



**Jean-Louis Meynier**  
Captive Wooden Spheres  
September 9th, 2023

Our demonstrator for September is Jean-Louis is one of our own, as a member of BAWA. Jean-Louis is also known for his skill at captive wooden spheres, basket illusion, and his incredibly delicate finials.

Jean-Louis will demonstrate how to make Captive Wooden Spheres, also known as Boules de Canton, or Chinese Spheres. When you hold one in your hands, it's hard to believe it was made all from one piece. Jean Louis will show us how it's done!

*Bio:*

*My father was a cabinetmaker by trade. After his North African campaign, 1940-1943, during WWII. Joined the police but, never lost his passion for wood. When he wasn't on duty and I wasn't at school, I was always with him in his workshop holding for him a piece of wood here and there, watching what he was doing.*

*My technical studies, my years at the Ecole Nationale Supérieure des Arts et Industries in Strasbourg, my year of specialization in Project Management at Stanford and my overseas projects with Bechtel and Integral vision (my project management company with integrated software) took me away from his workshop.*

*In 1987, when we added the second floor in our house, I started to buy woodworking machines without apprehension, as if I had used them forever and that's when I realized that my father had passed me his passion for wood. I made dressers with dove tails for my grandkids, high chairs and other furniture. Without knowing it, I had learned a lot of things in his workshop.*

*In 2017, I decided to buy a wood lathe, the only machine my Dad never used. I put my Nova CometII on wheels with a tool cabinet, watched Harvey Meyer YouTube videos and went to Rockler and got everything else I was going to need.*

*Jean-Louis Meynier*

**Links:**

John-Louis Website: <https://jlwoodshop.com>  
 YouTube: <https://www.youtube.com/@jean-louismeynier368/videos>





# BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

## Club Meetings

### Club Meetings-

Meetings are generally held on the 2nd Saturday of each month. We meet in person. Meetings are held at the PHEC Woodturning Center at 1 Santa Barbara Road, Pleasant Hill, CA. The doors open at 8:30am. The meeting start time is 9:00am. See our website at [bayareawoodturners.org](http://bayareawoodturners.org) for more information.

Guests are welcome to attend in person by request to: [membership@bayareawoodturners.org](mailto:membership@bayareawoodturners.org).

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

### BAWA Officers Meeting -

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

## 2023 Event Schedule

September 9th	Jean-Louis Meynier Captive Wooden Spheres 8:30AM-12:00PM
October 14th	John Cobb Hollow Forms 8:30AM-12:00PM
November 11th	Turnathon 8:30-2:00
December 9th	Vern Stovall Stitching Cracks 8:30AM-12:00PM

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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**Turn for TROOPS** Turn Pens For U.S. Troops



Cindy Navarro



Jolie Karno



Parting shot



Martin Gibb



Riding the bevel



Finishing time



Planing cut



Vern Stovall



Anna Duncan



Claudia Foster



Jeff Tanner-Organizer



Raw materials



Completed pens



Standing room only



Finishing materials



John Langen



Joel Albert



A happy crew



Martin Gibb



Final shaping



Peter Nakatani



Bob Nolan



Clean up time



A good day's work



## John Cobb Hollow Forms October 14th 8:30am-12:00pm

John Cobb, past BAWA president, will display his expertise in hollow forms on October, 14th. John is always filled with information and good humor! Don't miss it.

*John, a native of Seattle and graduate of the University of Washington, lives outside of San Francisco in Marin County. The Bay Area's broad range of climates produces ideal growing conditions for hundreds of species of trees. Rich dark walnut, spectacular maple burl and exotic Olive are some of the beautiful woods periodically available.*

*All of the sourced wood comes from stumps reclaimed from arborist wood piles. These once spectacular trees were removed for disease or safety concerns and headed for the landfill or fireplace.*

*Every week John climbs through arborist piles throughout the Bay Area searching for logs that have incredible potential hidden beneath the bark. Returning to the shop with one piece or a trailer load, John chainsaws each log into approximate shape and then mounts the blank on a lathe for turning.*





# BAWA NEWS & NOTES



## Beneath the Bark Call for Art

*BAWA Member Showcase ,Orinda Library Gallery, January 2024*

Seeking all types of turnings: sculptural, functional, segmented, ornamental, green-turned, etc. created by BAWA members for a group exhibition from January 2, 2024 - February 1, 2024.

*Submissions should showcase the beauty or idiosyncratic / nature of the specific piece of wood, such as striking figure, bark inclusions, voids or hollows in the wood, etc. All works must be original and not previously displayed at the Orinda Library Gallery.*

### How to submit your work

Deadline: November 10, 2023

Email photos of your work to Kim Wolfe at [bawacommunityoutreach@bayareawoodturners.org](mailto:bawacommunityoutreach@bayareawoodturners.org)

Photos need to be 300dpi (photos will be used by Lamorinda Arts Council to promote the show)

Include size of artwork in inches

Indicate if you wish to sell your work and price if not for sale indicate NFS (Lamorinda Arts Council requests a 20% commission on sales)

Artists may submit up to three pieces of work for consideration.

Notification of work accepted will be by November 12, 2023

### Delivery of work

Deliver accepted work by hand to the Orinda Library Gallery on Tuesday, January 2, between 10:30 am-11:00am on January 2, 2024. You may also make special arrangements to deliver to Kim Wolfe in advance.

The work will be displayed in a locked cabinet and great care will be taken with each piece of art however the Lamorinda Arts Council requires each participant fill out release. BAWA, The City of Orinda, Lamorinda Arts Council and the Orinda Library may not be held liable for any loss or damage of work.

Take down will be at 10am on Thursday, February 2, 2024

### Artist reception

Date to be determined. The Gallery requests participants provide finger foods and beverages. Additional information will be provided

# 18th Century Cabinetmaking Presentation

*As the Outreach Coordinator for the American Decorative Arts Forum of Northern California, I thought your members would be interested in a free, Zoom presentation on 18th century cabinet shops by Brock Jobe, Professor of American decorative arts in the Winterthur Program in American Material Culture.*

*Professor Jobe will take us through three 18th century cabinet shops in London, Boston and Philadelphia. He will present the shop's layout to us, tell us about the craftsmen and workmen who worked there and then show us the products that were made in beautifully illustrated slides.*

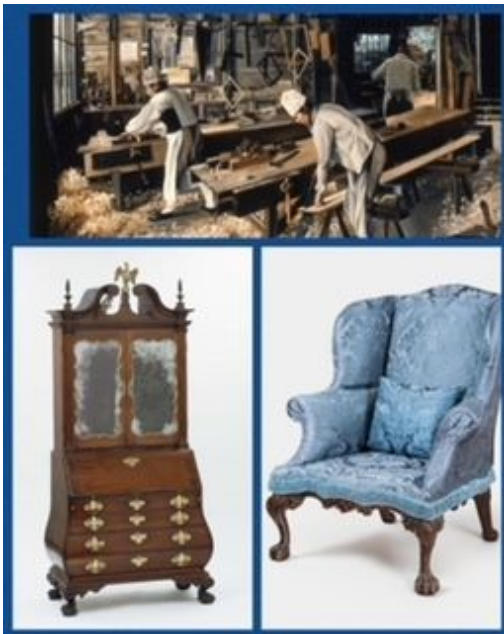
*Please note that I always like to mention that after hitting the registration link and completing the short form, members will receive a confirmation email with a button for the Zoom presentation. They will also receive an email reminder the day prior to the lecture as well as one hour before.*

*Warm regards,  
Rob Speaks  
ADAF Outreach & Publicity*

## Open for Business: A Tour of 18th Century Cabinet Shops in London, Boston and Philadelphia

Tuesday, September 19, 2023


6pm Pacific/9pm Eastern



The lecture is free, there is a Q & A at the end of the lecture.

Registration is easy, copy and paste:

[https://us06web.zoom.us/webinar/register/3916771085461/WN\\_L9hLGKfkSz6bXwO2hO052w#/registration](https://us06web.zoom.us/webinar/register/3916771085461/WN_L9hLGKfkSz6bXwO2hO052w#/registration)



ADAF

Welcome! You are invited to join a webinar:  
Open for Business: A tour of 18th Century Cabinet Shops in London, Boston and Philadelphia. After register, you will receive a confir-

## 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!!

## 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.



## Flat surface on split logs

When working with green wood, sometimes I want to split a log instead of cutting it in half with a chainsaw. One of the disadvantages is that it leaves a rough, uneven surface, which can make bandsawing and mounting onto the lathe difficult. I flatten the surface of rough turning stock using a handheld power plane. It works well, is fast, and requires little effort. It also has the advantage of allowing me to easily see the grain to help in placing the turning within the wood.

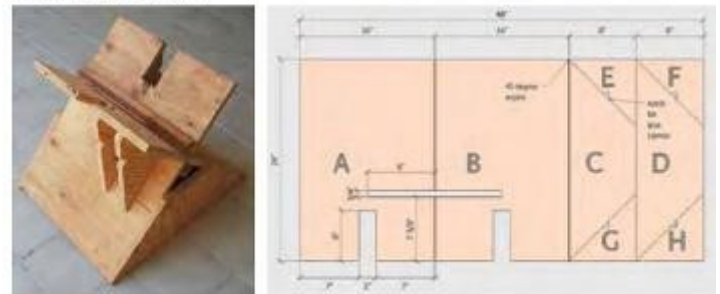
—Jim Rinde, California



## Easy-to-use sawhorse

When the pieces for constructing this sawhorse are cut out from a quarter-sheet of 3/4" (20mm) exterior-grade plywood, all that is left is sawdust. I used Titebond II glue and two screws in each of the four triangle supports. For added strength, glue a 1 1/2" x 1 1/2" (40mm) board lengthwise along the center section at the top and bottom after assembly.

Precision in cutting out the pieces (except for the 3/4" slots) is not essential.  
—Chet Brisco, California



## Sand the inside of vessels

When I have to sand the inside of a small-mouth vessel, I never stick my finger in it while the lathe is running. Instead, I use a toothbrush with abrasive wrapped around it. The brushes form to the inside shape and allow me to apply pressure to get the job done. I use a quality toothbrush because the handle is already bent in the correct position and it is flexible. The inexpensive brushes have straight handles and are hard plastic.

Start with a quarter sheet of paper and wrap it around the brush. You now have a cylinder with a toothbrush in it. Rotate the paper so that the loose end is on top and hold that down with your index finger. Now you can sand without the fear of putting your finger inside the vessel, which can be dangerous.

—Mike Cyr, Massachusetts



## Rubber band protects wood

To finish-turn the bottom of a small bowl, place the mouth of the bowl over the jaws of the chuck and move the tailstock to the bottom of the bowl for support. By placing a thick rubber band over the jaws of the chuck, the jaws will hold the bowl more securely and the rubber band will also prevent them from marking the inside of the bowl. I use a rubber band from the broccoli I purchase.

—Ed Otero, New Mexico



## Avoid dents when buffing

How many times have you been buffing a turning when the wheel rips it out of your hands and smashes it into the bed of the lathe, leaving a dent in the wood? I have had it happen one too many times and decided to do something about it.

I took kitchen-shelving material and taped it onto the leading edge of the lathe bed. (I also tried pipe insulation, which worked fine.) After taping on the kitchen shelving, I buffed a fishing rod handle and, sure enough, the wheel ripped it out of my hands and it banged into the edge of the lathe bed. I picked the piece up off the floor and guess what? No dents or nicks.

—Dale Peterson, Wisconsin



## Sawdust saver

I save and label sawdust from every kind of wood I use, and then by mixing it with five-minute epoxy, I can repair small cracks and fill voids so the fix is nearly invisible.

—Paul Kaplowitz, South Carolina



Continued on following page

## 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.

## As the Wood Turns A Light-Hearted Look Gary A. Kaplan

Sometimes we avid practitioners become so invested in woodturning that we lose perspective of how nonturners view our favorite activity. It is important for those who teach, mentor, demonstrate, or sell to be aware of the novice's perception of woodturning. We don't want to lose our audience before the shavings fly.

Let me take you back twelve years to my first woodturning class at a local wood-supply store. For a number of years, I built furniture as a hobby. I had a well-equipped woodshop, but the one machine I lacked was a lathe. A woodturning class seemed appropriate.

The instructor started by discussing wood selection. He talked about "green wood" and said it would take one year per inch, plus one year, to properly air-dry a chunk of wood. All I could think was, "Well, at least I'll be able to get this wood ready for my grandchildren." But, he went on to say, green wood could be turned thin and then left to twist and warp, taking its natural shape. *Twist and warp?* These words were the enemy to furniture builders. The thought of building a table with only three of the four legs touching the floor was decidedly unappealing.

The demonstrator went on to say that another alternative was to turn a bowl thick—about one tenth of the diameter of the bowl—wax it, and then let it dry for up to a year. Well, at least I would be providing wood for my children, not my grandchildren. Better, but not exactly instant gratification.

Next came a discussion on various approaches to hasten the drying process, such as the use of a microwave oven (am I making fish sticks?), soaking

the wood in detergent (was hygiene a concern?), putting the bowl in a refrigerator with a light bulb on (this sounded cool, but bright), and a host of other strange-sounding drying approaches. My eyes kept turning toward the door as I contemplated a hasty retreat. (I decided to persevere.)

He went on to discuss various types of turning: segmented—hundreds of pieces cut at exact angles and glued together ("get a life" flashed into my mind). Then came hollow-form turning: Make a small hole and turn away the wood inside without seeing what the tool was doing (yeah, right, and I might consider using my tablesaw while blindfolded). Faceplate turning, but wait . . . many turners don't actually use a faceplate—they use a screw chuck or turn between centers using spurs. (I moved my seat closer to the door.)

The instructor picked up a few turning tools. The primary tool: a gouge. He meant gouge as a noun. To me, *gouge* meant making a massive (and painful) laceration on one's skin. (Why not just call it a skin slicer?) Then came the skew. (Aren't skewers used to pierce meat for shish kebob?) And, let us not forget the parting tool. (Could he be considering removing an appendage?)

Sharpening techniques, of course, came next. He discussed the Irish grind, or the swept-back grind, or the Ellsworth grind. (What is an Ellsworth?)

### Out the door

After two or three hours, I decided woodturning was not for me. It wasn't



Gary A. Kaplan, Untitled, 2013, Oak, padauk, walnut, maple, 2" x 15" (5cm x 38cm)  
Photo: Joan F. Kaplan

until six years ago, when another wood-supply store offered a free pen-turning experience, that I discovered the pleasures of turning. I am now a devoted turner and especially enjoy making bowls, platters, boxes, and suspended forms—with a gouge.

Only now do I realize that to try to explain woodturning to a novice is like describing a sport. Baseball, for instance: Try to hit a ball using a stick, and then run around three bases. Meaningless. Words fail. Only "by doing" can someone appreciate the thrill of turning. At times, though, I still find myself wondering what intelligent person would spend his or her time watching wood go around and around and get excited. Count me in! ■

Gary A. Kaplan has published a number of humorous articles in *The Boston Globe* and other publications. He is a member of the Association of Revolutionary Turners in Massachusetts and can be contacted at [gakisbak@comcast.net](mailto:gakisbak@comcast.net).

## 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](http://doverpublications.com). ■

