

BAY AREA



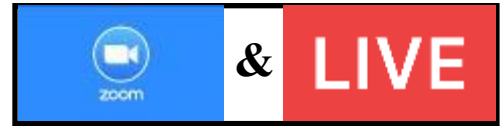
WOODTURNERS
ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

June 2022

Volume 26 Issue 6



Stuart Batty
June Demonstrator
June 11th
8:30-12:00



During the past 37 years, Stuart has taught more than 6,000 amateur and professional woodturners around the world, in 12 different countries and all 50 states in the USA.

Batty is a third-generation woodturner, following in the footsteps of his father and grandfather, both of whom completed six-year apprenticeships in the British style of woodturning. Growing up in Newcastle upon Tyne, Batty spent his Saturdays sharpening the tools that his father would sell to amateur woodturners. After watching his father labor in the dusty woodshop for years, Batty got his chance at age 10.

Untold hours of turning honed his technique to maximize efficiency. Production turners are paid by the piece. This financial reality forces one to concentrate on methods and techniques that minimize lost time and accelerate production rates.

Stuart is an advocate for the 40/40 grind, and will certainly discuss his reasoning, as well as demonstrate the sharpening technique he uses.





A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday of each month. The meetings are hybrid (in-person as well as online via Zoom). Informal gathering (both in person and online) begins at 8:30. The formal meeting begins at 9:00 and ends at noon. For online attendance, invitations are sent to all members via email. Guests are welcome by request to: membership@bayareawoodturners.org who will forward an invitation to the next meeting.

More information is available at bayareawoodturners.org.

BAWA Officers Meeting -

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

2022 Event Schedule

June 11th	Stuart Batty
July 9th	Turn for the Troops
August 13th	Annual Picnic
September 10th	Alan Lacer
October 8th	Alan Straton

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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Philip Greenwood May Demonstrator

Phillip was our May demonstrator. His demonstration was on making an earring stand. The earring stand was constructed from three pieces. The top, as Phillip mentioned, is basically a bowl, with some ornamentation added to provide detail. The center is a spindle, and there was the base.

In making the three components, Phillip emphasized the importance of taking our time with the cuts, and in particular the final cut. He mentioned that most people make the cut too fast and in doing so leave tool marks. Phillip suggested slowing the cut down by counting dollars. Phillip also mentioned the importance of proper breathing, especially on the final cuts. His suggestion is to build up your breath and then breath out in one consistent motion as you are performing the final cut.

Drilling the holes for the earring stand required a couple of jigs. Phillip showed us the wooden indexing wheel he had made from 1/4" MDF and the drill guide for the tool rest. He talked about the cost of the hobby, specifically the initial cost, and suggested we do not need to buy all of the fancy tools and jigs to produce good work. His wooden jigs are an example of that. Phillip showed a drilling guide he bought at around \$100, and showed one he made out of closet rod doweling which took 10 minutes and cost less than 50 cents.

Phillip made a point to mention that in making your own jigs you have greater flexibility in your work. He used the drilling guide as an example. You could make the guide hole much bigger than you would for an earring stand and use it to add an embellishment to a bowl, platter, or clock face by drilling the holes in just a bit and gluing in a contrasting piece of doweling.

To finish off the demonstration Phillip made a ring tree. It was a quick 5 minute project to show how to use a small scrap of wood to make something which compliments the earring stand. The exercise of making the ring tree uses many of the same techniques as making finials and allows us to practice something we may otherwise not do often.

It was a pleasure watching and listening to Phillip during his presentation. He clearly enjoys teaching and demonstrating.

Website: <https://greenwoodcrafts.co.uk/>



Undercutting top of earring holder



Tiny Steb drive



Roughing spindle



Planing with skew



Making tenon



Rolling a bead



V-cut with skew



Scooping a cove



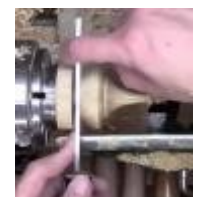
Completed shaft



Beginning finial



Sharpening details



Ready to part off

President's Letter

June 2022



Turning to Summer

The days are getting longer, the weather is warmer, and we're looking forward to a good woodturning summer: Our first hybrid meeting (with members present both in person and on Zoom) was a great success, and our second hybrid meeting should be a great demo by Stuart Batty on June 11. July brings Turn for Troops which is always great fun, and in August we will all get a chance to see each other outdoors at the annual BAWA picnic.

Adding to the good news will be the arrival of a new drill press and the Robust Scout lathe, suitable for both standing and sitting turners, all made possible by several members' generous anonymous donations.

So with due caution for the health of every one of us, I am looking forward at long last to more chances to interact with fellow woodturners in the coming months. The joy and generosity of our woodturning community never ceases to fill me with gratitude!

Stay safe and keep on turning,
Steve Griswold

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.



"So far, he's made two things—sawdust and noise"





BAWA NEWS & NOTES



BAWA Receives AAW Awards

BAWA recently found out that our chapter's website & newsletter have both received recognition from AAW.

Each year since 2004, the AAW has conducted a "Chapter Best Newsletter" and "Chapter Best Website" competition. This year both entries received third place honors. The BAWA chapter will now have its name enshrined into the AAW "Chapter Awards Hall of Fame."

Judges in the website category were looking for:

- Content that demonstrates partnership with AAW to share, support, and deliver woodturning education, including links to AAW
- Uniqueness/Personality: Good blend of design with appropriate appeal to woodturning audience
- Appropriate use of scripting, styles, databases, and search engines
- Site works with different browsers and devices
- Up-to-Date/Current Content: New information upfront, archive material available
- Content that is current, pertains to woodturning, and emphasizes safe woodturning practices

Above all, website entries should be fun to view and provide useful information to members of the chapter they serve.

Judges in the newsletter category were looking for:

Content that demonstrates partnership with AAW to share, support, and deliver woodturning education

- Sound writing skills
- Visually appealing layout
- Content that is current, pertains to woodturning, and emphasizes safe woodturning practices
- Useful woodturning, technical, and news-related information

Above all, newsletters should be fun to read and provide useful information to members of the chapter they serve.

Congratulations go to Webmasters, Jeff Tanner & Steve Griswold, as well as Newsletter Editor, Louie Silva.

A big thanks to newsletter contributors Jim Campbell, Richard Dietrich, Kim Wolfe, Tony Wolcott, Larry Batti and Jim Rodgers.

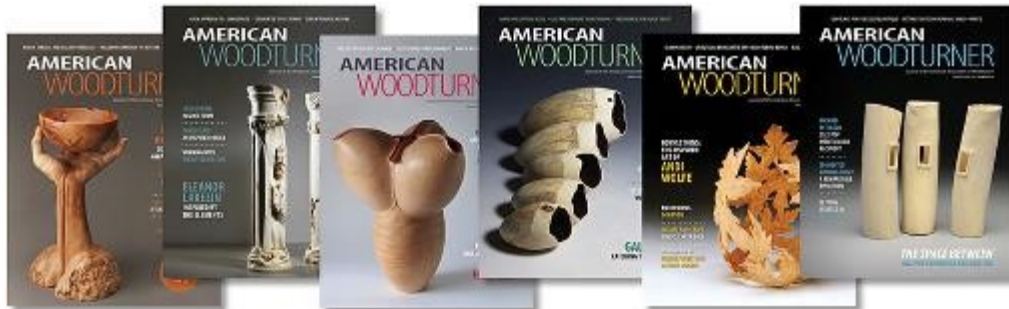
Good things happen when we collaborate.



Article in American Woodturner

If you look on page 10 of this newsletter, you'll see a nice article from the June issue of American Woodturner magazine. It highlights the 33rd-annual *Artistry in Wood* show at the Museum of Sonoma County, from November 2021 through January 2022.

Photos include works crafted by three BAWA members, Steve Griswold, Hugh Buttrum and Charlie Saul.



July 9, 2022
Pen Turning for the Troops

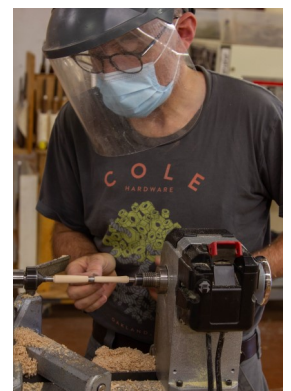
BAWA will be hosting *Pen Turning for the Troops* in Room 108 at Pleasant Hill Middle School, just like the old days. BAWA will provide pen kits and prepared blanks. There will be staff available to advise and assist with assembly of the pens.

Unfortunately, the guidelines for this annual event were unavailable before press.

Next week there will be an email-blast to all members giving all the information.

We hope everyone will be able to participate in this salute to our troops.

Please enjoy the following photos from last years' turning session.



7th Segmenting Symposium September 22-25, 2022

Crown Plaza Northbrook Hotel and Convention Center
2875 North Milwaukee Ave, Northbrook, Illinois 60062

Registration is open!

Join us for this unique international symposium.
Meet and learn from the best in segmented woodturning.



Jerry Bennett Robin Costelle Tom Lohman Jim Rodgers Curt Theobald Malcolm Tibbetts



Bob Behnke Steve Bonny Martha Collins Tom Kenyon Wayne Miller Al Miotke

Benefits of Attendance

5 classrooms with almost 50 rotations.

Tradeshaw

Instant Gallery

Special Friday Evening Sessions

Saturday Banquet with Awards and Entertainment

Raffle

Spouse/Companion Activities

A lot of fun, education, and the opportunity to meet other segmenters!

For more information and to register, visit:

www.segmentedwoodturners.org

you can also contact Al Miotke at al@segmentedwoodturners.org



19th-century French woodworker's lathe

OLIVE HYDE *Art* GUILD
PROUDLY PRESENTS

Holiday for the Arts 2022

Call for Artists



Olive Hyde Art Guild is now accepting entries for the
Holiday for the Arts Gala, Show & Sale, October 21-23, 2022

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.

All aspects of the show, including sales, are handled by Guild members. Artists do not need to be present at the event.

Media: Ceramics & glass, paintings, jewelry, fiber art, wood products, sculpture, and holiday goods.

Image samples of new artists' work will be screened online at the OHAG website. Artists submit 2-3 digital images using the online form at OliveHydeArtGuild.org.

Entry Deadline:
July 7, 2022

For new artist information,
visit OliveHydeArtGuild.org or
email ArtistContact@OliveHydeArtGuild.org



SAVE THE DATE
JUNE 23 TO JUNE 26, 2022



Virtual Show & Tell May

Michael Hackett



Ed Steffinger



Continued on following page

Virtual Show & Tell May

Roberta Zorzynski



Rick Kalish



Peter Travis



Artistry in Wood

RETURNS TO MUSEUM OF SONOMA COUNTY

After a truncated pre-vaccination, online-only show last year, the Sonoma County Woodworkers successfully mounted the 33rd-annual *Artistry in Wood* show at the Museum of Sonoma County, from November 2021 through January 2022. Two years of creativity burst upon the scene in one of the most spectacular shows yet. Outstanding entries featuring marquetry, furniture, sculpture, and boxes were joined by stellar turned pieces from many local turners and a few out-of-towners.

Best Turning went to Texan Ric Taylor for his *Bleached Boxelder Bowl*, a substantial piece with ghostly, sublimated grain highlighted by a bright red bead. Awards of Excellence were bestowed on a wide range of turnings. Brian Cullen's ebonized oak piece, *Undulation*, featured characteristic oak grain burnished to quiet perfection. For sheer spectacular wood, there was Bob Nelson's *Fungus Among Us* of spalted liquidambar, and Steve Griswold's *Bookmatched Maple Platters*. Hugh Buttrum's flawless giant *Claro Walnut Calabash Bowl* started as a 256-pound blank. Charlie Saul's realistically carved *California Diamondback Rattlesnake* bowl was also recognized for excellence.

In addition to a furniture award, Alex Hunt was recognized for his elegant walnut piece *Growth*, featuring spheres increasing in size according to Fibonacci proportions. Don Ketman's little *Whimsy* surprised the viewer with three wings flaring up and one slumping down, a subtle and delightful touch. Steve Forrest's *Red Gum Eucalyptus Bowl* was an homage to the timeless forms championed by Bill Luce. In addition, the collaborative

mobile, *Alternate Universe*, was awarded Best Miscellaneous Work. Featuring various spheres turned by Steve Forrest, the delicately balanced metal structure was designed and built by Don Jereb and Harvey Newman. Finally, while not displayed in the turning category, David Marks' turned, veneered, and inlaid masterpiece, *Ocean*, was recognized as Best of Art.

All works were juried in by Guild members of the Sonoma County Woodworkers, and judged by three professionals with varied backgrounds. After two years, it was truly inspiring to see the skill and creativity of the woodworking community on full display once again. ■

—Steve Forrest



Best of Turning

Ric Taylor, *Bleached Boxelder Bowl*, 2020, Boxelder, bleach, enamel, acrylic paint, 4" x 17" (10cm x 43cm)

Photo courtesy of the artist

Awards of Excellence



Don Ketman, *Whimsy*, 2021, Madrone burl, tung oil, 3" x 6" (8cm x 15cm)

Photo: Joe Scannell

Brian Cullen,
Undulation, 2021, Coast live oak,
Danish oil, 5" x 9" (13cm x 23cm)

Photo: Joe Scannell



FEATURE



Photo: Joe Scannell



Photo: Joe Scannell

(Left) **Steve Griswold**, *Bookmatched Maple Platters*, 2021, Silver maple, wipe-on poly, 3/4" x 11" (5cm x 28cm)

(Right) **Bob Nelson**, *Fungus Among Us*, 2021, Liquidambar, lacquer, 6" x 12" (15cm x 30cm)

Charlie Saul, *California Diamondback Rattlesnake*, 2020, Sycamore, permanent inks, wipe-on poly, lacquer, 5 3/4" x 11 1/2" (15cm x 29cm)



Photo: Joe Scannell



Steve Forrest, *Red Gum Eucalyptus Bowl*, 2020, Red gum eucalyptus, ebony, oil/varnish, 6" x 9" (15cm x 23cm)

Photo courtesy of the artist

Hugh Buttrum, *Claro Walnut Calabash Bowl*, 2021, Claro walnut, oil, 12" x 20" (30cm x 51cm)

Photo: Debbie Wilson



Alex Hunt, *Growth*, 2021, Claro walnut, oil, 9" x 14" (23cm x 36cm)

Photo: Joe Scannell

Best of Miscellaneous

Best of Art

David Marks, *Ocean*, 2021, Quilted Honduran mahogany, ebony, betelnut, tagua nut, mother of pearl, pau shell, green rippled abalone, black lip mother of pearl, dyed stabilized pen blanks, recon stone, oil varnish, 8" x 36" (20cm x 91cm)

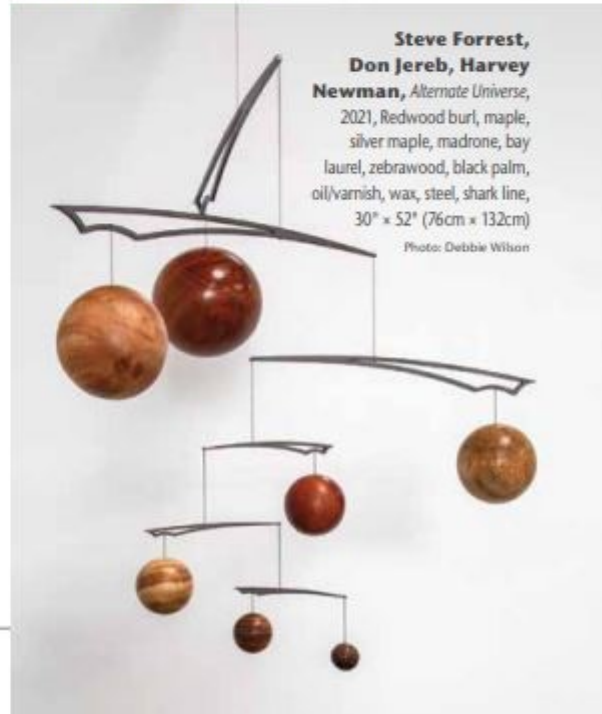
Photo: Debbie Wilson



woodturner.org

Steve Forrest, Don Jereb, Harvey Newman, *Alternate Universe*, 2021, Redwood burl, maple, silver maple, madrone, bay laurel, zebrawood, black palm, oil/varnish, wax, steel, shark line, 30" x 52" (76cm x 132cm)

Photo: Debbie Wilson



Continued on following page



Chucking with ADHESIVES

BY DAVID SPRINGETT

Want a low-tech, economical method for holding work on the lathe which leaves no hold marks? I have a couple of ideas for you. The first method uses newspaper and glue; the second uses hot-melt glue.

Newspaper and glue

This method wastes little wood as no allowance needs to be made for the work to be gripped in a chuck.

Start by attaching a reusable softwood faceplate to a metal faceplate at the headstock—a large screw chuck works well. This softwood disc can be sized to suit your workpiece, anywhere between 3" (8cm) and 12" (30cm) in diameter. True the edge using a bowl or large spindle gouge. This can be a challenging cut, especially if your

blank is well out of round. Your gouge will bounce around, so take light passes until you can initiate the cut in solid wood, riding the bevel through the cut.

Next, true the face with a gouge or scraper. Verify that the face is flat by checking for bumps and dips with a straightedge with the lathe off—the back of your gouge is a handy reference.

Cut (or purchase) your turning blank from planed wood, close in dimension to the diameter of the piece you wish to turn. Starting with surfaced wood means you have two nominally flat surfaces to mate together.

Cut a sheet of newspaper about 2" (5cm) larger than your softwood faceplate.

PRO-TIPS: Chucking with adhesives

Spread white carpenters' glue (PVA) on the surface of both the softwood faceplate and the planed surface of the workpiece (**Photo 1**). Sandwich the newspaper between the two glued surfaces. Bring up the tailstock to center the workpiece and apply pressure while the glue sets (**Photo 2**). When the glue has tacked up enough to hold the workpiece so that it will not slip, place a larger piece of wood between the revolving center and the workpiece; this will spread the clamping pressure more evenly.

Leave the glue to dry overnight and attain its maximum holding power.

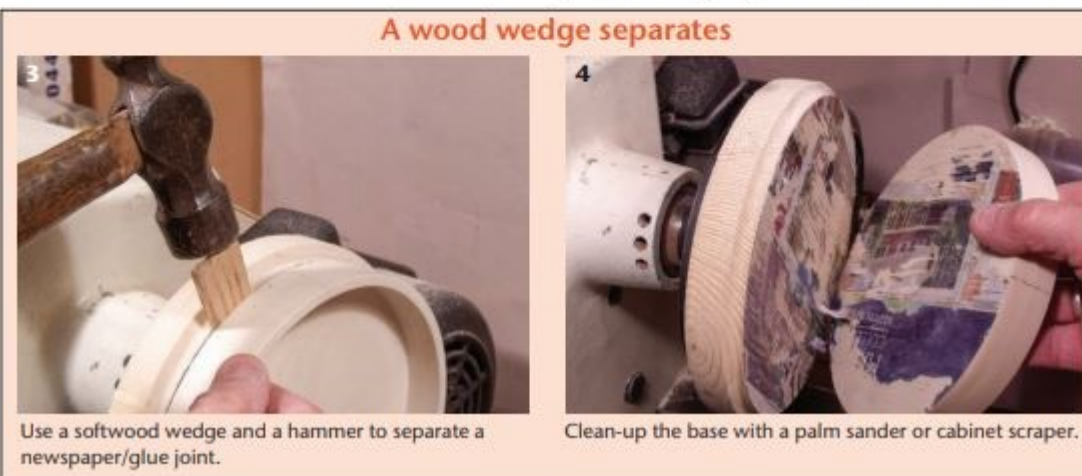
When the curing time has passed, the work may be turned with confidence. Even so, supporting the work with the tailstock through as much of the turning process as you can manage adds security and helps dampen vibration. This step is especially helpful while turning at the edge of the form.

Turn the work to the desired shape, then sand and polish. Remove the finished piece from the softwood faceplate by placing the blade of an old dinner knife on the joint line and tapping the back of the knife blade with a hammer. The joint line will begin to open enough to insert a thin softwood wedge in the gap (**Photo 3**). With more persuasion from the hammer, the wedge will open the joint without damaging the underside of the workpiece (**Photo 4**). Use a palm sander to remove any remaining newspaper and glue.

A few thoughts on safety are appropriate. Remember that PVA glue may take longer to dry in a cold, damp workshop. Before turning, test the newspaper/glue



joint. Give the back of your blank a few thumps with the palm of your hand; there should be no movement at the glue joint. Support the work with the tailstock whenever possible. Turn gently—wood doesn't like to be tortured.



PRO-TIPS: Chucking with adhesives

Hot-melt glue

The hot-melt glue technique is mainly used when turning smaller pieces.

As with the newspaper/glue method, start with a softwood disk affixed to a metal faceplate. True and flatten the softwood disk (**Photo 5**). Cut the hardwood workpiece close to the required diameter from planed wood.

Switch on the hot-melt glue gun. Hot glue applied to a cool surface can quickly chill, reducing open time and adhesion. I heat my workpiece in a microwave on full power for 30-40 seconds. Hold the warmed piece against the softwood so that some of its heat is transferred. Alternatively, use a hot air gun to warm both pieces.

Apply the hot glue to the softwood faceplate (**Photo 6**). Press the planed surface of the hardwood onto the faceplate (**Photo 7**). Bring the tailstock up to apply pressure until the glue has set. Placing a small scrap of wood between the work and the tailstock center prevents the work from being indented.

It should take about 10 minutes for the glue to set, but to be safe, always wait until the work feels cool; you can then begin turning. For safety, maintain tailstock pressure during the initial roughing cuts, and check the security of the joint when you do need to remove the tailstock.

Once the finished piece has been sanded and polished, remove the softwood faceplate with the turning still attached from the metal faceplate. Take the joined pieces to a microwave and heat them on full power for 30-40 seconds. This should soften the glue enough to separate the joint. Scrape away any hot-melt glue residue after the glue hardens.

EDITOR'S NOTE

In addition to his books, David Springett published eight articles and had his work shown in numerous issues of American Woodturner. David passed away on April 3rd, 2022. I encourage you to use the Explore! tool, linked below, to visit some of the author's many contributions to our woodturning community.



Flat for maximum hold



For either glue joint method, the softwood faceplate must be flat. This maximizes contact between the surfaces.

Hot-melt glue



Apply hot-melt glue to warmed wood, which helps distribute the adhesive and extends working time.



The tailstock provides clamping pressure while a scrap piece of wood prevents the center point from marring the workpiece.

PRO-TIPS: Chucking with adhesives

Hot-melt for box lids



For box turning, apply hot melt glue to the base's rim and push the lid onto the rim. Turn the box as one piece.

The top of the lid is accessible without the need for tailstock support.

Remember making that lidded box where the lid had to be a jam fit on the part-turned base so the top of the lid could be turned? Either the lid flew off at the touch of the gouge or it became so jammed it was difficult to remove. Try using hot-melt glue as a temporary method for holding that part-turned lid in place (**Photos 8-11**). To separate the completed lid, heat the box in the microwave to soften the glue.

More words of caution. Overheating your work in the microwave or with a hot air gun will cause surface

cracks. And any work which is held using hot-melt glue should be firmly tested before turning.

Now it's up to you to decide how to best take advantage of these techniques. ■

David Springett was a British woodturner known for his inventive creations. He is the author of Woodturning Wizardry, Woodturning Full Circle, Woodturning Magic, and, with Nick Agar, Woodturning Evolution.