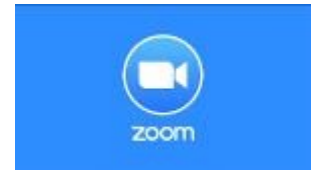


**Rudy Lopez**  
**August BAWA Meeting**  
**August 8th**



Did you catch Rudy Lopez in the AAW Virtual Symposium? In August he'll be Zooming in from Tampa to show BAWA how to make a Natural Edged Wing Platter with Carved Feet. His demo will cover all aspects from choice of wood and design to tool control, carving, and finishing. In addition to demonstrating excellent technique, his demos are chock full of tips and tricks. Be sure to attend what should be an exciting and informative demonstration.





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](mailto: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/](http://bayareawoodturners.org/) for club information.

### *BAWA Officers Meeting -*

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

## 2020 Event Schedule

August 8th	Rudy Lopez-Remote 8:30am - 12:30pm
September 12th	John Beaver-Remote
October 10th	Cindy Drozda-Remote 8:30am - 12:30pm
November 14th	Cheryl Lewis-Remote
December 12th	Jim Rodgers-Remote

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  
Jim Rodgers  
[president@bayareawoodturners.org](mailto:president@bayareawoodturners.org)

Vice President  
Richard Dietrich  
[vp@bayareawoodturners.org](mailto:vp@bayareawoodturners.org)

Secretary  
Steve Griswold  
[secretary@bayareawoodturners.org](mailto:secretary@bayareawoodturners.org)

Treasurer  
Claudia Foster  
[treasurer@bayareawoodturners.org](mailto:treasurer@bayareawoodturners.org)

Member at Large  
Anna Duncan  
[memberatlarge@bayareawoodturners.org](mailto:memberatlarge@bayareawoodturners.org)

President Emeritus  
Kim Wolfe

Pleasant Hill Adult Education (PHAE) Liaison  
Jim Rodgers  
[Jlrogers236@comcast.net](mailto:Jlrogers236@comcast.net)

Librarian  
Cindy Navarro  
[librarian@bayareawoodturners.org](mailto:librarian@bayareawoodturners.org)

Membership  
Hugh Bevin-Thomas & Karen Rice  
[membership@bayareawoodturners.org](mailto:membership@bayareawoodturners.org)

Store Manager  
Richard Kalish & Michele Freeze  
[storemanager@bayareawoodturners.org](mailto:storemanager@bayareawoodturners.org)

Webmaster  
Jeff Tanner & Greg Ketel  
[webmaster@bayareawoodturners.org](mailto:webmaster@bayareawoodturners.org)

Newsletter Editor  
Louie Silva  
[newslettereditor@bayareawoodturners.org](mailto:newslettereditor@bayareawoodturners.org)

Video Coordinator  
Dave Bentley, Larry Batti & Ed Steffenger  
[videocoordinator@bayareawoodturners.org](mailto:videocoordinator@bayareawoodturners.org)

Woodmeister  
Tony Wolcott  
[woodmeister@bayareawoodturners.org](mailto:woodmeister@bayareawoodturners.org)

Educational Coordinator  
Jan Blumer  
[educationalcoordinator@bayareawoodturners.org](mailto:educationalcoordinator@bayareawoodturners.org)

Pro Demonstrator Liaison  
John Cobb  
[Cobbemail@gmail.com](mailto:Cobbemail@gmail.com)

Staff Photographer  
Rick Dietrich

Social Coordinator  
TBA

# President's Letter

## August 2020



And another month has passed, and we still need to mind our safety requirements.

Last month we held our second scheduled Saw Dust Session with Tony Wolcott doing a great demonstration on all aspects of using a chain saw effectively and safely. Tony's demonstration was a very simple setup with a laptop computer. He placed a large wood disc between him and the computer on which he displayed everything he needed to show – simple. He also was prepared to add a cell phone hookup which would have been switch remotely by Dave Bentley; however - battery failure!

(Check our web site if you missed the demonstration as the video has been posted there.)

The point is that any individual can do a show and tell, demonstration, etc. Setup can be simple and easy. Figure out what you want to share. Lay everything out and call David Bentley.

Another wonderful donation to the Diablo Woodturning Center has added a Laguna 1424 bandsaw, Nova DVR XP and other items to our studio I will soon have a few extras to sell including a couple of our smaller student lathes. I will post an advertisement at the right time.

Keep active, keep turning, stay safe,

JimR

### Attention BAWA members who shop on Amazon.com

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

AmazonSmile is a simple and automatic way for you to support your favorite charitable organization; **BAWA!** When you shop at [smile.amazon.com](https://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](https://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/](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.



# Art Liestman

## July 18th, 2020



BAWA was treated to another international Zoom demonstration in July, this one by Art Liestman. Assisted by a pair of Siamese cats, he walked us through the theory and practice of the Lost Wood process of turning. The process begins with a glued-up spindle blank and results in a turned object that is not round. For this demo, Art made a lidded box but the possibilities are endless.

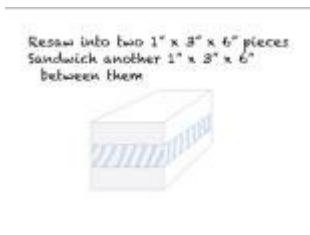
Starting with a PowerPoint demo, Art discussed the evolution of his technique, inspired by works by Michael Hosaluk and Lowell Converse. He then went on to outline his process. He usually uses odd sized cutoffs from a local mill which cuts wood for musical instrument makers. A piece of highly figured wood is resawn and a piece of waste wood is glued between the slices. The waste wood should be similar consistency to the outer wood and all glued surfaces need to be sanded flat. Grocery bag kraft paper is inserted into both glue joints. Art uses 1/4" bolts in corner holes to keep the pieces aligned. After clamping overnight, then ends are cut off and the centers of the waste wood segments are located. (Art showed a good trick for finding the center between glue lines.)

Art showed a video of the remainder of the process:

Mounted between centers, the blank is turned to a cylinder, tenons are cut on both ends, and the lid segment is parted from the body segment. He used the usual process for turning a lidded box with a few exceptions: (1) The central nubbin on the hollowed lid and box body can be ignored as they are on the waste wood. (2) He drilled holes through the waste wood on the sides of the box to aid in determining wall thickness. These, too, will go away as the waste wood is separated. (3) When re-turning both parts to remove the tenon, a stub can be left on the waste wood. He also demonstrated an alternative method for sharpening a parting tool.

Once the box is turned, sanded and finished, a chisel is used to split the paper glue joint. The flat face is against the outer wood to prevent deforming it. The paper is sanded off with 150 grit paper taped to a flat surface, then the portions are glued together. Art glues up the female portion first. He says it's easier to adjust the tenon (if necessary) by sanding. After the demo, Art answered many questions and gave pointers on turning a Lost Wood Goblet and his technique for coloring burl.

This was a great demo. The topic was covered in detail and rife with Canadian Humor. The PowerPoint and video technique of demonstrating was very effective and avoided the risk of live demo foul ups. (He did leave a catch in the video, though.) It was a pleasure to have Art back to BAWA, even virtually. A video of this meeting is available for members only on the BAWA website.



Waste block inserted



Resawing



Marking holes on waste block



Gluing up



Dried glue-up



Hack for finding center



Parting tool sharpening



Parting box top



Hollowing lid



Testing for fit



Drilling side holes

## **Tree Article #40 The Eucalypts**

By Tony Wolcott

The nature of words is a world to itself. Words have such power. I have a client who instructed a tree service to cut his oaks by removing last year's growth and maintaining the view from his deck. Unfortunately, it appears that the word 'cut' was heard as 'chop.' When my client returned from work that day, the tree service had removed 29 oaks! We distinguish between the concrete noun, which points to an object in the real world and the abstract noun, which refers to semantics and metaphors. Complicating the picture is when a word implies both – points to an object and carries connotations with it.

A prime example is a loaded word-- eucalyptus.

Ask yourself: when you hear that word, eucalyptus, what picture comes into your mind, and what emotions do you have surrounding that word? Californians consist of two groups—those who despise eucalyptus as an invasive weed choking out all other growth and then burning hot. Then, some love all trees and find eucalyptus to be a magnificent tall tree with a beautiful fragrance. I have fond memories of riding a bike through a eucalyptus grove. My tires pinch off those blue-white capsules, sending them flying into other objects and people; until I lose control and crash.



We have to unwind these words and define them before we can talk sensibly about eucalyptus. The word will not magically disappear in an upcoming week. To start, we must travel to a lost continent referred to as Australia. The Aussies have their language, and it is best to utilize their terms to avoid our pre-conceived biases. The Aussies refer to 'The Eucalypts' as a species grouping of trees. The eucalypts belong to the Myrtaceae family. This large plant family has some familiar species; most are aromatic and have a dry capsule or a berry fruit. Stems have secretory cavities and internal phloem in the pith. Leaves are glandular, pellucid (oil dots on the surface), and punctate (minute depressions on leaves). The Myrtaceae family has 131 genera, 4,600 to 5,500 species.

*Continued on following page*

Some Examples of Species in the Myrtaceae Family:

[allspice](#) (*Pimenta dioica*)

[Australian lancewood](#) (genus *Backhousia*)

[Brisbane box](#) (*Lophostemon confertus*)

Bottlebrush (*Callistemon citrinus*)

[clove](#) (*Syzygium aromaticum*)

genus *Eucalyptus*

[Australian mountain ash](#) (*E. regnans*)

genus *Eugenia*

[feijoa](#), (*Acca sellowiana*)

[guava](#) (genus *Psidium*)

[jaboticaba](#) (*Plinia cauliflora*)

Australian and New Zealand Tea trees *Leptospermum* spp.

[myrtle](#) (genus *Myrtus*)

[paperbark tree](#) (genus *Melaleuca*)



Have you ever parked under one of these bottlebrushes?



The Eucalypts are a grouping of three genera: *Angophora*, *Corymbia*, and *Eucalyptus*. *Angophora* has 12 species, *Corymbia*, about 100, and *eucalyptus* about 750 species. Together these three genera form the Eucalypts.

The point is—there are over 850 species called Eucalypts. One of those species is *Eucalyptus globulus*, the blue gum. Here in Northern California, the blue gum is considered the eucalyptus. Besides being a gross generalization and incorrect, it is unfortunate that we do not promote many of the notable species from the eucalypts. I recently had the pleasure of zooming into a 3-day lecture on the Eucalypts. Dr. Dean Nicolle from Australia and Dr. Matt Ritter from the U.S. presented. The audience included Aussies and Americans, as well as folks from other countries. We learned that Aussies do not call *Eucalyptus polyanthemos* the silver dollar eucalyptus. Australia does not have a silver dollar; red box is the common name. The red box is a tall eucalyptus with bluish tinged mature leaves. The wood is hefty but possible to turn into weighty bowls. We can identify the tree by the dry capsule fruit, which is small by eucalyptus standards.

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The eucalypts flower inflorescences appear in groupings of one, three, five, or seven. The main support stalk is called a peduncle, which branches into seven pedicels for the silver dollar eucalyptus. There is an operculum on end. The operculum opens, and a mass of stamens show as the flower. Pollination and fertilization produce a dry capsule. All of the flowering and fruiting processes are telltale keys to identifying the correct eucalyptus. For *polyanthemos*, the slightly beaked, conical operculum opens up with white stamens. The result is a dry brown capsule, barrel-shaped. The capsule is only a tenth of an inch long!



Too much information. Let's simplify. Some eucalypts are easily identified by their bark.

Above, the rainbow eucalyptus (*Eucalyptus deglupta*) and ironbark eucalyptus (*Eucalyptus sideroxylon*) are two good examples.

The ironbark eucalyptus also has red-stemmed leaves with pink stamens

A spectacular eucalyptus is the rose of the west (*Eucalyptus macrocarpa*). Below you can see how the operculum opens up and releases the stamens. This eucalypt is not a tree but a malee (shrub eucalyptus). The bush has only juvenile leaves, which are often grown for flower arrangements.



*Continued on following page*



alamy stock photo

8KDXP8  
www.alamy.com



But if you really must have a big tree, then go for the *Eucalyptus regnans* (mountain ash or stringy gum). These trees can grow as high as 335 feet.



One of my favorite eucalyptus is the choral gum (*Eucalyptus torquata*). It is a small but wide tree with attractive flowers, operculums and reddish stems.

*Continued on following page*



We have traveled throughout the Australia continent with a side trip to Papua New Guinea, home of the rainbow gum. The Aussie words for their trees are refreshing reminders that common names are local. The ironbark eucalyptus has the charming name mugga. There is much to learn about the Eucalypts. Some species are adapted to fire. These trees have lignotubers that re-sprout below ground. As for wood from these 850 species, some are good, and some are not. I suggest that any Myrtaceae plant is worth trying if you have the opportunity. Steve Griswold just did a hollow form from a melaleuca. The ironbark we already know is very good for wood projects. Try a eucalypt and report back to the club.

If you desire a key to identify commonly grown eucalyptus in California or would like more information on the Eucalypts, let me know.



Bancroft Garden in Walnut Creek has an attractive ghost gum (*Corymbia aparrerinja*), regarded highly for its smooth white bark. Native to Central Australia, this tree is drought tolerant and an excellent focal point.



Tony Walcott  
BAWA Woodmeister  
[woodmeister@bayareawoodturners.org](mailto:woodmeister@bayareawoodturners.org)

## Tip from John Cobb Pitch Remover



I was picking up a few freshly cut Doug Fir rounds for a bench project and my hands were quickly covered in a sticky mess of pitch. In the past I have used oil to break down pitch with modest success but of course I didn't have any in the car. Out of desperation to try anything before I took hold of my steering wheel, I hit my hands with a dose of hand sanitizer and presto - the pitch was gone. My guess, the alcohol in hand sanitizer breaks down pitch, but I'll let the chemists opine on that topic. Whatever the reason, I will have perfectly sanitized hands when I leave a wood pile from now on.



# Virtual Show & Tell July

*David Fleisig*



Hollow Form



Hollow Form-Top View

*Ken Plante*



Natural Edged Bowl



Salt Cellar

*Jay Holland*



Carved Bowl



Walnut Crotch Bowl

*Continued on following page*

# Virtual Show & Tell July Cont.

*Charlie Saul*



## 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.



## Taking Measure

COVID-19 has disrupted the entire world, and it is affecting all of us, in every aspect of our lives. Self-quarantine, Social distancing. It can be overwhelming and stressful. Until this crisis passes, we must continue to create, learn, and share.

That said, now may be the perfect time to isolate yourself in your workshop-- turning, planning and prepping for projects, reviewing favorite woodturning magazines, watching videos, and more.

Remember, safety is always a top priority. Take measure: observe precautions, act wisely, and keep yourself safe. Together we are stronger, together we are the woodturning community.



Rockwell Delta Wood Lathe

## 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](mailto:newslettereditor@bayareawoodturners.org)

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

# Out of a Limb: NATURAL-EDGE BOWLS

Emmett Manley



**T**urning a natural-edge bowl can be daunting for some beginners. Even experienced turners may dread the process of splitting a log, locating the bark-side center, mounting the piece between centers, and removing a lot of wood to establish the outside shape and a tenon.

There is, however, a simple technique for making small, natural-edge bowls from green wood. It proceeds quickly with immediate and pleasing

results, so new turners are not intimidated. Compared with the traditional method of making a natural-edge bowl, less wood has to be removed. A few cuts begin to reveal the bowl's emerging shape.

Instead of splitting a log, use a piece of tree limb, which is widely available from tree trimmings (*Photo 1*). Bradford pear is perfect for this project, and limbs are usually plentiful following a windstorm. For the

photos, I used sweet gum, another tight-bark wood.

## Process

Cut a 6"- (150mm-) long segment from a 4"- (100mm-) diameter limb. Drill a hole into the wood for a screw chuck (*Photo 2*). Mount the log so the grain is perpendicular to the lathe axis, using a screw chuck and live center (*Photo 3*). If you cannot find a 4" limb, cut a piece with a length



**1** Cut a branch with the length one and a half to two times its diameter.



**2** Drill a hole for the screw chuck.



**3** Mount the limb onto a screw chuck, and use a live center for support. Spin the wood a few times to be sure it is centered and does not hit the toolrest.

that is one and one-half times the diameter.

Then, using a  $\frac{3}{8}$ " (10mm) bowl gouge, turn the outside of the bowl. Take pull cuts, working from base to rim (Photos 4, 5). After you have removed the bark on the base, establish a tenon (Photo 6). Remove the tailstock so you can complete the foot. If necessary, use thin CA glue to stabilize the bark and the pith (Photo 7).

Reverse the bowl and hold the tenon in a scroll chuck. Drill a depth hole to make hollowing easier and to avoid turning through the bottom (Photo 8). To shape the inside, use push cuts from the rim to the center (Photos 9, 10). Reverse the bowl again, holding it in a jam chuck, and remove the jaw marks from the foot.

Bingo! You have completed a neat natural-edge bowl in short order (Photo 11).

## Practice

Practice with a 2" (5cm-) diameter branch about 4" (10cm) long, using a spindle gouge. You can produce a miniature bowl in little time. Then, it is just a matter of scale as you use larger limbs. Practice improves turning skills.

You can vary the shape of the bowl by changing the diameter-to-length ratio from 1:1.5 to 1:2 or to whatever pleases you. The pith remains in the bowl, but that has caused no problems and often adds character. Wrap your green-wood bowl in paper and allow it to dry, after which you can sand and finish it using your favorite method, or leave the wood unfinished. ■

*Emmett Manley is a retired medical scientist/professor who discovered he enjoyed woodturning in 2005. He studies and collects wood native to western Tennessee and turns wood to useful items. He may be contacted at [emanley1@comcast.net](mailto:emanley1@comcast.net).*



4 Begin turning the outside of the bowl.



5 A few cuts will begin to reveal the bowl's shape.



6 Complete the outside of the bowl and the tenon at the base. Remove the bark on the bottom and complete the foot.



7 If necessary, apply thin CA glue to stabilize the bark. Ensure the glue has cured before starting the lathe again.



8 Grasp the tenon in a scroll chuck and drill a depth hole to begin hollowing the inside.



9 Take cuts from rim to base with a bowl gouge to hollow the inside.



10 Check your progress to be sure you do not turn through the bottom.



11 The inside is completed. The bowl can now be reversed in a jam chuck to finish the foot.

## Mount natural-edge bowl blanks

Use a Forstner or spade drill bit the same diameter as your spur center to drill a hole about ½" to ¾" (13 mm to 19 mm) deep in the center of what will be the top or inside of your bowl blank. When you mount the wood, the spur center will act like an extra hand to hold the piece so you can use two hands to draw up the tailstock.

Additional benefits include creating a flat surface when turning a natural edge and removing punky bark or sapwood to get to the solid wood below. Also, the wood is less likely to fly off the lathe, even if it is unbalanced.

—Steve Schwartz, Virginia



(Articles courtesy of AAW)

*Continued on following page*