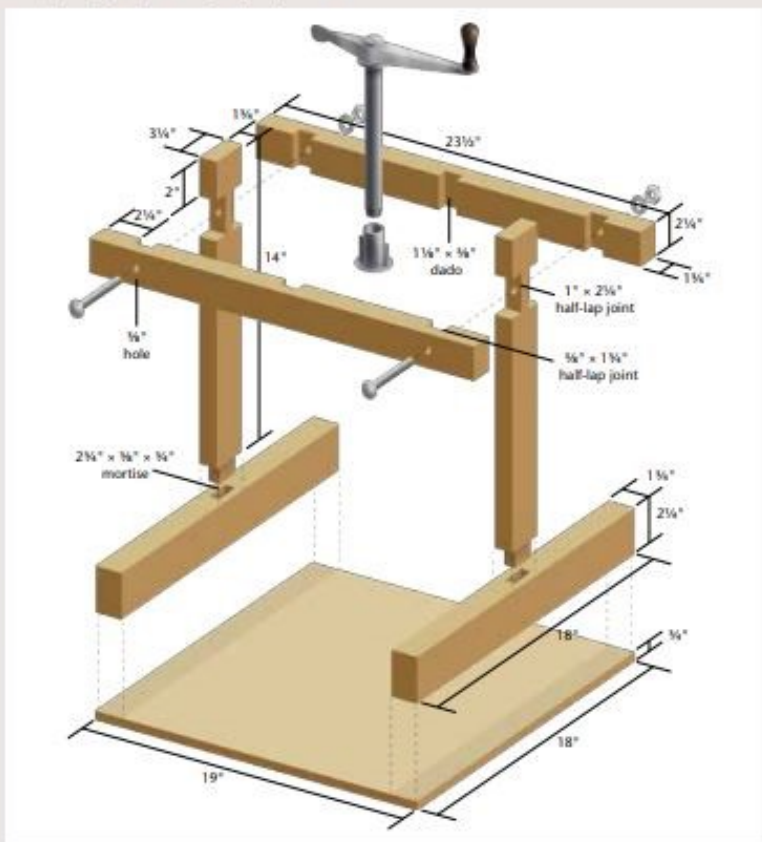


Figure 1. Plans for a shopmade press can be easily scaled to hold varying quantities, diameters, or thicknesses of blanks. Components include two feet, two posts, two horizontal crossbars, a base, and a commercially available press screw.

Illustration by Robin Springett.

Gauges for your gouges

I use various gouges, and it can be a challenge to set up my sharpening jig to get the desired grinding angles for each one consistently. I sharpen these five gouges on a CBN wheel and set my Wolverine jig's V-arm in the exact same position each time using foolproof, shopmade gauges, as shown in *Photo 1*.

After establishing the correct distance from the front edge of the V-arm on my Wolverine jig to the jig base to get the desired angle on a particular gouge, I cut a strip of wood that length and labeled it for future use with that gouge. When resetting the jig, I simply sandwich the wood strip between the V-arm and the base to accurately position the V-arm (*Photo 2*).

For all my gouges, I leave the Vari-Grind jig at 60 degrees, which works for me. Another gauge on the

grinder is used to consistently set the distance from the Vari-Grind to the tip of the tool—1 $\frac{3}{8}$ " (44mm). So those two variables are also made consistent each time. *Photo 2* shows my setup for grinding the Thompson $\frac{1}{2}$ " (13mm) bowl gouge to the recommended 60 degrees.

Note that this type of gauge is for use with an 8" (20cm) diamond or CBN grinding wheel, as those wheels maintain their diameter. Aluminum oxide wheels wear away with use, so their diameter will diminish over time. If you are using one of those wheels, base your set-up gauges on the distance from the V-arm to the wheel, instead of to the jig base.

—Jim Brinkman, Texas



Sanding disk saver

I use both 2" and 3" (5cm and 8cm) disks for power-sanding bowls. When using 3" disks on the inside of a bowl, only about a $\frac{1}{4}$ " (6mm) of the outside edge gets used due to the angle at which I am sanding. When that area gets worn or clogged, I cut the disk down to 2" diameter and effectively have a new disk to use elsewhere, rather than tossing it in the trash.

—Paul M. Kaplowitz, South Carolina

Repurposed laundry jug

I've started wet sanding with walnut oil and ordered a five-gallon jug of oil to use in my woodturning. I wanted an easy way to dispense the oil near my lathe without making a mess every time. My wife suggested I try an empty laundry detergent jug, and it works great. It has a unique push-button mechanism that prevents drips and allows for easy dispensing. It is also easily refilled. Before filling it with walnut oil the first time, I triple rinsed the jug and let it dry thoroughly.

—Mark Choitz, Oregon



Molded PVC tool covers

Tool transport is always a problem with sharp tools. Common protective options include an expensive leather roll or cut-off glove fingers. I decided to make tool covers from scraps of polyvinyl chloride (PVC) pipe. I knew PVC would provide ample protection—I just needed a way to mold it to the profile of my tools.

To reshape the PVC, I had to soften it by heating it up. I found that a torch is not a safe method, as the pipe caught fire. Then I tried a heat gun and found it to be perfect.

Choose a diameter of pipe close to the tool shaft size, heat the plastic, and mold it by placing the tool in it while the pipe is still flexible. To close the end of the pipe so the tool tip won't push through, clamp the end in a vise. For flat-shafted tools like skewers and parting tools, soften the plastic, insert the tool, and flatten the pipe to the shape of the tool using a vise or clamp. There will be some spring back, so clamping is important. If the tool gets stuck in the shaped PVC, warm the sleeve just enough to get the tool out and lightly re-clamp the pipe to retain the shape.

—Gerald Lawrence, Mississippi



Drill press as clamp



A drill press can apply convenient clamping pressure, here gluing a wasteblock to a turning blank.

I have found that my drill press offers an ideal clamping solution for a number of glue-up scenarios. While the lathe can also be used for clamping by pinning a glue-up between the headstock and tailstock, the drill press offers the added benefit of a table, where workpieces can be accurately positioned. Another benefit is that the drill press applies straight-downward pressure, with less likelihood of the workpieces sliding out of position—not to mention your lathe remains available to turn another piece while you wait for the glued piece to set.

You can use the depth-locking function on your drill press to hold pressure against the glued pieces. Or you could raise the drill press table, using the hand crank to apply gluing pressure.

—Dennis Ciesielski, Wisconsin

Sanding inside vessels

Sanding inside a vessel with a small opening is challenging. The tool I came up with is a slotted wooden mandrel on a drill extension for holding abrasives, which flap against the inside of the vessel. The mandrel size can vary according to your needs. I cut the slot with a handsaw, as this provides a tight fit for the abrasive, whose grit helps keep it in place.

My drill extensions accept a $\frac{1}{8}$ " (6mm) shaft, so I used a $\frac{1}{4}$ " hex-head bolt screwed into a dowel for the wood mandrels. I then sawed off the bolt head and filed a slight flat on the bolt to give the extension set screws a surface to lock onto.

In use, the drill spins the abrasive clockwise, while the lathe turns the vessel counterclockwise. Make sure you position the abrasive in the correct direction so the grit is hitting the inside wood surface. As the end of the abrasive wears, just cut it back for a fresh surface.

—Dennis Ciesielski, Wisconsin



Continued on following page

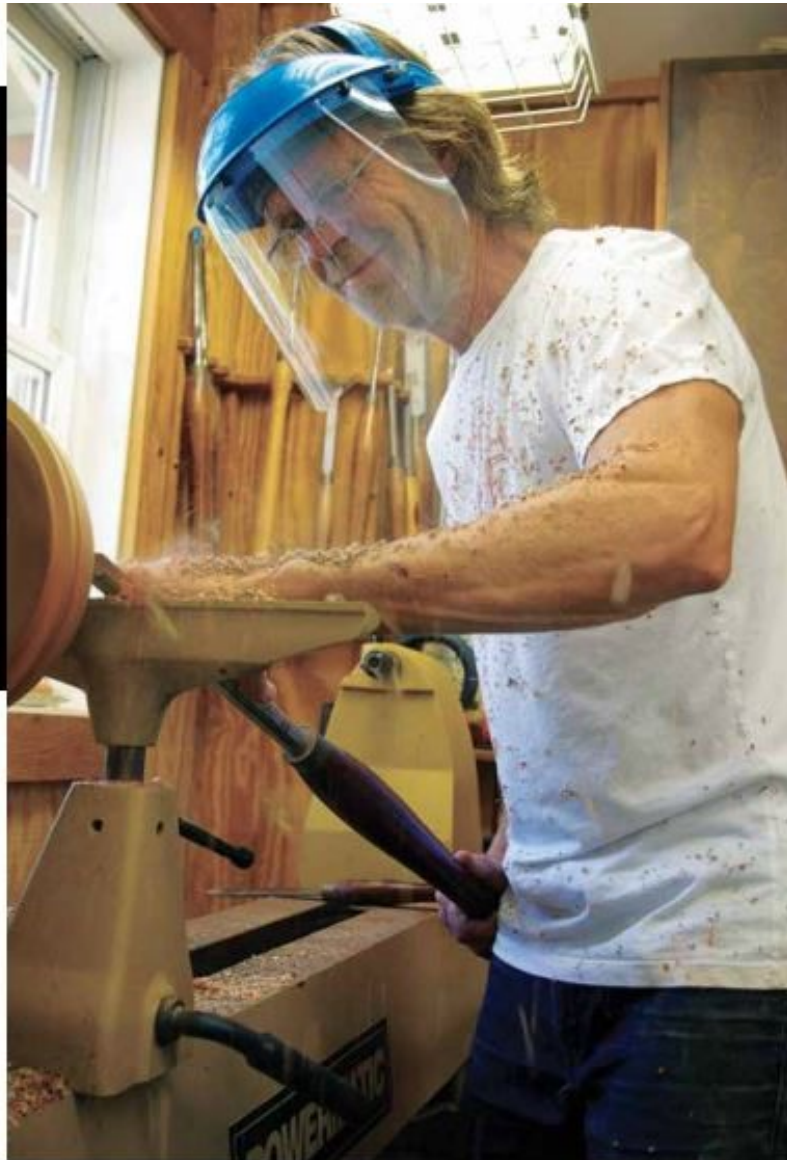
WILLIAM H. MACY: WORKING IN THE MOMENT

David Heim

William H. Macy has acted in more than fifty plays, eighteen television programs, and eighty-four films. For the past five TV seasons, he has played the dissolute Frank Gallagher on the Showtime series "Shameless." He has written more than a dozen TV and film scripts. In 2014, he directed his first feature film, "Rudderless," as well as an episode of "Shameless." Macy cofounded a theater company and taught acting. He plays the ukulele and writes songs. He has been nominated for four dozen awards and won nineteen, including two Emmys. And he is an avid woodturner.

Macy took up woodturning in 1996, when he filmed the movie "Fargo." One day, when he was not needed on set, he stopped at a woodworking-supply store and caught a turning demonstration. "I was smitten. I started taking lessons from the turner in his basement," he recalls. He bought a mini-lathe, storing it in a corner of the "Fargo" set. "On my days off and whenever I had some spare time, I turned."

Now he uses a full-sized lathe, centered under one of his shop windows so



plenty of natural light strikes the bowl he is turning. He vastly prefers to make bowls and seldom does spindle work.

Macy's creativity extends well beyond acting, directing, writing, and woodturning. At home in Los Angeles, he often spends his days in do-it-yourself mode. He seeks out fix-it projects for the twelve-year-old Craftsman-style house he shares with his wife, actress Felicity Huffman, and their two daughters. He tends the lushly planted slopes around his house. He and his family volunteer for Habitat for Humanity to help build

affordable housing. And whenever he can catch a spare moment, he climbs the steps to his woodshop so he can spend some time at the workbench or his lathe.

"I love to get lost up there," he says. "It's glorious."

Macy harbors few illusions about his woodworking talents, saying, "I love carpentry, but I'm also the worst carpenter I have ever met." That doesn't stop him, though. He recently built an arched, Japanese-style footbridge to span a gully in his yard, as well as three Japanese-style benches in ash. Former

President Jimmy Carter, no slouch in the woodshop himself, signed one of the benches at a fundraising event.

I recently spent some time with Macy, talking about creativity on the set and in the shop. From across the room, he looks absolutely average (if you can get past the days-old beard and shoulder-length hair he wears for his Frank Gallagher character). He wore a plain white tee shirt, ordinary jeans, and running shoes when we met. Up close, however, he has a presence that is way beyond average. He holds your attention with his bright blue eyes, nearly always grins when he speaks, and locks those eyes onto you when he listens.

Foundational skills

I began by asking how he handles different creative endeavors. Acting, for example, usually is a group activity that involves adding emotion, gestures, and expressions to enliven the words in a script. On the other hand, woodturning is a mostly solitary activity that involves subtracting material. What does he have to do to prepare himself for each type of activity?

Macy thinks for several seconds, then answers: "It has become apparent to me that so much of what I do comes from repetition of basic skills, not 'art.' The particular skills involved with acting take up so much energy. For me, the biggest amount of time is spent learning the lines, which I read off the page many times. The process takes hours. The carpentry equivalent is building a piece of furniture that has multiple identical pieces." Those basic skills and tasks, he admits, "are a monumental pain in the ass." Still, his clear implication is that you have to endure that repetition before you can get creative or artistic, no matter what you are trying to accomplish.

Merely learning to recite lines obviously is not enough, he says. "Acting skills take up a lot of your conscious mind. And you have to act with another

person in the moment. A good actor will take what he brought to the party"—the words he has memorized—"and mix it with what he sees on the spot." One of Macy's challenges as a woodturner is that he does not turn regularly enough to make the basic skills intuitive. He says, "I turn in little spurts because I have little spurts of free time. So when I

learn something and then acting work comes along and I don't get back to the shop for a while, I feel like an idiot. I can no longer do what I thought I could do and have to get reacquainted."

Finding your muse

Twice in his acting career, Macy says, he has felt the presence of a "muse" ▶



Although Macy downplays his woodworking skills, he recently built three of these Japanese-style benches. A certain former President signed one.

Photos courtesy of Jacquelyn Phillips



With help from friends, Macy laminated pieces of fir to make this graceful, arched footbridge. He now owns a very large number of clamps.

Photo courtesy of Jacquelyn Phillips

when onstage. When this happens, all the skills and all the basics go into overdrive, sending the performance to a higher level. "It's an out-of-body experience—like you've had too much coffee, only it's not unpleasant. It's like I'm stepping back and watching myself act." When acting, he says, "you have to figure out a way to let your subconscious out without being filtered by your brain—because the subconscious never lies."

But Macy has yet to experience a similar inspired state in woodworking. "When you build something, you draw the plans and make all the pieces. When everything fits and fits well, that's a great feeling," he says.

"Unfortunately, it doesn't get me to that higher level where the muse resides."

Still, woodturning remains a favorite pastime for Macy. He likes the instant gratification he gets from turning a bowl in a few hours, the feel of the tool against the wood, and even the aroma of different woods as he cuts them. And, muse or no muse, he loves the craft of turning.

A dynamic approach

"When I turn and I haven't committed to a particular shape," Macy says, "I'll spend time looking at the grain and measuring it against the size of the blank. I try to get the grain pattern centered on the piece." Once a blank is mounted on the lathe, Macy does not obsess over details that

are out of his control, such as splits and knots. It is obvious he enjoys the challenge of using the material before him. "If I see a check, I'll just glue the crap out of it," he explains.

After our conversation, we went up to his shop, where he worked on a couple of bowls he had begun roughing some time earlier. His style has evolved over the years, after experimenting with green wood and turning very thin-walled pieces. Now, nearly all his bowls have a foot recessed for a scroll chuck, curving smoothly up to a large rolled rim. He leaves the base of his bowls thick to give them some heft.

Much of the wood he turns comes from Vermont, where he has a second home. He has blanks in beech, sugar maple, and hophornbeam but will turn just about anything that once sprouted leaves or needles. His store of wood includes oak, eucalyptus, and carob, among others.

Macy worked on the foot of a bowl in pecan for a few minutes, then realized that part of the foot had chipped away. This fazed him only momentarily, and he quickly changed direction, as he does when acting in the moment: he decided to turn a new recess for the chuck and carve the chipped portion to form little feet for the bowl.

A piece of flame box elder went on the lathe next. As he began shaping the foot, large areas of powdery wood and two large voids emerged. Again, he adapted to the situation, modifying the bowl's shape to try to find good wood. It paid off. He managed to turn away the punky patches and most of the voids. "I can fix the rest with glue," he mused from under his typical grin. ■



Macy's bowl-turning style has evolved to a simple foot and rolled rim, joined by a graceful curve.



William H. Macy, a character on and off the set.



After examining the bowl, Macy decided to work around the chipped foot and carve what remained into small feet.

All photos by David Heim, unless otherwise noted.

David Heim has profiled several woodturners for AW, including Beth Ireland. A member of the Nutmeg Woodturners League in Connecticut, David can be reached at davidheim1@comcast.net.



AAW 37th Annual International Woodturning Symposium

Louisville, Kentucky

June 1-4, 2023