

Cheryl Lewis Encaustic Bowls March 14, 2020



Veteran turner, Cheryl Lewis will take a break from her training for the PCT to bring to BAWA the secrets of another form of embellishment: Encaustic. This is a colorful technique practically unknown to the woodturning world. She will show us all the secrets.

Encaustic wax is an ancient art process using hot beeswax and damar resin mixed with pigments to create a luminous “paint”. Each layer is burnt in, so one can layer up collages, pigments, or inlay objects, scratch back into the wax to create other effects. The Egyptian mummy portraits (100 AD!) used waxes and pigments so this is a very ancient art medium.

Come and see what the folks at Gold Country Woodturners, Cheryl’s club, have been talking about.

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





BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

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

Mar 14th 2020	Cheryl Lewis “Encaustic Bowls” 8:30-12:30
Apr 11th 2020	Dixie Biggs “Surface Embellishment” 8:30-4:30
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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Brad Adams: Playing all the Angles

In February, Brad Adams treated BAWA to a showcase of turning techniques. He is a prolific turner, last year having made some 1100 pieces, and has worked on improving the efficiency of his process over his 20 years of turning. He shared some his secrets, stating that the keys to minimal tear-out were sharp tools, supporting fibers (cutting downhill), steeper angle and smaller tools. The smaller the shavings, the less tear-out. He proceeded to demonstrate these keys in spindle turning and bowl turning using various gouges. (Eschewing the skew, which he distains as ancient technology, he uses only gouges.)



He made two bottle opener handles. First was of madrone burl with natural edge. He charred the NE with a torch and quenched with water. He brought the blank to round by cutting in from the interrupted edge. Bringing the tailstock lightly up to limit vibration, he turned the shape with gouges, using the side of a bowl gouge to get a planing cut. He sanded to 400 and finished with Liberon Finishing Oil. He said he sprays on lacquer after the oil has cured.

On to bowls: Starting with a boiled Madrone burl blank, he turned a natural edged bowl. The blank was mounted between centers, using a 4-spur drive center. This was oriented to provide balance to the finished piece. Using a 5/8" Ellsworth grind bowl gouge with a leaded handle, he defined the rim and double checked the balance. Then he turned a tenon and roughed the remainder of the exterior. Tenons are usually 1/3 the diameter of the bowl. The interior was turned outboard with the lathe running in reverse and turned to a wall thickness of about 10% of the diameter. Ordinarily he would turn Madrone green, boil it and set it aside for about a year before final turning

Next, he had another Madrone bowl roughed, dried and ready for re-turning. Mounting it in a jamb chuck, he rounded the tenon and flattened its shoulder. He then chucked it up and trued the rim, after which he turned the top 2/3 of the interior to balance the bowl. The exterior was then turned to the desired shape using various gouges. Finally, a cabinet scraper was used to get a super smooth finish. He used a backlit hot glue rod bent flush over the side to check for ridges or valleys which were corrected using the card scraper. Returning to the interior, he cut to final wall thickness and used several gouges to turn the bottom. He would have used a bowl scraper to finally smooth out the interior but he ran out of time.

This talk was entertaining as well as instructive. He gave detailed information on the 4 types of gouges he uses and demonstrated all of them. His pieces were gorgeous and beautifully executed. Brad took time to answer many questions from the group during and after the demo.

Thanks, Brad.



Insert inserted



Charring the natural edge



Shaping the bottle opener



Completed bottle opener



Shaping exterior of NE bowl



Hollowing NE bowl



Turning interior of large bowl



Smoothing exterior



Turning finished

April Presenter: Dixie Biggs

Coming all the way from Gainesville, FL, Dixie Biggs will enthrall BAWA with her surface embellishment techniques. Using a burner, a micromotor carver, and a few dyes and paints, she creates eye-popping textures and effects. See how she carves various species of leaves and other shapes and how she modifies her bits to achieve her cuts. She makes it look easy.



Artist Statement:

I can't remember a time when I wasn't fascinated by working with wood. My mother enjoyed hand carving, but put it aside after having children. The story goes that as a toddler I would get so close to her while she carved, trying to watch what she was doing, that she was afraid she was going to cut one or the other of us. According to her, I got my first pocket knife when I was about kindergarten age; much, much earlier than she would have liked. My interest in woodturning began in 1979 when I taught myself to turn so I could duplicate a chess set my grandfather had made. I attempted this on a small Dremel lathe that I found out real quickly was not adequate. The only instructional material I could find at that time was Dale Nish's book, Creative Woodturning. Armed with that and, at the time, my new Craftsmen lathe I started my journey into the woodturning world. Although I'm primarily self-taught, I've received great advice and inspiration from many other woodturners and artist throughout my career.

Much of my work incorporates a botanical theme, an outcropping of my degree in Agriculture and a love of the outdoors. The shapes, textures, and simple beauty found in the natural world are most often the source of my inspiration. In each of my pieces I try to evoke the sense of tranquility that one often finds during a quiet walk in the woods. Many of my sculptural pieces create a restful place on which my turned work sits.

Although each piece I produce begins on the lathe, I see this as merely a starting point, my blank canvas ready for further development, most often carving and painting. Over the years I've developed techniques for using rotary power carvers and a variety of burrs to achieve the detail I love to create. This carving can be even further enhanced by the use of a woodburner and the application of color.

A full-time woodturner and artist since 1989, I have had an extensive show career and have exhibited my work in such notable venues as the Smithsonian Craft Show, the Philadelphia Museum of Art Craft Show, and del Mano Gallery. I continue to share my techniques and knowledge by demonstrating at various woodturning clubs, symposiums, and craft schools around the country and abroad.

Come and see in April.



Tips and Techniques



by Cindy Navarro

Working with wood can be a wonderful experience, but it can also be a dangerous activity. Some small tips can keep you safe and working with wood on the lathe and also doing flat work.

This may sound like a repetition of things you already know, but it never hurts to be reminded of safety and ways to keep safe.

Always use a good respirator, even when vacuuming up at the end of the day. It is the small, unseen dust particles that cause the most damage to your lungs and you only get two of them. Not being able to breathe is very scary and difficult. As an asthmatic I can attest to how painful and frightening it can be to have trouble breathing. It will not be immediate but later in life.

Wear a good respirator when finishing your work.

Use one that is made for painting and airborne particles like lacquer and shellac.

Wear a face shield when on the lathe to protect your face from flying wood. Wear safety glasses when sharpening, or other tasks that might throw something into your eyes. You only get two eyes and they are not replaceable.

When turning, create a place to put your tools so that they are not a safety risk. Make sure that they can't get caught and tossed or fall and cause an accident. Don't place anything on the headstock as it can fall down on the turning headstock and cause you harm.

When working with solvents and finishes wear gloves to protect yourself from absorbing the chemicals through your skin.

When done working for the day. Change your clothes and take a shower to remove the dust from your skin and help prevent you from developing any sensitivities and also protect your family from the dust and other things you have been exposed to in your shop

**ENJOY YOUR TIME WORKING WITH WOOD,
BUT DO IT SAFELY.**

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!!

FOR SALE!

Bosch Router Table RA1171 \$199 new; asking \$100

- Rigid aluminum mounting plate – predrilled for compatibility with variety of routers and for above-table router height adjustment
- Extra tall aluminum fence – has adjustable MDF faceplates and feather boards to maximize precision and versatility
- In like new condition, need the room and I am not using it.

Call Cindy Navarro at: 415-305-9780

Membership News By Hugh Bevan-Thomas



This year's membership now stands at 131, including 10 new members. We are still missing at least 20 members from last year. The board is working hard to keep the dues down, so please be sure to renew your membership if you haven't done it already.

Please note that I will be taking down the name tags of delinquent members at the end of the March meeting.

It has been decided that we will require everyone to wear name tags at the meetings. If you have misplaced your name tag, then see me and I will give you a temporary tag.

President's Message

March 2020



A mile a minute! That was the exciting and content rich presentation last month from Brad Adams. If you missed it, you can review it at: <https://www.youtube.com/watch?v=dONZLZfkTA> thanks to Dave Bentley and Larry Batti's work.

I am looking forward next month to a totally new concept in woodturning (to me) from Cheryl Lewis: *Encaustic Bowls*. (See page one for more information)

Thanks also goes to Jeff Tanner who's continued support (many times in the background) is an asset to our Association. Jeff is arranging for three new cameras to be added to further expand our ability to better view the demonstrations and also for better viewing during the Diablo Woodturning Center's classes. Some time will be needed to allow installation.

My series of videos on woodturning tools and accessories is completed and now we are working on replicating the lectures and demonstrations for the basic course: *Woodturning 101*. So far we have covered each of the first three session lectures. Great review of the basics of spindle turning and an accessory for the students enrolled in the course currently.

Each week we intend to add the following lesson to the set. If you have friends and neighbors who are interested in learning or need additional support not associated with taking a class, this series may help. Go to: www.jlroddgers.com for access.

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 #35 Twenty-Six Miles Across the Sea

By: Tony Wolcott
February 2020

Catalina Island is twenty-six miles from the Southern California beaches. Some of you may remember the Four Preps and their big musical hit, *Twenty-six Miles Across the Sea*, Santa Catalina is waiting for me, Santa Catalina, the island of romance. There is a city there, Avalon with palm trees and cabanas all along Descanso Beach. I recommend a visit. Make sure to visit the Wrigley Botanical Garden.



Santa Catalina is part of the Channel Islands. Santa Cruz, also in the Channel Islands, is further north, west of the Santa Barbara coastline. There are several plants endemic (precinctive) to specific islands; this is their only native habitat. This is not unusual for islands that are geographically isolated. The Catalina Island ironwood (*Lyonathamnus floribundus*) is endemic (native to the Channel Islands).

You can also visit Santa Cruz Island, and if you have connections, you might be able to visit Anacapa Island, a biological reserve. Channel Islands National Parks handles these visits.



Potato Harbor Road, Santa Cruz Island

Continued on following page



Channel Islands National Parks Wilderness Area

The Catalina ironwood (endemic to Santa Cruz Island) grows up to fifty feet with a peeling reddish-gray or brown bark. *Lyonathamnus* is known for its prolific white blooms, which completely cover the entire canopy. We refer to this plant as monotypic. The ironwood belongs to the large rose family (Rosaceae), but this tree is the only living *Lyonathamnus*. However, to keep you on your toes, there are two subspecies; *Lyonathamnus floribundus ssp. asplenifolius* is endemic to Santa Cruz Island. *L.f. ssp. floribundus* is endemic to Santa Catalina Island.

Not to worry, the Catalina version has a simple, entire leaf, and is not available from nurseries. The Santa Cruz Island *Lyonathamnus*, unfortunately, is called Catalina ironwood as a common name. The Santa Cruz ironwood has the cut leaf fern-like foliage. The true Catalina ironwood has a different leaf, simple and entire. You will not find the Catalina version anywhere. I blame the common name on the Four Preps.



The Catalina Ironwood leaf is very recognizable.



The bark can be quite stringy and very striking.

Continued on following page

The Wood Properties of the Santa Cruz Ironwood

The ironwood tree is not a major producer of wood products. There is absolutely nothing about the use of ironwood for lumber or turning or carving. All we have are legends handed down from generation to generation, or stories. I do know that Catalina ironwood is prized for walking sticks. You need to find a good branch with the length and character to fit your hand and height. Remove the bark and sand it down to reveal the beautiful heartwood.

As for woodturning and woodworking and carving, this tree does not get very big, and it is rare to find a tree large enough to make an eight-inch wide bowl. The other difficulty is with the pith. Some piths, and the surrounding juvenile wood will be the source of cracks and imperfections. Lyonathamnus often has a hollow pith, and this is the source of decay and poor quality wood. You can work around that, and play with smaller pieces. The wood is a spectacular almond orange color with striations through the heartwood. It is worth a try at best.



The flower display is impressive on the ironwood.



Below is some of the wood that arrived at the raffle last month.

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.



February Show & Tell



Joel Albert-
Pens & Rings & Ring Holder



Bob Nolan-
Mismeshed Basket Illusion Bowl



David Fleisig-
Epoxy Inlayed Pieces



Charlie Saul-
Platter



Jean-Louis Meynier-
Bowls



Gary Bingham-
Mushroom Family

Continued on following page

February Show & Tell (cont.)



Vern Stovall-
Fluted Hollow Form



Pete Nakatani-
Clock



Carl Mercer-
Hollow Form & Box



Rick Kalish-
Unfinished Device



Michael Hackett-
Natural Edged Bowl



Larry Batti-
Embellished Pieces

Continued on following page



John Cobb-
Hollow Form

February Show & Tell (cont.)



John Cobb-
Finish Extender



CALL FOR ART

38th Annual Gala,
Holiday Show & Sale
September 25, 26, & 27, 2020

Olive Hyde Art Guild's Gala, Holiday Show & Sale benefits the Olive Hyde Art Gallery and other visual art projects in the Fremont community and schools. The show opens with a ticketed Gala on Friday night featuring hors d'oeuvres, sweets, and wine, with the first viewing and sale of art. On Saturday and Sunday the show is open to the public without charge. Each year we sell over \$25,000 of high quality handcrafted objects and fine art.

Dear Artists,

We are soliciting artists and craftsmen as participants in the 38th Olive Hyde Art Guild's Holiday Show and Sale, held this year on September 25, 26, & 27. Please notice that our dates have change from December to September! If anyone in your organization is interested in participating in the sale, please have him or her contact us by July 1 to apply for screening.

Categories that will be screened separately will be jewelry, paintings, photography and original prints, ceramics and glass, wood products, sculpture, fiber art including clothing, holiday goods and miscellaneous items including multi-media.

The artist screening process will be held this year on Saturday, July 11, 2020 at the Olive Hyde Art Gallery in Fremont. We are seeking high quality goods at reasonable prices. Uniqueness of the items submitted will be an important selection factor.

We are asking new and returning artists to apply online at our website, www.OliveHydeArtGuild.org. I have enclosed a few business cards with contact information, which I hope you can distribute to any interested members. Please encourage them to check the website for event details. Also, feel free to add this information to any newsletters your organization may publish. If you have any questions, please feel free to contact me.

Sincerely,

Roberta Moody
Artist Contact

ArtistContact@OliveHydeArtGuild.org

PROJECT

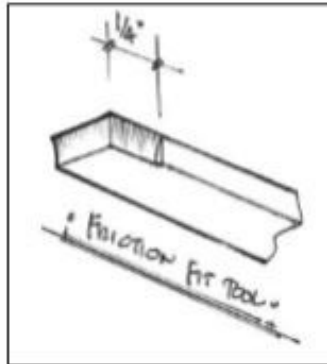
Shopmade friction-fit tool cuts perfect recess in jam chuck

by Bob Rosand

The friction-fit tool is simply a small square-nose scraper with a second bevel ground on its left side. It can remove tiny amounts of wood for jam-chucking bowls to finish the foot, and when friction-fitting coasters or the lids of boxes, or any other jam-chucking situation. With this tool, you can sneak up on that perfect friction-fit.

Grind the profile

To make the friction-fit tool, you need nothing more than a small square-end scraper, or a discarded scrap of 1/8"-thick (3mm) HSS planer blade about 6" (15cm) long and 1/4" to 1/2" (6mm to 12mm) wide that you'll mount in a handle. Grind the nose of the tool just as you would a regular scraper; an included angle of 70° is typical. Then, turn the tool 90° degrees and sharpen about



1. Friction-fit tool — Grind a short side-bevel on a small square-end scraper.



2. Grind — Both the side-bevel and the end-bevel have an included angle of 70°.

a 1/4" (6mm) along the left-hand side, **1** and **2**. Resist the temptation to sharpen all the way down the side of the tool. If you over-sharpen, you will waste a lot of steel and shorten the life of the tool.

Turn a handle of your choice, or fit your blade into a standard universal handle. If your handle needs a tang, you can grind that too.

Jam chuck

The photos show how to use the tool to friction-fit a 4"-diameter (10cm) bowl in a jam chuck to finish the bowl bottom. Yes, a vacuum chuck would work well here, but if you don't own this accessory, this tool gets the job done — inexpensively and perhaps with less setup effort.

A jam chuck is nothing more

than a waste disk, typically pine or another softwood, into which you can cut a recess that will snugly fit the rim of a bowl or the lid of a box.

To mount the jam chuck on your lathe, glue it to a hardwood block held in a scroll chuck; this is more secure than expanding the jaws into a recess. If you don't have a scroll chuck, you can screw the disk onto a standard faceplate, but be careful not to turn into the screws.

True up the jam chuck (Photo **3**), then set vernier calipers to the bowl diameter. While the lathe is running, scratch the diameter onto the soft pine disk, **4**. Use the vernier calipers as you would use a scraper, with the points angled down toward the floor. Touch the work only with the near point. If the outboard point makes

PROJECT: Friction-fit tool

contact, you risk damage to the calipers and to yourself.

Using the tool

With a spindle gouge, remove some of the material between the scratch lines. Now, switch to the friction-fit tool to scrape a flat area to accept the rim of the bowl. Only use the 1/4" side-grind and keep the toolrest close to the work; gently slide the tool along it, removing small amounts of wood (5).

As you get close to the scratch (reference) lines, check the fit of the bowl. When you get close to a snug friction fit, swing the tool to the left just enough to make the cut exactly square to the surface, 6. This cut will remove a scant amount of wood, just enough for that perfect fit.

If you're not happy with the fit, remove the bowl, true up the face of the jam chuck, and start again.

If you've done it just right, you will feel that the bowl is snug and running true. You'll be able to use a small spindle gouge to clean up the bottom, as shown in Photo 7.

Bob Rosand (RRosand.com) lives in Bloomsburg, Pennsylvania. A version of this article appears in American Woodturner v21n4, Winter 2006.

7. Mount the bowl – Press the bowl into the recess in the jam chuck, then clean up its bottom with a small gouge.



3. Jam chuck – The goal is to complete the foot on this small bowl. To make the jam chuck, mount a pine disk and flatten its surface.



4. Layout – With calipers, transfer the bowl diameter to the pine disk. Be sure to angle the caliper points downward.



5. Cut recess – Slide the friction-fit tool along the rest to cut the recess to the marked circle.



6. Final fit – To finesse the fit, swing the tool handle to the left by a very small amount.

