

**Graeme Priddle & Melissa Engler**  
Turned and Carved Bowls  
September 7, 2019 (1st Saturday of the month)  
8:30 AM - 4:00 PM



Our guest speakers for September, Melissa Engler and Graeme Priddle have been collaborating on sculptural wood art in their shared studio space in Grovewood Village, North Carolina since 2015. This husband and wife team maintains a busy exhibition schedule while also teaching woodturning workshops around the globe.

Melissa Engler holds a B.A. in sculpture from the University of North Carolina at Asheville. She is also a 2010 graduate of Haywood Community College's Professional Crafts Program in furniture. Her work has been featured in Carolina Home + Garden, WNC Magazine, Woodwork Magazine and American Craft. Melissa's interest in conservation and her love of the outdoors inspires her work in wood. Her hope is that her sculptures "convey a sense of our primal connection to our environment and evoke an awareness of its tenuous state."

Graeme Priddle, a woodworker for over 25 years, is widely known for turned and carved sculptural work. Many of his sculptures reflect the life and environment of his home country, New Zealand. His work has received numerous awards and has been exhibited around the globe. Graeme is very active in the woodturning world. He served on the committee of the New Zealand National Association of Woodturners for five years and was instrumental in establishing the New Zealand CollaborationNZ, a biennial weeklong art event based in Whangarei Northland.

Melissa Engler and Graeme Priddle welcome special commissions, and their commitment to fine craftsmanship is evident in every project they undertake.

Examples of Melissa and Graeme's sculptural wood art can be found at Grovewood Gallery, Asheville, NC.

Please join me for a presentation by these two extraordinary wood artists at our monthly BAWA meeting.

To see the artwork of Graeme and Melissa please check out their websites, Graeme's website <http://graemepriddle.com>, and Melissa's website [www.melissaengler.com/about](http://www.melissaengler.com/about).

We look forward to seeing you there.





# BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

## Club Meetings

Meetings are the 2nd Saturday of each month unless otherwise noted.

8:30 doors open for setup, use store and library, swap ideas, view displays

9:00—12:30 meeting and demo

*Meetings will be held at the PHEC Woodturning Center, 1 Santa Barbara Road, Pleasant Hill, CA.*

See [bayareawoodturners.org/](http://bayareawoodturners.org/) for directions and club information.

### **BAWA Officers Meeting -**

Officer meetings are open to all members. Contact Kim Wolfe at: [president@bayareawoodturners.org](mailto:president@bayareawoodturners.org) if you would like to be on the agenda.

## 2019-2020 Event Schedule

Sept 7th	Graeme Priddle & Mellissa Engler Turned & Carved Bowls 8:30-4:00 <b>Date Changed to 1st Saturday</b>
Oct 12th	David Ellsworth Bowls & Hollow Forms 8:30-4:00
Nov 9th	Hugh Buttrum Christmas Ornaments 8:30-12:30
Dec 8th	Holiday Party 11:00-2:30 <b>Sunday</b>
Jan 11th 2020	Jim Rodgers 8:30-12:30
Feb 8th 2020	Cindy Navarro 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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# David Ellsworth

## Bowl Turning

October 12, 2019  
8:30 AM - 4:00 PM



On October 12, 2019, David Ellsworth, one of the most recognized faces and names in our industry will be at our club to present to BAWA. This is one of the most famous woodturners in the world, a must see for all woodturners.

### *The following is David's Biography:*

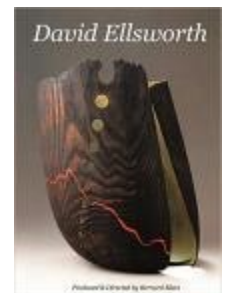
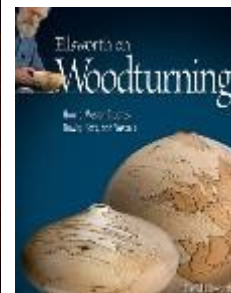
David Ellsworth (b.1944). Residence: Weaverville, North Carolina

David Ellsworth's first experience with the lathe was in a woodshop class in 1958. He continued to turn through high school, then spent three years in the military and eight years in college studying architecture, drawing and sculpture, receiving a masters degree in fine art from the University of Colorado in 1973. He started the woodworking program at the Anderson Ranch Arts Center in Snowmass, Colorado in 1974. The following year he opened his first private woodturning studio in Boulder, Colorado. It was during the mid-1970's that David developed a series of bent turning tools and the methods required for making the thin-walled hollow forms of which he is known worldwide. His first article titled, "Hollow Turning" appeared in the May/June 1979 issue of Fine Woodworking Magazine. His first book, Ellsworth on Woodturning, was published by Fox Chapel Publ. in 2008.

David is the founding member of the American Association of Woodturners, of which he was president from 1986-1991, and its first Honorary Lifetime Member. He has written over fifty articles on subjects related to craft and woodturning and has operated the Ellsworth School of Woodturning at his home and studio in Buck's County, Pennsylvania since 1990. His works have been included in the permanent collections of forty-three museums, including the Metropolitan Museum of Art in New York, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, and the Museum of Fine Arts in Boston. He has taught workshops throughout the world and has received fellowship grants from the National Endowment of Arts, the Pennsylvania Council for the Arts, and the PEW Foundation. In 2009 he was elected the "Master of the Medium" by the James A. Renwick Alliance of the Smithsonian Institution in Washington, D.C. He is an Honorary Lifetime Member of the Collectors of Wood Art, and a Fellow and a former Trustee of the American Craft Council.

The recent purchase by the Philadelphia Museum of Art of "Mataak" from the Solstice Series and "Line Ascending" #11 from the Emergence series can be seen in the accompanying video. Both videos are filmed by John Thornton. *(To see the video, please go to David's website, for the required link to the video as well as more info on David's art and tools at* [\(<http://ellsworthstudios.com/aboutdavid.html>\)](http://ellsworthstudios.com/aboutdavid.html)

We look forward to seeing you at this amazing artist's presentation.



## President's Chatter

September 2019



Thinking ahead . . .

With the lazy days of summer behind us, it is time to think about Fall and specifically the holiday season. Many of you gift beautifully crafted items to family and friends. Additionally, our members donate turned wares to sell in December in support of the Mt Diablo Turning Studio. With that in mind, I looked at my summer inventory of turnings and recognized that I am a great starter! More than a handful of items are just a step or two away from completion. Finish, finish, finish . . . is now my mantra for September. That piece of burl calling to me from the corner of the shop just has to sit a bit longer. Also, do not forget the pop up gallery at the BAWA Christmas event. I will need a piece or

two to share with all of you.

Looking for a little inspiration? Graeme Priddle and Melissa Engler, our presenters this month, are sure to kick start your creativity. This meeting also marks the return of show-and-tell along with the wood raffle! So bring a finished piece to show and something to add to the raffle.

See you Saturday  
Kim Wolfe

### Rockler Helps BAWA Members

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

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

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



### DON'T FORGET!

Bring some of that wood you have taking up space in your shop to share in our monthly raffle.



### Membership News By Hugh Bevan-Thomas



Our membership now stands at 143 which has been pretty constant for the last several years.

We have been having some problems with the half price coupon, this is supposed to activate when people join BAWA after July 1 each year. Several new members have been having trouble activating this coupon, and therefore I would suggest that they contact me and I will make the necessary arrangements for activation of their membership. Without the coupon, the computer will only allow you to activate your membership by paying the \$60 requirement.

Some new members who joined after July 1st have paid the full \$60 and I am requesting that you either see me at the next meeting or alternatively email me and we can arrange for you to have the \$30 credit owed to you.

If you know anyone who has tried but failed to join, please have them contact me.

[membership@bayareawoodturners.org](mailto:membership@bayareawoodturners.org)



## Tree Article 29: *Lagerstroemia indica* crape myrtle

By Tony Wolcott 08/13/2019

Is it 'crepe' or crape? Enquiring minds want to know. Online dictionaries are so much fun. 'Crape' is defined as 'crepe,' and 'crepe' means 'crape': Curly or kinked as in crepe streamers. Rest assured that *Lagerstroemia indica* and all its hybrids and varieties are commonly called crape myrtles. However, the reason for the common name is the crepe-like texture of the flowers.

Crape myrtles present in a variety of vibrant colors. The cone-shaped flowers may be pink, red, watermelon red, purple, lavender, and white. All those fancy flower bouquets in the summer are a result of meddling botanists. In the 1960s, the genetic modifications appeared at the U.S. National Arboretum. The Japanese crape-myrtle, *Lagerstroemia fauriei*, grows to 50 feet or more in height. This crape-myrtle has four-inch-long leathery leaves and attractive peeling bark. The blossoms are white and smaller than the *Lagerstroemia indica* cone-shaped inflorescence. The Japanese myrtle has one outstanding feature: resistance to powdery mildew.

Contrast the Japanese myrtle with the crape myrtle or *Lagerstroemia indica*. Both are deciduous with a smooth bark patched with tan, pink or cinnamon patches. Both originate from Asia and belong to the Lythraceae family. However, the crape myrtle is smaller, often multi-stemmed, and much shorter, six feet to 25 feet. The flower is red, and the crape myrtle has a delightful orange to red fall color.

Breeding botanists have created many myrtle hybrids, varieties, and other 'creations' to arrive at what we have today: a wide array of flower colors with shapes that range from a small shrub to a standard tree. Crape myrtles are easily identified by the summer bloom, the showy bark, the oval leaves often two per node and alternately arranged. Botanists often have negative traits with their breeding. Crape myrtles usually have many suckers at their base, another unfortunate way of identifying them. All crape myrtles like good drainage and prefer full sun with some protection from ocean winds. Spring growth brings vegetative growth and eventually summer flowers. Prune early spring or in the winter to promote new wood for flowering. Give infrequent but deep watering.

Below is a list of commonly found crape myrtles in the area. These myrtles are hybrids of *L. indica* and *L. lauriei*.

'Muskogee' To 25 feet tall, 12 feet wide, lavender flowers with red fall color.

'Natchez' Will reach to 25 feet tall and 12 feet wide, white flowers, orange-red fall color.

'Pecos' To 8 feet tall and 6 feet wide, pink flowers, maroon fall color.

'Sioux' Reaches 8 feet tall by 5 feet wide, deep pink flowers, fall color from maroon to red.

'Tuscarora' To 22 feet tall, 12 feet wide, pinkish-red flowers, orange-red fall color.

'Zuni' To 9 feet tall, 8 feet wide, lavender flowers, orange-red fall color.

When it comes to wood quality, crape myrtle has a good reputation. See <https://www.wood-database.com/pyinma/> from the wood-database. *Lagerstroemia spp.* have many common names. Unfortunately, *L. indica* and all those hybrids and varieties are small trees with a 12-inch diameter being a rarity. I have seen it used as a beginner's wood, easy to turn, not exciting. The common names, Pynma and Asian Satinwood, most likely refer to larger *Lagerstroemia*. We cannot refer to the wood as myrtle wood; the Oregonians would be upset as they have a cottage industry based on myrtle wood derived from the California bay (*Umbellularia californica*). Real satinwood is much stronger, heavier, and better quality than any *Lagerstroemia*. Do not be fooled.

*Continued on following page*



Photo from Google Images. This is crape myrtle wood.



Photo by Tony Wolcott This is the Tuscarora variety. Notice the blooming suckers.



Photo by Tony Wolcott This is also Tuscarora with a close-up of the cone-shaped flowers.



Photo by Tony Wolcott This is the Natchez variety, white flower. Note the multi-stems.



Photo by Tony Wolcott Muskogee crape myrtle is pictured. More suckers can be seen.

*Continued on following page*



## Resources and Literature Cited

- Mauseth, James D., *Botany An Introduction to Plant Biology*, Jones & Bartlett Learning, LLC, 2017
- Meier, Eric, *Wood Identifying and Using Hundreds of Woods Worldwide*, The Wood Database. 2015
- Porter, Terry, *Wood Identification & Use*, Guild of Master Craftsman Publications Ltd., 2017
- Ritter, Matt, *A Californian's Guide to the Trees Among Us*, Heyday, Berkeley, 2008
- Sunset Western Garden Book, copyright 2001, Sunset Publishing Company, Menlo Park, CA, seventh edition, ISBN 0-376-03874-8

Web sites as resources:

<https://www.google.com/> [Google Images](#)

[https://hort.ifas.ufl.edu/database/documents/pdf/tree\\_fact\\_sheets/lagfaua.pdf](https://hort.ifas.ufl.edu/database/documents/pdf/tree_fact_sheets/lagfaua.pdf)

<http://www.missouribotanicalgarden.org/PlantFinder/PlantFinderDetails.aspx?taxonid=282496>

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### 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/> 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.



# 2019 BAWA Summer Picnic in Pictures



Checking out the goods



Table talk



Purchase made



Cigar impedimenta



Pen mavens at work



Bill Walzer



Mr. & Mrs. Joel Albert



Mr. & Mrs. Dave Bentley



Harry Levin at the grill



Sides & desserts galore



Digging in



Competitive frisbees



Frisbee winners: Mark Hannan & Vern Stovall



All ages attended, Michael Hackett & Son



Talking trees





## SMALL HOP SPACE SAVERS

Mark Evans

I took up woodturning as a hobby just two years ago, and like many others, I don't have much room in my workspace. To find a place for all the new equipment, I made my lathe into a toolbox.

I used precast shelf brackets to install a shelf, made of 2 x 4s, between the legs of the lathe. A box fits on top of the shelf into which I put 150 lb of sand to help stabilize the lathe. On top of that box, I attached a box that has two drawers where I store my dust helmet, chuck jaws, and accessories.

Over the top of the box with drawers I attached a hinged lid to the bottom of the lathe bed. The angled lid directs the wood shavings onto the floor for easy cleanup. In the space under the lid I store extra-long and seldom-used tools. Just about everything I need is stored under the lathe. To move the lathe, I jack it up with my motorcycle jack and push it.

On the front of the lathe, I attached a piece of 1/4" (6 mm) pegboard to hang commonly used tools. It's

angled so that when I turn an out-of-balance piece, the tools do not fall off the hooks.

To hold spur drives and other accessories, I made a bracket from 3/16" (5 mm) aluminum and attached that to the lathe's headstock.

### Grinder stand

I had about 6' of wall space left and my cabinets were almost full. I did not want to mount the grinder onto my bench top, so I decided to mount it on the wall behind the lathe. When the lathe is not in use, I move it in front of the grinder and there is still room to park a car.

The grinder shelf is a 2" x 2" (5 cm) frame with a 1/2" (13 mm) plywood top. I used two 3 1/2" (90 mm) door hinges and attached them to a 2 x 4 that is securely mounted onto the wall. A sturdy wooden leg supports the shelf in its raised position. When folded down, it protrudes about 16" (40 cm). When swung out, the grinder is about 4' (1.2 m) off the floor, which is just the right height. ■



Drawers and a shelf are tucked under the lid.



I can move the lathe using my motorcycle jack.



Tools hang on pegboard on the front of the lathe.



Lathe accessories are stored on a bracket attached to the headstock.



A grinder folds down out of the way when not in use, and can be easily lifted into position when needed.



**Douglas Fisher,**  
*Pottlatch Eagle Tea Ceremony, 2009, Maple,*  
9" x 7" x 5" (23cm x 18cm x 13cm)



**Malcolm Zander,** *Pearl Grey Teapot, 2009, Pink ivory, acrylic, cultured freshwater pearls, compressed cherry, 4" x 5" x 3" (10cm x 13cm x 8cm)*



**Dewey Garrett,** *OT Teapot, 2009, African blackwood, 2½" x 4" x 3" (6cm x 10cm x 8cm)*



**Stephen Hatcher,** *Morning Song, 2009, Big leaf maple, mineral crystals, rosewood, ebony, 6¼" x 6" x 3½" (16cm x 15cm x 9cm)*

# Tea Time

Function is the inspiration that heats up artists' creativity in the Professional Outreach Program's (POP) themed exhibition, "The Teapot." Invited artists from around the globe were put to the challenge of creating a teapot out of wood and within size restrictions. They have brewed amazingly diverse objects, all based on function. Some are suggestive of metaphor; others present the illusion of reality, yet all have a common thread rooted in a centuries-old form.

One might ask, "What is the function of a wooden teapot?" Each is a unique work of decorative art. Wooden teapots are beyond function—quite simply, they brim with joy.

The teapots will be auctioned at the symposium in Hartford. Proceeds from the auction will help support programs established by the POP, such as the Instant Gallery Awards and panel presentations at the symposium. This exhibit brings awareness to a broad audience of the talents of leading and emerging artists in the woodturning field.



**Michael Kehs,** *White Oak and Wasp, 2009, Plum, walnut, 5¾" x 6¾" x 3" (15cm x 17cm x 8cm)*

**Art Liestman,** *Kadlin, 2009, Big leaf maple burl, ebony, 4¾" x 7¾" x 2½" (12cm x 18cm x 7cm)*



**Satoshi Fujinuma,** *Sea Pot, 2009, Black walnut, glass beads, vine, 7½" x 6" x 3¼" (19cm x 15cm x 8cm)*

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American Woodturner April 2010



## GALLERY



**Yann Marot, Roped Tea Pot, 2009,**  
Olive wood, rope, 6 1/2" x 8 1/4" x 6 1/2"  
(17cm x 21cm x 16cm)



**Joyce McCullough,**  
*Tea Roses on Prom Night, 2009,* Holly,  
tupelo, rosewood, purpleheart, acrylics,  
5" x 6" x 2 3/4" (13cm x 15cm x 7cm)



**William Smith, Tea with a Twist, 2009,** Holly, red heart, ebony,  
5" x 9" x 4 1/2" (13cm x 23cm x 11cm)



**John Goodyear, Late Harvest, 2009,** Black cherry, acrylic, steel, urethane, ebony, leather cord, 9 1/4" x 9 1/2" x 5 1/2"  
(23cm x 24cm x 14cm)



Detail



**Clay Foster, Te Pot, 2009,** Wood, sheet metal, balling wire, tile grout, brass beads,  
6" x 7 1/4" x 8" (15cm x 18cm x 20cm)