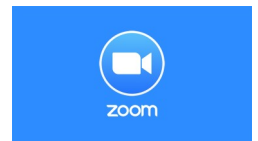




Phil Rose
Split Turning
June 12th
8:30-12:30

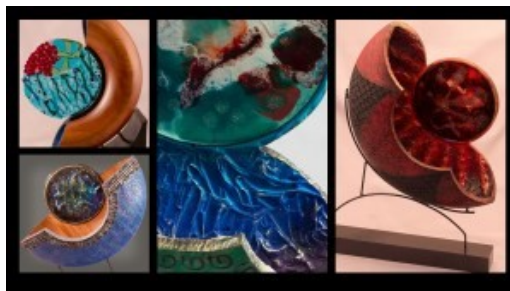
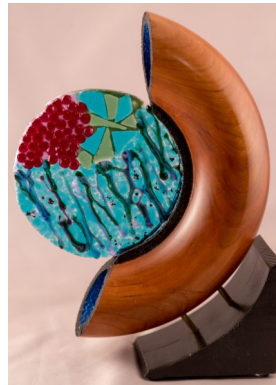


Phil Rose will be demonstrating his Split Turning technique as well as various options for surface embellishment including 3D acrylic painting techniques and carving.

About the artist:

Phil Rose is known for his thought-provoking wood-based art that starts life on a lathe but may be embellished with wood burning, dye, fused glass, or other delightful techniques. Some of his current work is inspired by thoughts of wave patterns and abstract shapes, as well as creating common objects with different wood. Phil strives to separate the mechanical aspects of woodturning from the physical results, inspiring views to not only admire the art but also wonder how it was created. Phil often says, "While I do generate ideas of art forms I would like to create, ultimately the wood needs to tell me what it wants to become for its second life."

Be sure to attend to learn some of the secrets of making eye-popping wood art..





A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday on each month by Zoom conferencing. Invitations are posted to all members: guests are welcome by request to: membership@bayareawoodturners.org who will forward an invitation to the next meeting.

Zoom sessions open at 8:30am. The meeting start time is 9:00am.

See bayareawoodturners.org/ for club information.

BAWA Officers Meeting -

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

2021 Event Schedule

June 12th	Phil Rose Split Turning 8:30-1:00
July 17th	Harvey Meyer Basket Illusion 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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Carving with Michael Kehs



Michael Kehs brought his 40+ years of carving experience and 35+ years of turning experience to BAWA in May. He demonstrated his techniques for carving on turned pieces – both through-carving and burn carving.

He carved a cluster of leaves on an Ambrosia Maple hollow form: He started by grabbing some plastic leaf patterns from his collection. (These had been made by tracing leaves from his property.) He traced them, one by one, onto the carving to lay out the pattern. He traces with pencil but, since the pencil mark will disappear with handling, he traces over them with ink. As he establishes the pattern, he decides which leaf is over or under another and marks out the negative spaces between the leaves.

Carving begins by piercing out the negative spaces for which he uses a tapered carver's drill in a high torque micromotor carver. Then, using an end mill (AKA stump cutter), he outlines where the leaves cross each other to establish stop cuts. He grips the tool with his right hand, supporting the tool with his right ring finger on the piece and his left thumb on top of his right thumb.

Changing to an egg-shaped stump cutter, he tapers to the stop cut. He tries to cut with the grain as much as possible and only cuts in one direction rather than back and forth. He then works on the contours of the leaf, either dishing out or relieving to create the impression of a wrinkled leaf. (He uses a real leaf as a model.) Then, using a flame-shaped bit, he undercuts the edges of the leaves. The point of this is to have the side of the leaf cast shadows.

After penciling in veins on the leaves, he carves them, either by cutting a V-groove on the vein or cutting V-grooves on either side of the vein to make it appear raised. Finally, using a ball-shaped stump cutter, he tapers the underside at the edges of the negative spaces, being careful to leave as much mass as possible to avoid breakage.

Sanding, if done, is done with tiny sanding discs mounted with double-sided mounting tape onto a mandrel turned from a 7-penny nail. He starts with 220 grit and goes through the grits. Finally, he finishes with an oil finish (Danish Oil, Bush Oil, Mahoney's Oil) followed by a liquid wax and buffs with a horsehair brush.

Michael ended up by demonstrating burn carving. He uses various woodburning tips to create holes, lines, domes and other shapes on his work. He says it is more like melting away the wood than cutting. Burning will make the wood black but it can be painted over. One must be careful to brush the carbon off the tip to optimize pen performance. He showed some homemade pens he had made and gave instructions on how to make them.

Michael Kehs gave a wonderful demo. He obviously enjoys his work and remained enthusiastic throughout his demonstration. He was a fount of technical information as he worked through his demo. As most experts do, he made it look easy. His parting advice to the audience: "Practice, practice, practice."

A recording of this demonstration, as well as his handouts, are available for members only on the BAWA website.



Tracing first leaf



Inking over pencil mark



Marking negative spaces



Cutting negative spaces



Making stop cuts



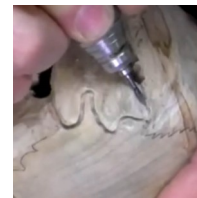
Proper hand position



Tapering to stop cut



Flame cutter



Undercutting leaf



Drawing in veins



Ball stump cutter



Sanding carved leaf



Making border for face



Carving eyes



Detail of example face

President's Letter

June 2021



Summer this year will be the slow start of our return to teaching at the Diablo Woodturning Center. We are installing new A/V equipment and removing some lathes to storage to allow us to conduct classes will only 8 attendees. Summer offerings are limited to:

Woodturning – Nested Boxes 7/14 – 8/5 afternoon Jim Rodgers

Woodturning 101- Introduction to Woodturning 7/6 – 8/24 Richard Dietrich

You can register for either at: <https://diablo.asapconnected.com/#CourseGroupID=6490> (just copy and paste the link)

Since communication to the public is still somewhat limited, I would appreciate you letting your friends know about these classes.

I am continuously delighted by the professional articles that Tony Wolcott is providing to our organization. This month's on Corkscrew Willow reminds me of the "witching" that my father did. He used his willow branches to locate underground electrical cables as part of his work with the local electricity provider (no kidding).

The Rodgers/Bentley production is exploring the subject of segmented woodturning in a multi-part series that will continue for several more parts to complete. Keep checking back through any of our locations to follow.

JimR

June President's Challenge



Dave Bentley



Rick Nelson



Carl Mercer

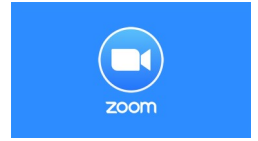


Harvey Meyer

Basket Illusion

July 12th

8:30-1:00



Harvey Meyer will be giving a longer than usual demonstration of basket illusion. He has been turning for over two decades and has been perfecting basket illusion for almost a decade.

About the artist:

Originally from Brooklyn, NY, and now residing in the Atlanta, GA area, I'm retired from a 43+ year career as a telecommunications engineer. I've been a woodworker for most of my life. After building furniture for many years, I started woodturning in 2000. Most of the wood I turn is from the Atlanta area. This wood generally comes from trees downed in storms or from tree removals and would otherwise be headed to landfills or chippers. I also like to turn exotic woods and burls. No two pieces of wood are alike and it's not until I start turning a piece when the wood reveals its hidden beauty. I've turned many types of forms and objects including bowls, platters, hollow vessels, goblets, and boxes, etc., but my main focus is on hollow vessels. I also like to embellish my turnings by piercing, burning, coloring, carving, and texturing. Since 2012, I've been focused almost exclusively on the "basket illusion", where a turned piece attempts to resemble woven basketry. I enjoy demonstrating at woodturning clubs and symposia, as well as teaching. I work in my studio located in the basement of my home in Dunwoody, GA. I'm an active member of the Georgia Association of Woodturners, Atlanta Woodturners Guild, and the American Association of Woodturners.

Be sure to attend so you can interact with a master of this technique.



Clearance Sale!



New lathes have arrived, and I must make room.

Jet 1440 variable speed full sized wood lathe

Speed range 400 – 3000 RPM, Reeves Drive speed selection, 1” x 8TPI headstock threads.

\$750.00 cash or check

Contact Jim Rodgers

Jlrogers236@comcast.net or 925-980-0021

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.



Beads of Courage

A very common question we so often hear these days is: "What do 34,000 colored pencils in plastic containers look like?" Well, wonder no longer...here they are!

Okay, now that we've tickled your curiosity, here's the story: One of our members made a Beads Of Courage box using colored pencils, the type of box that you've probably seen on YouTube or Pinterest. It was donated, along with other boxes, to Children's Hospital in Oakland where one of the night nurses saw it. Her son had collected colored pencils, yes thirty-four thousand of them!!! Sadly, he's no longer with us, and she wanted to donate them to a good cause, so she gave them to us. In turn, (get it, in "turn"?!) we promised that we would honor his memory by using them in making Beads Of Courage Boxes in support of other ill children, a cause so many of you have embraced! Thank you for that! The collector's name was Spencer, so his colored pencil treasures will no longer be known as "pencils" but as "Spencils"...cool huh?!!



So if you're interested in trying this, contact Larry Batti at: larrybattiwoodturning@gmail.com or (925) 997-9548. There are ways to make some versions of these boxes without using expensive resins or having to invest in a pressure or vacuum pot. Larry can walk you through this. Here's one that a member made:



Just try to figure out how many Spencils you'll need for your project and if you have a preference on color or combination of colors, have an idea of that too. Larry can help you with that and other questions you may have. You can coordinate with him on how to get them...he'll make it easy for you! The only requirements are that you do make the box, that you use the Spencils only for Beads of Courage purposes and that no Spencils go to waste. (We understand that there may be mistakes and some could be lost, so don't let that worry you!)

Oh, one more requirement: We'll call them "Spencil Boxes" with a number after each one documenting how many we've done. (Spencil Box #1) etc. We want to keep Spencer's mom informed about the number we've done so she knows her son's treasures have gone to good use!

To be honest these boxes are a bit of work, but they're certainly not beyond any member's abilities, and they were a big hit with these very sick children! So like all the boxes you've made so far, the effort will be worth it!

We hope you'll give making a Spencil Box a try....we can't wait to see what you come up with!



**AAW VIRTUAL
SYMPOSIUM**



Tree Article #45 The Corkscrew Willow

By Tony Wolcott

While on the job in Calaveras County, I drove past a burnt property with only one sad grey pine standing. The tree was more horizontal than vertical. For some reason, the trunk made a U-turn and headed in the opposite direction. I thought about cutting the U-turn off, removing the bark, and sanding the piece to reveal the inner tension of the wood. Discretion is better than valor, and I didn't want to land in jail.

Five years ago, I pruned a corkscrew willow (*Salix matsudana* 'Tortusa') in Albany and stuck twenty of the cut branches in the moist soil at home in Walnut Creek. This was in the spring, and each branch grew immediately. Corkscrew willows are excellent for cut arrangements due to the whimsical branch growth.



Willows and poplars are in the Salicaceae or willow family; there are over 400 willow species. We all know the weeping willow of Babylon. Willows are deciduous with alternate leaf arrangement-- all willows like water; so, you will find willows along creeks and rivers or any wet areas. One identifying feature of willows is the addressed bud.

The addressed buds are pushed up against the stem before spring growth. This is a feature of willow plants. Pussy willows are a group of shrub willows with opening buds and furry catkins.



I have often complained about willows and poplars. If you want your foundation cracked and raised, plant a willow or poplar next to your house. I felt foolish planting the corkscrew willow in my yard. My plan was to further torture the tree. My corkscrew willow grew next to a ten-foot bamboo post. As the tree grew, I continually wrapped the new growth around the pole and pruned off any outward growth. The willow grew for five years, and then I removed the tree, roots and all. What to do with the twisted trunk?

With a bit of whittling, I should be able to make three walking sticks. This reminds me of King Faria, who was in high demand in Marin County. He was a dairyman on regular days but a dowser when the opportunity presented itself. King Faria located wells for such inclined property owners.



King Faria-Water witch with a willow stick!
Works every time.



Here is the perfect location for a Golden Curls corkscrew willow.

There are amazing things to be done with any kind of tree or plant. Grow your own, or collect wood as it falls from the sky. Your imagination shall have no limits. Go out and create.

Virtual Show & Tell May

Jean-Louis Meynier



Ball, Finial & Base

John Lawson



BOC Bowl

Jim Campbell



Pens

Rick Nelson



Bowl From Board



Open Segmented Vase

Continued on following page

Virtual Show & Tell May

Jim Rodgers



Miniature Vases

Gary Bingham



Boxes

Dolls

Larry Batti



BOC Bowl

Continued on following page

Virtual Show & Tell May

Charlie Saul



Salad Set

Dennis Fisher



Basket Illusion Platter

Carl Mercer



BOC Bowl

Andy Firth



Turned Stands

TURNUED DOORSTOPS

A two-for-one production item

MICHAEL HOSALUK



ONE OF MY REGULAR PRODUCTION items is a doorstop, turned in pairs from a solid piece of wood. Paul Tiernan of Australia makes these, and I learned of them on a trip down under a few years back. I vary the style of each set of doorstops, but those variations are based on a family of forms that I have developed over the years. By using a wide variety of familiar forms, I can increase production output and still not become bored (see my article "All in the Family," *AW*, December 1997).

Start with a blank, $1\frac{3}{8}$ inches square by 9 inches long. I use woods to match floors: oak, cherry, walnut, and local birch, although most any wood will work. Mark the centers on each end using the centering jig (see sidebar at right). It is important to mark these centers perfectly.

Mount the wood on your lathe. I use a cup center in the headstock to drive my work instead of a spur center, and a live cup center in the tailstock. The cup center allows me to work to close tolerances. The point in most live centers will work like a wedge and may split the piece you are working on.

Once I have the piece between centers, I turn at high speed—2,500 to 3,000 rpm. Because you will be leaving a square section in the middle, it is easier to turn at a high rate of speed because the tool does not bounce off the corners of the wood.

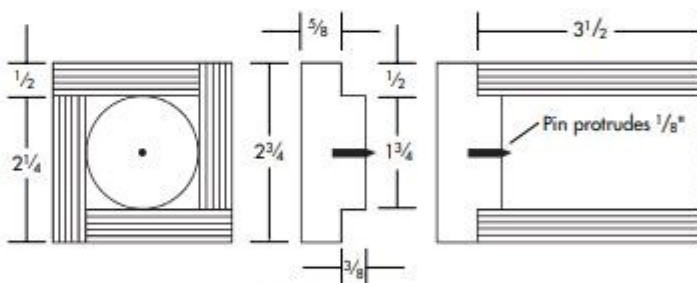
For most production work, I use a $\frac{1}{2}$ -inch detail gouge, ground to a fingernail profile with a long double bevel. Once I have the gouge ground

properly, I can go days without having to grind again. I use diamond hones to maintain sharpness. First use a round hone for the flute, then

use a flat hone for the bevel. Make sure you do not create a micro-bevel on the cutting edge—hold the hone flat against the first bevel. I use the

Centering Jig

A jig for centering spindle blanks, made from scrap wood, will make marking doorstop blanks fast and accurate.



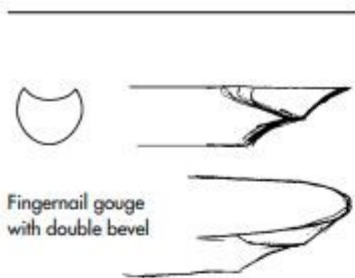
CUT FOUR PIECES OF $\frac{1}{2}$ -inch plywood $2\frac{1}{4}$ inches wide by $3\frac{1}{2}$ inches long. Assemble them to make a box (overlapping them pinwheel fashion, as shown), using glue and nails or screws. Mount a piece of solid wood 1 inch thick by $2\frac{3}{4}$ inch square onto your lathe's faceplate and turn a tenon $\frac{3}{8}$ inch long. The diameter of the tenon should be such that it will fit snugly into the opening of the square box. Before removing this wood from the lathe, use a Jacobs chuck mounted in your tailstock to drill a hole in the center of the tenon, $\frac{1}{8}$ inch in diameter by $\frac{1}{2}$ inch deep.

Glue a $\frac{1}{8}$ -inch-diameter by $\frac{5}{8}$ -inch-long metal pin into the hole. This pin should protrude $\frac{1}{8}$ inch from the surface of the tenon and is what will mark the center of your square stock. You can sharpen the pin while holding it in the Jacobs chuck already mounted in the lathe.

Insert the turning blank for the doorstop into your new centering jig, twist it so that the four corners hit the sides of the box walls, then push down. Voila! The end of your blank has a perfectly centered hole! I hire my children to do this operation—it's foolproof.

—M.H.

Photos: Rick Mastell



Fingernail gouge with double bevel

hones dry so that I can keep my hands clean.

Rough out the shape at both ends. The knobs at each end should be slightly smaller in diameter than the square section so that the doorstop will rest on the flat part when cut in half. The profiles represent a great opportunity to practice different shapes and see what forms work best together. Production volume also allows you to refine shapes, making good ones better. Make the finish cuts at the tailstock end first, ending at the headstock. The cup centers allow me to work close to the end of the blank of wood, keeping wasted wood to a minimum. If the headstock and tailstock of your lathe line up properly, you can turn down to less than $\frac{1}{8}$ inch, leaving very little to clean up.

I use a bandsaw jig (see sidebar at right) to make a clean, straight diagonal cut the length of the square section of the turning, which yields the two doorstops. I use a 4-tooth, $\frac{1}{4}$ -inch-wide blade. Leave the bandsaw marks on the wood for added grip when the doorstop is placed under an open door. You can belt-sand smooth the other flat surfaces and even bevel the edge of the thin end for appearance.

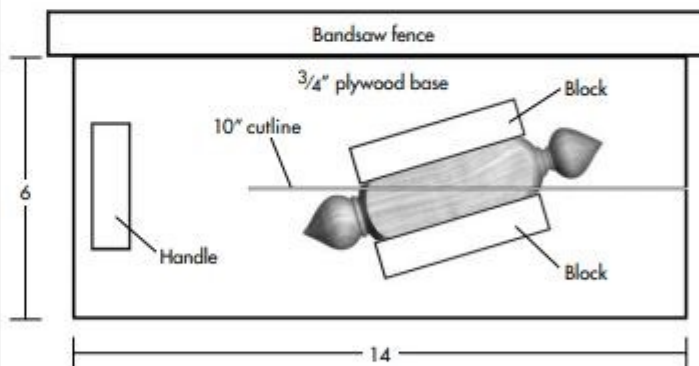
This project should open the door to other possible uses of familiar forms.

Michael Hosaluk, an accomplished one-of-a-kind as well as production turner, demonstrates frequently and lives in Saskatoon, SK.



Author's production doorstops (these are of oak to match oak flooring) begin as simple spindle turnings with most of the length left square. Bandsawing them apart diagonally yields two stops from each blank.

Bandsaw Jig for Cutting Doorstops



BEFORE MAKING THIS JIG, you will need to turn a doorstop. Take a piece of $\frac{3}{4}$ -inch thick plywood, 6 inches wide by 14 inches long. Make a 10-inch-long cut down the middle of the length of the plywood. Lay a turned doorstop on the cutline, then glue two blocks of wood onto the plywood so that the doorstop is centered along the cutline. The cutline should pass through the same part of the doorstop at each end of the turning, leaving the end of each doorstop thick enough to be sturdy with repeated use. (But not so thick that it won't slide under most doors.) Glue some sandpaper on the plywood between the blocks so the doorstop does not slip.

An end-stop can be used, but be careful, as the finished lengths of your turnings may vary. Make and attach a handle at the closed end of the plywood for pushing and pulling the jig through the bandsaw blade. —M.H.

Tip of the Week

Thoughts on Lathe Height

In my experience as a demonstrator/teacher, the question of lathe height comes up frequently. The common answer is that the lathe spindle should be at elbow height, and this is a good start. But I believe most turners would be better served with a slightly higher spindle height, combined with more engagement of the lower torso and legs to “make up the difference.”

The downside to relying only on raising the lathe to create a higher spindle height is the tendency to move only the arms and upper body, while neglecting to incorporate your lower body. Using mainly upper body parts to accomplish tool movement exacerbates many of the common muscle and joint problems woodturners face.

So, from a functional movement perspective, the most effective approach is a bit more complicated than just raising the spindle to a height of X. A more comprehensive solution that accounts for the way a turner moves his/her body, in combination with tool presentation and spindle height, is best.

—Eric Lofstrom, *American Woodturner*, April 2020



(Articles courtesy of AAW)