



September-John Beaver



Southern California turner, John Beaver, will be presenting to BAWA in September. He will be showing how he makes a 3-D version of his famous wave bowl plus an extra: Did you ever want to make a bowl that rocked? The secret is a round bottom. John will be revealing the secrets to making a round bottom on a bowl. Rock on!

Artist Statement

“After spending over 25 years in Hollywood, filming television commercials, I began experimenting with a lathe I had inherited. Before I even mastered the technique, I could see that I wanted to find a way to give the pieces a little more life. A bowl, or a vase, or a sculpture sits on a shelf and has a form, and there’s a certain beauty in that, but I wanted to add movement and energy to that form.

I have always lived near the ocean, and was inspired to bring the motion and rhythm of the waves to a round object. The exploration of that concept led to the “wavy” design which is still the core element of my work today. I started by placing the design on bowls, because that’s kind of the obvious thing to make on a lathe, but as I developed new techniques I found that I could remove the restriction of the vessel and let the design stand alone as a sculptural form.

By working with round forms I found this opportunity to create designs that have no beginning or end. Even as they sit still, you can imagine the design wrapping around the piece and coming back into view, giving rhythm to the design. By moving the shapes around on the piece I found the energy that hopefully gives a feeling of movement to an otherwise static form.

I live in Pacific Palisades, CA with my wife Candy, and two wonderful daughters, Lauren and Rachel. When I’m not in the studio, I enjoy Golf, Paddle Tennis, Skiing, Cycling, Kayaking, Hiking and Bocce.”





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.

2020 Event Schedule

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.

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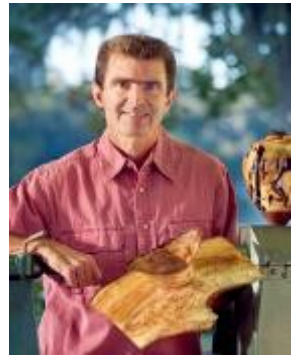
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Rudy Lopez Demo – August 2020

Florida Man Rudy Lopez sure knows how to turn. With only 14 years of turning experience, his tool control is masterful. He had demonstrated and given a class on thin stem goblets in 2018. In August, he returned to demonstrate his skill to BAWA by making a winged crotch bowl with carved feet.



Starting with a relatively balanced crotch piece mounted between centers, he adjusted the orientation to produce even edges. He leveled the bottom, then cut the tenon, step, and foot ring. He then roughed out the exterior of the bowl and the bottom of the wings.

Shaping the wings is fraught with hazard. He kept the tool rest about 3/4" away from the spinning wings. He used a bright top light to enhance the ghost image. His demo was most effective in showing this. Using a vid-cam taped to a gooseneck light with a magnetic base, he was able to get a good shot from the turner's point of view – the viewer could easily see the ghost image and changes to the profile with each cut.

After shaping the outside, his final cut was with a negative rake scraper, leaving a finish equivalent to 220 grit sanding. He sharpens his scrapers on a 46 grit Norton 3X stone. (A template for negative rake scrapers is on his website: <http://rudolphlopez.com/>)

Flipping the bowl, he hollowed it out, using a laser-guided bottom finder to prevent creating a funnel. Then he finish-turned the wings.

Rudy only uses two grinds on bowl gouges – 60 and 40 degrees. (A template for these angles is available on Rudy's website.) He draws red line at base of the bowl gouge flute – no proper bowl gouge cut should allow you to see the red line.

Finally, Rudy mounted the piece on a carving platform. The foot ring was carved first with a King Arthur Merlin2 Tooth Chain disc mounted in a 4" angle grinder. When this proved to be not sharp, he used the King Arthur Holy Galahad carbide disc. He was able to get finer control with a Sabertooth wheel mounted in a Grex grinder and also with a die grinder with a rotary chisel (The solid carbide version with a 90 degree head.)

This was a great demo – Rudy shared lots of interesting stories and tips throughout the demo and almost all participants stayed logged on for the entire presentation.



President's Letter

September 2020



We are probably watching too many YouTube videos and need to “make something.”

So, this month I am starting the President's Challenge again. Three boxes in three months; each one a little more demanding than the previous one. By now you probably are hard at work making your challenge box. New box turners, this will open up some new possibilities. Experienced turners try your favorite decoration techniques or a new shape or design.

Also, a big thank you to John Cobb for doing two sawdust sessions. If you missed them or any part of either one, go to the Bay Area Woodturners web site and find the link to each video now posted there by David Bentley (it's always fun to watch someone else work!)

Next month's sawdust session will feature Steve Griswold – his shop and his techniques with hollow forms.

Stay safe and stay turning!

JimR

Treasury Report

Just received great news from Amazon Smile. \$95.54 was deposited to the BAWA account for items bought from April 1 through June 30.

Let's keep purchasing using Amazon Smile and see if we can top the last quarter.

Way to go,
Claudia Foster, BAWA Treasurer

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, 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 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.

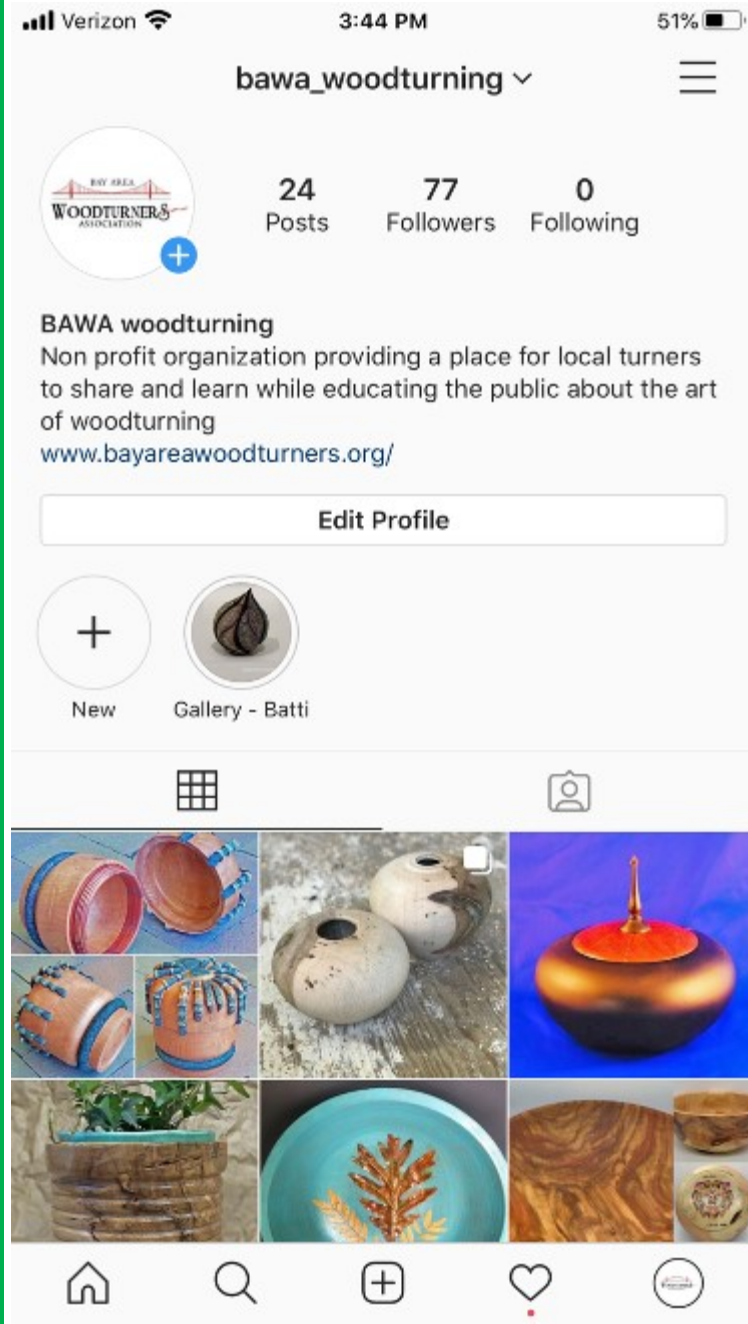


BAWA is on Instagram

To follow us: download Instagram to your phone or PC and search for: 'bawa_woodturning'

To have your work featured: share at a BAWA meeting (send your photo to our VP, Richard Dietrich at: vp@bayareawoodturners.org for our monthly zoom meeting, inclusion in the BAWA newsletter and our Instagram page.)

We look forward to seeing and sharing your work!



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.

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 #41 The Western Cedars

By Tony Wolcott

I pass along a sidewalk, mask and nitrile gloves in place-- a couple passes likewise adorned in the opposite direction. I nod, one nods in return. At the Graveland Shopping Center, I hear words written by Bob Hunter. "I don't know, but I've been told, if the horse don't pull, you've got to carry the load. I don't know whose back's that strong, maybe find out before too long."

A shake is not a shingle. A froe and wooden mallet are used to cleave a shake from the bolt (a chunk of cedar heartwood).

Shingles are sawn from the same red cedarwood and give the roof a cold, uniform appearance. Splitting shakes with a froe is simple; with a thousand practice hours, you might be okay with the product – hand-split cedar shakes. The froe has a haft (handle), which allows for precise placement on the wood. To cleave entirely through the bolt, one must set the metal blade into the wood, then the haft is torqued left then right until the shake pops free from the bolt. At first blush the setting of the blade and forcing the haft to pop the wood, well, it is a Herculean task. But practice, muscle memory, and an eye for detail turn the task into a child's play.



The Froe: a tool for making cedar shakes.



One key to all work is to have the right tool. The critical element is to have the right material and the know-how to blend material with the tool to create a product. Make enough shakes to shed water and keep the cabin dry. Shakes are inexact with bumps and warts, but give the roof a shimmer in the diffused light of dusk.

A mallet is made from a harder wood such as western yew (*Taxus brevifolia*), garry oak (*Quercus garryana*), or walnut (*Juglans spp.*). Cut a two-foot piece, use a draw knife for whittling down a handle that fits your grip. You can swing the mallet rotating between each blow to render a consistency to the mallet. Mallets do not last, but eventually, you find a wood that works best and lasts the longest.



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With all due respect to the luxurious redwood, the best bolts for shakes come from the western red cedar (*Thuja plicata*). Redwood is temperamental, with splashes of resin pools, and the shakes are beautiful but wonky and tattered, better for a tree museum. The incense cedar (*Calocedrus decurrens*) and the Port Orford cedar (*Chamaecyparis lawsoniana*) are okay but not as good as the western red cedar. Many trees are called cedars. The true cedars are deodar cedar (*Cedrus deodara*), Atlantic cedar (*Cedrus atlantica*), and cedar of Lebanon (*Cedrus libanii*). Although true cedars, none of these *Cedrus* can make a suitable shake.



A recent post on social media announced a place that made more bowls than Mike Mahoney. The bowls were perfect, rows of nested bowls. Space aged machinery cut, dried, shaped, sanded, and finished a bowl in minutes. Each bowl looked like the last one. But the first step was to look at the wood and highlight the flaws. The big circular blades cut on set lines designed to eliminate all flaws. I prefer the bowl turners who leave the bullets in, or pound nails into an exquisite bowl; bowl turners who work with the flaws and highlight the decay, creating a bowl with character, with soul.

Navajoes weave rugs, but they never complete them. The rugs always have a flaw in them. Why? Because, if the rug were perfect, complete, so too would be the creator.

Cleaving shakes results in a pop when the shake leaps off the bolt. Some product looks smooth and perfect, but closer inspection reveals wavy grain. Some shakes have raised wood, like road bumps. Others have knots, even knot holes. The roofer chooses the ones that fit, the ones that match the last ones set. It is work and art.

Where do we find *Thuja plicata* – western red cedar? Red cedar is native to lower British Columbia, Washington, Oregon, and a sliver of Northwest California in and around Crescent City. You find Douglas fir, western hemlock, and birch in association with the western red cedar. We see red cedars at altitudes of 7,510 feet, and as old as 1400 years.

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This tree is also tolerant of coastal terrain, riparian areas (along creeks and rivers), and is very shade tolerant. Wherever *Thuja plicata* grows, there has to be water available to the roots.

Called by many names, this tree is known as shinglewood, as well as giant cedar, western arborvitae. This tree belongs to the cypress family and is not a real cedar. You find the western red cedar in arboretums, garden collections, and parks.



The shinglewood is known for its flattened scale-like leaves, which are fragrant.



One of the great trees of the world!



A chest is best made from the western red cedar, resistant to decay and insects.



Fire damaged trees are often used for shake bolts.

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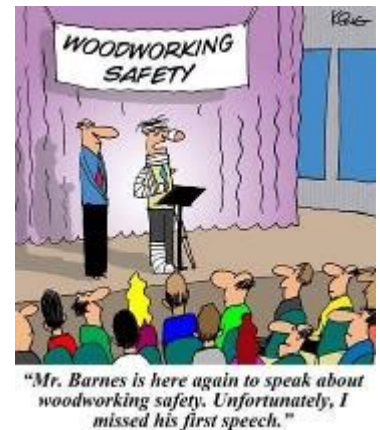
We never had to cut a western red cedar down to find the bolts needed to make shakes. Through all the clear-cut destruction of these trees, one thing was left behind – the stumps. With a little adventurous exploring, anyone could find large stumps with sound wood. Some of these stumps were large enough to harbor a hibernating bear. Fun times in the great outdoors!



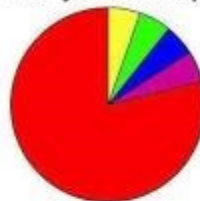
Tony Walcott
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Hardwood hardy, har, hars!

(If you can think of a better title, you're welcomed to try)



How I spend my time in my work shop



- Cleaning
- Designing
- Creating
- Finishing
- Trying to find the tool I just had in my hand five minutes ago



Virtual Show & Tell

August

Jean-Louis Meynier



Josiane's Urn



Michele's Urn

Peter Travis



Carob Bowl Bottom



Salad Bowl

David Fleisig



Bowl—Before



Bowl—After

Continued on following page

Virtual Show & Tell

August

Jay Holland

Kim Wolfe



Lighthouse #2



Lighthouse #3



Oak Hollow Forms



Oak Hollow Forms

Hugh Bevan-Thomas



Epoxy Clay Bowl



Epoxy Clay Bowl

Continued on following page

Virtual Show & Tell

August

Harry Levin



Lidded Box

Rick Dietrich



Bowl

Charlie Saul



Guardian



Guardian

Ken Plante



Planter



Planter

Sign Your Work

by Kelly Dunn

Have you ever picked up a bowl and turned it over only to find nothing on the bottom? You may have been hoping to find an artist's signature, wood type, and the year it was made. Or maybe you've looked for a signature and found only illegible scribble? What about a code that makes no sense to the holder?

Why should we bother with legible signatures, wood, and date? Many of us will not get our work into a permanent museum collection, a corporate setting, or even a private collection. If we are fortunate and someone takes note of our work, all information on the bottom of the bowl becomes vital; but including this information creates a valuable record, even if it's only for ourselves.

In 1990, a gallery owner requested that I not date my work. He held that an older date led clients to believe that something was less than perfect with the piece. I followed his request for part of that year.

I had a conversation with Bonnie Klein at a symposium dinner that same year. Bonnie picked up one of my pieces without a signature. Bonnie's view was that I was the artist. She suggested that the gallery owner did not care about the artist's reasoning for wanting a date on the work, merely the marketability of a bowl. Bonnie stated, "In 150 years, the date on the bottom may be more important than the signature."

I reverted to dating all my work after that conversation. Occasionally, I stumble across one of those pieces without a date. I can pinpoint the time frame to that brief period in 1990 when I did not sign work.

A locally known turner/gallery owner signs and fully dates his pieces—month, day, and year.



D.E. McVior

His clients will ask if something is wrong with a piece with an old date. He jokingly tells them he made the piece just for them and suggests that it took them a while to get there.

The notable Jack Straka had a long career as a full-time woodturner in Hawaii. Early in his career, he would only sign to indicate the type of wood. Jack considered most of his work as functional and did not feel the need to add a signature. A gallery owner told him she was not just selling a functional bowl, but a Jack Straka bowl.

Jack would then sign each bowl bottom with "Straka" and the type of wood. There is no time line for his work because he did not date his work until after retirement. In a recent conversation with Jack about signatures, we discussed the lack of dates on his work. The added year was prompted by request of a gallery owner. The gallery owner impressed upon Jack the importance of dates for clients that collect his work.

Bob Stocksdales also had a long career as a woodturner and produced many bowls. Each

piece included a legible signature, the wood, and year made. Bob was known to occasionally include a bit of history on the bowl bottom. Seeing the extra information is delightful.

One option some artists use is a numerical code. The issue with coding work is that unless the code is available, the holder has no idea what it means. The artist may be able to track work utilizing that code and give a full accounting of a piece, but unless this information is shared, no one else understands.



When I taught a hands-on class a while back, I brought out my vibrating engraver and demonstrated control for signing work. This led to a class discussion where a member revealed that he finishes his bowls with nothing written at all. I asked if he was proud of his accomplishments. Of course, he was, but offered that he did not care about identifying his work.



Consider heirloom woodwork passed down within a family or finding a beautiful piece at an estate sale or on the secondary market. How does a signature or maker's mark make you feel? How do you feel when you see a date on something handcrafted long ago?

From our own collection, we have work that we can no longer identify. At the time of purchase, we knew the artist's name, or had a business card. Over the years, memories fade and business cards are misplaced. In several cases, the pen used to sign was not archival, so that too has faded. Initials may not evoke a full name after a time. We may recall where and when we purchased the artwork, but initials are not enough to identify the maker.



D.E. Michor

I am a proponent of signing all work with a legible signature, the species of wood, and year. I recommend utilizing a vibrating engraver, a pyrography tool, or archival ink. By signing each and every piece, you offer a chronological journey through your development as an artist, and keep yourself connected to your own history.

Award-winning wood lathe artist Kelly Dunn lives on the Big Island of Hawai'i. Kelly specializes in woods grown on the Big Island. He creates bowls, hollow vessels, and art forms full time for art galleries and private collectors.

Tips on PYROGRAPHY

Cynthia Gibson

Plan ahead

- Pyrography is not forgiving. Make a plan before you begin your project to avoid disappointment. I like to sketch the shape of my turning on paper with the design I wish to burn so I can have a good idea of the overall piece.
- Begin with simple designs.
- Make sure your piece is well sanded before beginning to burn.
- Only burn on unfinished wood.

Equipment

- Keep your nibs clean. Carbon buildup can affect the heat, cause problems, and ruin the nibs. I use a wire brush to clean my nibs.
- Interchangeable pens are available but I do not recommend them. They don't seem to keep a consistent temperature, and changing the tips is time consuming.
- My tool of choice is the Razertip SS D-10 unit because of an extra temperature control that allows extra-low temperature settings. My style of pyrography requires very low heat, so this unit is desirable. The dual handpiece capability is helpful. When used with Razertip's SS D-10 power source, Razertip pens are not hot to the touch and offer excellent flexibility with heat control.

Safety

- It is essential to use a fan or dust extractor when using a woodburner.

Smooth strokes

- It is natural to think of using a woodburning tool like you would a pen or pencil, however, I have more success when using the tools more like a paintbrush.

- Glide. Because you are burning the wood, the nib will scorch the surface before contact is actually made. Think of the way an airplane takes off and lands when touching the wood with the pen.
- Blobs are black dots that may appear when you draw a straight line with your pen. As you practice making smooth strokes, you will see less and less blobbing.
- The speed of your stroke, pressure on the tool, wood choice, and temperature affect the darkness of burned lines.

Control the heat

- Use only the amount heat of heat you need to do the job, which will avoid over-burn. Most people have the heat set too high.
- When you are learning to work with your burner, play with the temperature and

practice on different wood types to see which woods you prefer and how they burn. All wood burns differently. I like to experiment on a practice piece of the same wood as the project I am working on, so I can achieve just the right color of burn lines to suit the design.

- Temperature should be adjusted for different nibs and different wood species.
- Blow on the nib to cool it slightly if your pen is away from the surface of the wood for a while, to avoid scorching the wood.

Sources

- Sue Walters *Pyrography Workbook*
- *The Complete Pyrography* by Stephen Poole
- Dover Publications is an excellent source for images, doverpublications.com. ■

