



August 2021

Volume 25 Issue 8

**Summer Picnic, Tool Swap and
Show and (don't) Tell!
Please RSVP!!!!**

This is a reminder that our summer picnic is being held Saturday, August 14, 2021 at the Pleasant Hill Community Park, 147 Gregory Ln., Pleasant Hill, Picnic Area # 2, from 11:00 AM to 2:00 PM. That's two weeks from now!!!

The event is potluck, and in order to ensure that there is the right amount of food for everyone to enjoy, we ask you to **please RSVP, if you haven't already, as to whether or not you'll attend the picnic.**

Please email: larrybattiwoodturning@gmail.com ASAP! Since we're breaking up what to bring alphabetically by last name, please include your last name in your email! (Some email addresses do not clearly indicate who sent the email.) **Also, we need volunteers to staff the grills, so if you can help, please indicate that in your RSVP!**

The club will provide burgers, brats and buns along with all necessary serving utensils plates cups and condiments. Below is a list of what we'd like you to bring, again, alphabetically by last name:

- A through G: Cold drinks, (soda, ice tea, etc.)
- H through P: Sides, (baked beans, salad, deviled eggs, etc.)
- Q through Z: Desserts

Events:

Show and (don't) Tell: Although we've had virtual Show and Tell at our monthly meetings, we haven't had the benefit of seeing your works in "the flesh" (bark!), so anyone who would like to display a work or three at the picnic will be welcome and encouraged to do so!

We'll have tables set up for you to set your works on. And of course you can "tell", there just will be no formal "Tell" session. This is simply an opportunity for you show what you've been making and informally chat about your creations with fellow members!

The Tool Swap: Once again, we'll have tables set out for you to display any tools you'd like to swap with other members.

Wood Sale: There will be a great selection of wood for you to purchase. Please bring cash!

Continued on following page

The President's Challenge!

Back by popular demand, this year's Club Picnic President's Challenge, is the Flying Disk Contest! The rules are as follows:

- You can enter one newly made flying disk (Frisbee).
- It must have been turned on the wood lathe out of tree wood. No plywood allowed!
- It must be less than 12 inches in diameter.
- The disk may contain holes if you choose, but there can be no holes in the center.
- It's your disk, you toss it!
- Each contestant may take up to three tosses, but...
- The last toss made is the one that will be used.
- Each participant will toss his or her own disk in the same general direction which will be designated by the judge.
- The judge can be either a BAWA member or a guest.
- The judges decision is final
- There will be a reward for the longest distance flown in the air. Any roll will not be counted.
- There will be a reward for the longest hang time
- There will be a reward for the most aesthetically pleasing entry.

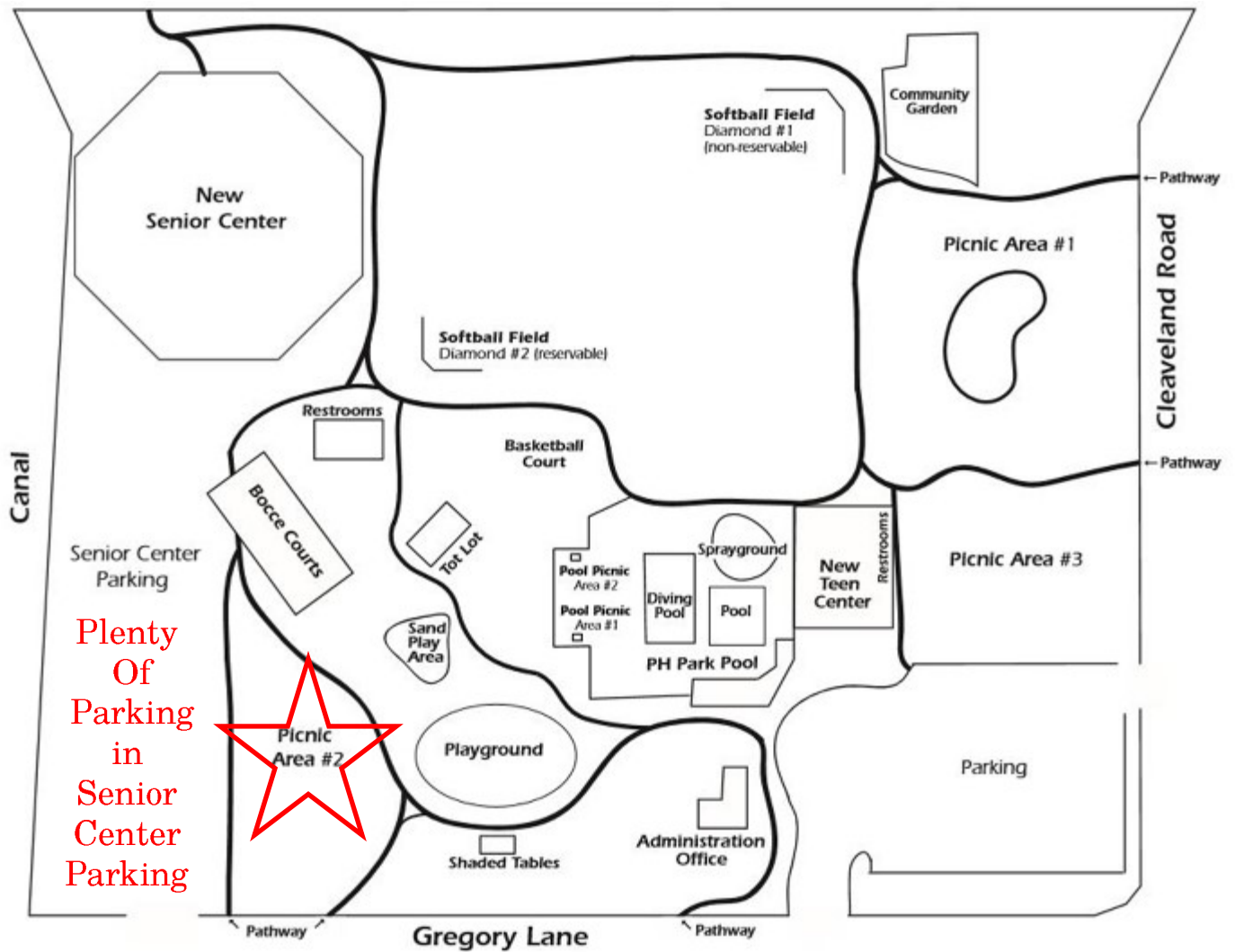
Get turning and will see you all on August 14!

Regarding COVID-19 protocols:

After consulting county officials and CDC guidelines, we have been reassured that fully vaccinated people can resume outdoor activities without wearing a mask or social distancing, so there will be no such requirements for our picnic. However, if you're not fully vaccinated, you should adhere to guidelines set out for you by the CDC, and if in doubt, consult your physician as to the precautions you should take. Whether vaccinated or not, we are each responsible for our own health and safety.

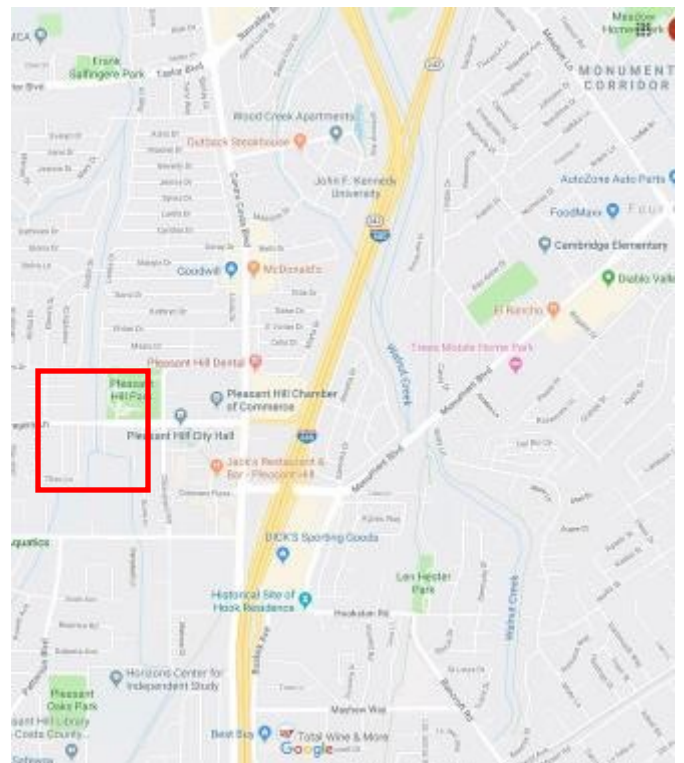


Continued on following page



Plenty
Of
Parking
in
Senior
Center
Parking

BAWA
Summer Picnic & Tool Swap
Sunday, August 14th
Pleasant Hill Community Park
147 Gregory Ln, Pleasant Hill
Picnic Area #2





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

Aug 14th	<p>BAWA Picnic Pleasant Hill Community Park 11:00am-2:00pm Frisbee contest Fun for all</p>
Sept 11th	<p>Pen Turning for the Troops Sign up details forthcoming</p>

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

Vice President
Richard Dietrich
vp@bayareawoodturners.org

Secretary
Steve Griswold
secretary@bayareawoodturners.org

Treasurer
Rick Nelson
treasurer@bayareawoodturners.org

Member at Large
Larry Batti
memberatlarge@bayareawoodturners.org

President Emeritus
Kim Wolfe

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

Librarian
Cindy Navarro
librarian@bayareawoodturners.org

Membership
Hugh Bevin-Thomas & Karen Rice
membership@bayareawoodturners.org

Store Manager
Richard Kalish & Michele Freeze
storemanager@bayareawoodturners.org

Webmaster
Jeff Tanner & Greg Ketel
webmaster@bayareawoodturners.org

Newsletter Editor
Louie Silva
newslettereditor@bayareawoodturners.org

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

Woodmeister
Tony Wolcott
woodmeister@bayareawoodturners.org

Educational Coordinator
Jan Blumer
educationalcoordinator@bayareawoodturners.org

Pro Demonstrator Liaison
John Cobb
Cobbemail@gmail.com

Staff Photographer
Rick Dietrich

Social Coordinator
TBA

Harvey Meyer: Basket Illusion



Coming to BAWA from Atlanta where thunderstorms threatened, former Brooklynite, Harvey Meyer, demonstrated his iconic Basket Illusion. He started with a slide show of the history of the technique, including a shout-out to our own Jean-Louis Meynier. He also showed examples from his decade of work with Basket Illusion.

Mounting a 5/4 x 6-7" hard Maple platter blank between centers, he cut a small internal tenon on what would be the top of the platter, then chucked the tenon. Using a 1/2" bowl gouge, he cut another tenon and step before shaping the bottom. He used a shear cut to get the smoothest surface possible without sanding. Then he started beading.

Using D-Way beading tools, he cut a 3/16" bead at the edge, then made 1/8" beads down to the step. First, he touched the tool lightly to score the edge of each bead to assure even spacing. Then, using a rocking motion, he cut the beads. The tool was held at 45° with the bevel up and the cutting edge at the center line. Prior to cutting the beads, he had marked the surface with a pencil. He stopped cutting the bead as soon as the pencil mark was rubbed away. Finally, to accent the beads, he rubbed thinned Formica (.015") into the valleys at 2300 RPM to make burn lines. A quick rub with maroon Scotchbrite at slow speed cleaned up any fuzzies.

Flipping the platter again, he made beads on the top side. This was done in stages. First the rim was cut square to the platter profile. A 3/16" bead was cut at the rim and rounded over to match the 3/16" bead on the other side. 5 seconds of sanding smoothed the edges. The interior was turned for the first 1-2 inches. Then, as before, the 3/16" bead was followed by cutting 1/8" beads. Then the next 1-2 inches was turned and beaded and so on until the interior was fully beaded. Harvey had to dampen vibration with his left hand midway through the process. At each stage, he scored but did not cut the last bead; he used the surface to guide his bevel to the next stage.

He then flipped the platter again, jamming it between the chuck and the live center to remove most of the bottom tenon. He left a 1" wide by 1/8" high tenon to hold while drawing index lines.

He showed three methods of drawing index lines. He used an indexing wheel made using Graph Paper Maker software which produces polar graph paper of any dimension. All methods used a jig to hold a pencil or burner at centerline to mark index lines on both sides of platter. After marking, he placed the platter on a flat surface and burned the index lines onto the beads with a specially tipped wood burning pen. He also showed how to create a herringbone pattern on the rim of the platter.

Finally, he colored in the pattern. He uses india ink markers, Faber Castell Pitt artist pens, using a brush tip to color the center and a super-fine tip to get the edges of each square. He designs his patterns on graph paper – polar for platters, grid for hollow forms. He uses the program INKSCAPE to make his designs. Once he has completed and inspected his coloring, he fixes the colors with Krylon Matte Finish #1311.

Harvey Meyer gave a superb demonstration. He covered his topic thoroughly and provided loads of detailed information. His camera work was exemplary, and his enthusiasm was infectious.

Harvey's video of the demo has been available for viewing by BAWA members but will be taken offline in the near future. Some of his earlier videos are available in YouTube. He provided detailed handouts which are available to members on the BAWA website.



Cutting the 1st tenon



Final cuts on exterior



Cutting beads



Burning valleys



Honing bead tool



Scribing index lines 1



Scribing index lines 2



Scribing index lines 3



Fully scribed platter



Burner tip



Burning index lines



Making herringbone edge



Layout of pattern



Coloring in pattern

President's Letter

August 2021



I hope everyone available is coming to our summer picnic. This will be the first time we have had to get together in person. Remember that your personal safety is your responsibility; so, although masking outdoors is not a requirement it is your responsibility to stay safe for yourself and others.

There will be more than food to share as I will have a few tools and there *will be wood!*

See you in a few days.

JimR

Beads of Courage



My Journey:

"826 beads earned over the years. 826 moments of courage. These little beads each represent a step in my medical journey. From blood draws and port accesses to clinic visits and admissions, from physical therapy and scans to infusions and surgeries, all of these moments are accounted for and I am so proud of all that I have survived! BOC is such an amazing way to represent my story in a physical way. They can also help me explain things to my friends and family!"

Thank you, Beads of Courage, and thanks to all of you who support it!

-Sierra, Beads in the Mail Member

If you'd like to make a lidded box for these children to keep their treasures in, you can find the instructions on the Homepage of the Website or contact Larry Batti at: larrybattiwoodturning@gmail.com

And a big thanks to all who have done so thus far! You've made a difference!

Audio/Video Update for the Club

During the past few months we have been updating the video systems for room 108. Prior to the Covid outbreak, we had just updated our audio systems for our meeting room and Woodturning Classroom.

The final update will take place next week as we install a new camera, a Canon VIXIA HF R800 camcorder, to complete the upgrade. The following are a few bullet points on the upgraded system.



- The new audio system was upgraded prior to the covid epidemic.
- The Audio and video wiring was completed several months ago, allowing us to upgrade to HDMI video and sound quality.
- High Definition Cameras with zoom lenses were installed a month and a half ago giving great views of the turner at the guest lathe as he or she turns.
- Our newest edition is the new roving camera mentioned above, that completes the main sound and camera updates. With this camera we can record and stream video (i.e. Zoom Meetings).
- To make all the new components work together, a new HDMI high end, high def video switcher was added to the system to join all the cameras together. We can now show a host of new views on the viewing screens not available in the past such as picture in picture views, split screens etc. Also allowing better views while streaming.

Below is an update on new videos for you, all are training films with Jim Rodgers. As of today we have 78 training videos. All can be found on the BAWA Website under Members, then Training Videos (Jim Rodgers).

Jim Rodgers, A Bowl from a Board or the Dizzy Bowl

<https://youtu.be/ULesyLEFEJE>

Jim Rodgers, How to create a consistent grind on your turning tools

<https://youtu.be/RG9mzPRh2hk>

Jim Rodgers, Segmented Turning Part VII

<https://youtu.be/r9LMVOGcnAY>

Jim Rodgers, Segmented Turning Part VI, Adding More Rings and a Floating Foot

<https://youtu.be/MbONOIZ7Mo8>

We are working on new videos that will be released soon, they will cover open segmented bowls, so stay tuned.

*Keep Turning,
David Bentley*

Rockler Helps BAWA Members

BAWA members receive a 10% discount when purchasing directly at the Concord Rockler Store at:

<http://www.rockler.com/retail/stores/ca/concord-store>.

Mention your BAWA membership when checking out, to receive your discount. Rockler also donates part of the proceeds back to the club which help support our Holiday Party raffle.



BAWA 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!!

Tree Article #46 The Classic Oak

By Tony Wolcott

As I gaze out my window, the north side of Mt. Diablo stares back, covered with iconic oaks. Matt Ritter says there are more than 400 species of oaks. On a visit to the Taiwan mountains, an oak conservatory featured over 50 oak species. I did not recognize a single one.

I saw out my window on the western aspect of Mt. Diablo two species from the Fagaceae family—*Quercus agrifolia* and *Quercus lobata*. Everyday folks refer to these trees as the coast live oak and the valley oak. But don't get out of your lane because many trees are called live oak, such as the Virginia live oak, which barely touches that state.

There are two tribes in the *Quercus* genus – the red oaks and the white oaks. Both tribes have deciduous and evergreen species. Red oaks typically have prickly leaves, while white oaks have rounded lobed leaves. White oaks are older and produce acorns in a single year; red oaks take two years to produce mature acorns. There are over 130 species of oaks in the northern Mexico mountains. Northern Mexico is a world of oaks.

The dominant tree of California's coastal oak woodlands is the *Quercus agrifolia*. Ritter refers to the coast live oak as a revered California icon. What is an icon? Dictionary.com gives us one definition-- a person or thing that is revered or idolized: *Elvis Presley is a cultural icon of the 20th century*. Not sure about Elvis Presley. Didn't he sing songs written and performed better by others? The coast live oak has been around for thousands of years, humans just a few. The California golden hills would be nothing without coast live oaks interspersed.



Photo #1 A Quercus agrifolia distributed through a landscape. Regarding oaks, the poet John Dryden said, "three hundred years of growing, three hundred years living, three hundred years dying."

William Bryant Logan, in his book 'Oak,' talks of the beginnings of oaks.

"Around sixty-five million years ago at the beginning of the Paleocene epoch. A nut fell to earth somewhere in what is now Thailand. A small hairy creature that looked like a cross between a squirrel and a rat worried the nut between its paws. It carried the nut away and buried it in a clearing. A long-lived member of the Fagaceae—the beech family, which includes all oaks—will make at least three million acorns in a lifetime. This squirrel rat had buried about two hundred that season. And it never again found that particular one."

Continued on following page

It is a fact that oaks increase all over the world. In your geographical area, the classic oak could be almost any oak. There are two oak species on the western Mt. Diablo side—the *Quercus lobata*, a white oak called valley oak, and *Quercus agrifolia*, a red oak. On the upper portions of the mountain, the coast live oak proliferates.

The roots to shoots ratio is an indication of how large a tree's root system is. We no longer assume that a tree has a mirror image root system. Root systems stay shallow within the first two feet of soil, but they are far-reaching. Most trees have a roots to shoot ratio of less than one; the mass root systems are less than the tree above ground. It is not uncommon for oaks to have a roots to shoot ratio of six, meaning that the growth above ground is only one/sixth the mass of the root system. Suppose you come across a sprouted acorn. In that case, you will see a radicle root tip already established going down with lateral roots growing outward. The cotyledon or first leaf above is barely visible. The oak survives browsing deer and other damage by an extensive root system that keeps pushing out green growth to outlast the munching animals.

My upbringing was on a three oak property, all coast live oaks. According to real estate experts, oaks increased property values by at least \$5,000 a tree. The time was long ago. One oak was up against an 'L' shaped corner of the house, and I believed that the oak held up the home. My Dad thought the oak was pushing the place over. He was probably right.

The second oak was in the middle of the gravel driveway and mainly a hindrance. The third oak was unique as this *Quercus agrifolia* sat in a circle eighty feet in diameter. The ground was bare and required regular raking into burn piles. Each branch was like a tree, and one large stem had a swing attached to it. There were two lag bolts on the underside of the branch and two cables running through a one-inch metal pipe. Just above the ground was a wooden seat, comfortable to sit or stand on. One could meditate on the swing motionless as the world turns. Or, you could self propel yourself with legs and torso. But if you stood and gripped the metal tubing, you could reach dizzy heights of high-risk proportions. I could get so high that my feet were straight up and my head down. The sense of weightlessness was exhilarating. I often thought you could go all the way around, but a few 20-inch diameter branches seemed to disagree.



Photo #2 An iconic coast live oak, more expansive than tall, evergreen, and native to this environment.



Photo #3 Although we do not like to see growth stripped out from the interior of any oak, this photo reveals the incredible structural strength of an oak. The buttress flare at the bottom, strong branch attachments, balance, and tremendous weight, all are strong as an oak.

Continued on following page

On the other side of the oak was old plywood attached to the tree with a sturdy basketball rim. This apparatus was where I honed my craft. I shot baskets every day and developed a great shot from the left corner but could never shoot from the right corner due to a low-hanging defensive branch. To this day, I prefer the left corner.

Fast forward a few years, and a tree service removed the oak against the house. We discovered a rose-colored paint from a previous era. Damage to the home was quite apparent. The second oak became the new home of a basketball rim with a backboard and beefy bracing so I could develop an all-around game. The gravel gave way to asphalt, and before I could start practice, a soft nylon net appeared.

Not to be sentimental, but I decided to give it one more go with the old oak and the restrictive rim. By this time, the bent rim was hanging below the ten-foot legal height. I could pretend to be seven feet one, basically unstoppable. The basket was hanging straight down by the end of the workout, and I picked up the ball and headed for the sunny open court. But first, I stopped below the rim and gazed up at the old friend. The rim gave out, fell straight down, and gashed my forehead. I was on the ground, and warm blood colored the dark soil. I soon gained my wits, at least I think I did, but how would I know? I found the nearest faucet and cleaned the wound, and headed into the house as if nothing happened. I was embarrassed. My mother was horrified, and the doctor laughed after putting on five butterfly bandages. No need to stitch; my hair will cover it. I never blamed the oak; it had served me well.

I have never been fond of coast live oak wood. When we did mill it into slabs, we would air dry the pieces and wait for them to split. We would use the good wood in between the splits. Another way to identify coast live oak is by the spiny leaf typical of the red oak subgenus. And, of course, by the acorn, which is not always available



Photo #4 There are many ways to identify an oak, wood with visible rays in series is one good way to identify oak wood.



Photo #5 and #6 The leaf is sitting right side up and skitters along the ground with the wind like a skateboarder. Turn it over, and people in bare feet will not like you. The acorn speaks for itself.

Continued on following page

My point about this iconic oak is that geographically where I was raised in the south bay, the coast live oak was the only oak species there. You had to travel east over the coastal range, like here in Walnut Creek, and then you will find more valley oaks. Keep going east to the Sierra Nevada foothills, and the valley oaks peter out and black oaks, *Quercus keloggii*, abound. There is an interior live oak (*Quercus wislizeni*), canyon live oak (*Quercus chrysolepis*), and the stately blue oak (*Quercus douglasii*) in the same foothills.

When people talk of their oak floor or oak table, they speak of wood primarily from the eastern United States— white oak (*Quercus alba*) or red oak (*Quercus rubra*). I have always thought that our black oak in California might have a similar use but does not seem to qualify.

Sources Used in this Article:

Logan, William Bryant, '*Oak, the Frame of Civilization*,' W.W. Norton & Company, INC New York

Costello, Laurence R., Hagen, Bruce W., Jones, Katherine S., *Oaks in the Urban Landscape, Selection, Care, and Preservation*, The Regents University of California Agriculture and Natural Resources, 2011

Hatch, Charles R. *Trees of the California Landscape*, University of California Press, 2007, ISBN-13 978-0-520-25124-3

Ritter, Matt, *A Californian's Guide to the Trees Among Us*, Heyday, Berkeley, 2008

Ritter, Matt, *California Plants "A Guide to Our Iconic Flora,"* Pacific Street Publishing, 2018 ISBN: 978-0-9998960

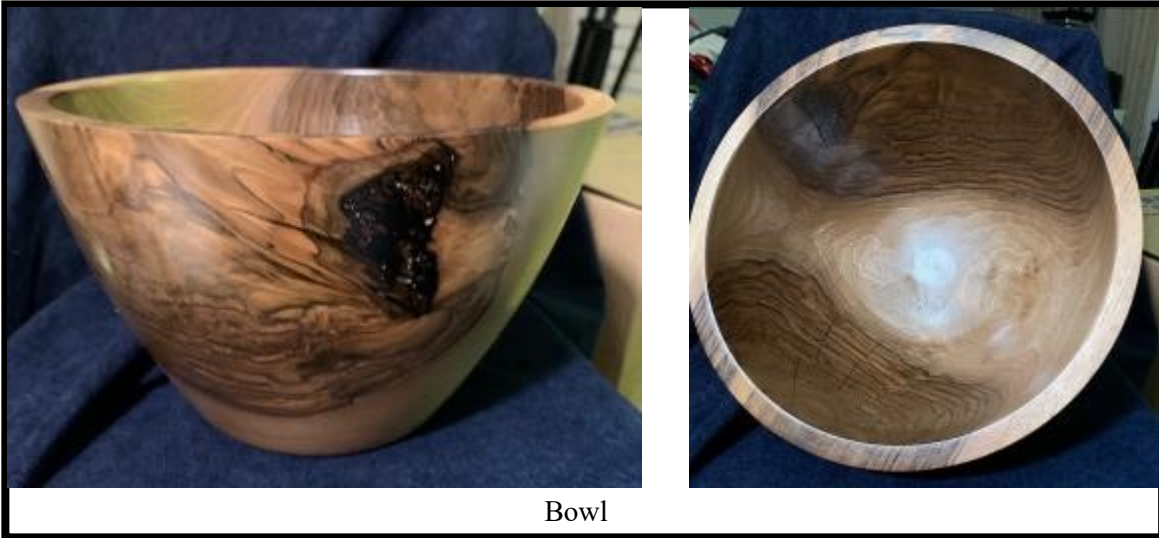
Google Images



Virtual Show & Tell

July

Jim Campbell



Bowl

Jean-Louis Meynier



Basket Illusion

Charlie Saul



Vase

Hollow Form

Continued on following page

**Virtual Show & Tell
July**

Gary Bingham



Candlesticks

Larry Batti



Hollow Form

Hugh Bevan-Thomas



Segmented Wave Bowl

Michael Hackett



Inlaid Oak Bowl

Continued on following page

Virtual Show & Tell July

Michael Hackett



Inlaid Oak Bowls (Bottoms)

Jim Campbell



BOC Box

Larry Batti



BOC Pencil Box

Carl Mercer



Staved BOC Box



AAW | AMERICAN ASSOCIATION OF WOODTURNERS

Mount natural-edge bowl blanks

Use a Forstner or spade drill bit the same diameter as your spur center to drill a hole about 1/2" to 3/4" (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



Continued on following page

Out of a Limb: NATURAL-EDGE BOWLS

Emmett Manley



Turning 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

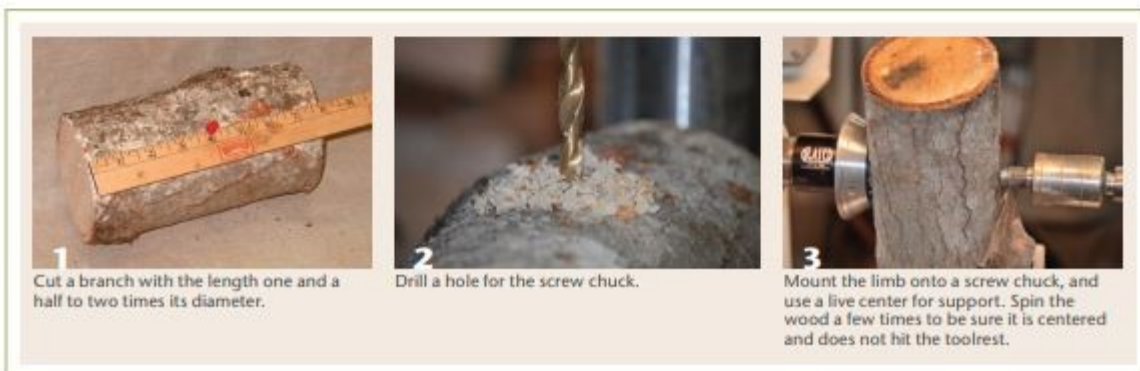
results, so new turners are not intimidated. Compared with the traditional method of making a natural-edge bowl, less wood has to be removed. A few cuts begin to reveal the bowl's emerging shape.

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.



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.