BAY AREA WOODTURNERS ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

November 2022 **Volume 26 Issue 11**

TURN-A-THON!

November Meeting
Saturday, November 12th
9:00 AM - Noon'ish

Join us for the November Turn-A-thon

We'll be at the lathes making items for the December craft sale at the Pleasant Hill Adult Ed.

Bring your pizza cutter kits, seam ripper kits, bottle stopper kits, and those scrap pieces of wood. The picture below is just a small example of what can be turned for the craft show.

Haven't done a honey dipper for awhile? Here's a good opportunity to practice those spindle skills!

This will be an in-person meeting/event. There are plenty of lathes, and if we have more turners than lathes we can take breaks and rotate off.

It'll be a fun event, full of good times, friendly banter, and who knows, there may be a contest or two thrown in just to liven things up.

There will not be a formal show-and-tell for the November Turn-A-Thon, but if you'd like to bring a piece or two to show around....Feel free.

The November meeting is an in-person meeting

There will be no Zoom for the November meeting. So come on down!

Masking is optional, but preferred. Vaccination is required, along with boosters.

The Saturday meeting is held at the Wood-turning Center at:

Pleasant Hill Education Center
Room 108
One Santa Barbara Rd
Pleasant Hill, CA.

Please email: vp@bayareawoodturers.org with your questions, suggestions, and comments.

BAY AREA
WOODTURNERS
ASSOCIATION

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Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday on each month. We meet in person with attendance simultaneously available via zoom. Meetings are held at the PHEC Woodturning Center at 1 Santa Barbara Road, Pleasant Hill, CA. The doors open and the simultaneous zoom session starts at 8:30am. The meeting start time is 9:00am. See our website at bayareawoodturners.org for more information.

Guests are welcome to attend in person or via zoom by request to: membership@bayareawoodturners.org.

See bayareawoodturners.org/ for club information.

BAWA Officers Meeting -
The Association's officer meetings are held each month. Contact Steve Griswold at: president@bayareawoodturners.org for more information.

2022-2023 Event Schedule

November 12th	Turn-A-Thon 9:00am-noon'ish
December 10th	Jim Rodgers 8:30-12:00
January 19th 2023	Annual BAWA Party 11:00-2:00

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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Alan Stratton
Perfect Spheres-No Expensive Jig

Alan Stratton took us on a tour of the sphere and how to make one without using an expensive jig built solely for the specific purpose of making spheres. Alan talked about the use of math to determine how to mark out the blank in order to approach a sphere as a set of 45-degree cuts. It is a method Alan termed as the octagon method.

The two measurements critical to the success of the octagon method are the measurement across the top and the measurement used for the sides. Each is a multiplication based on the of the diameter of the rounded blank. For the top the multiplier is .414 and for the sides the multiplier is .293.

By using the octagon method Alan showed how we are able to creep up on a curve by making a set of 45-degree cuts between lines marked and measured using the multipliers.

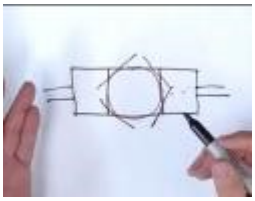
Toward the end of the turning Alan showed how to make the final curved by rounding over the edges left from the 45-degree cuts.

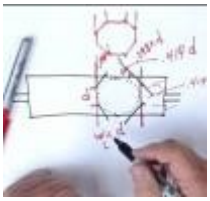
Although the demonstration does not use the factory-made jigs, it does use cups to hold the sphere for final adjustment and sanding. Alan discussed how to mark and rotate the sphere, each time cutting away at the shadow, until the sphere is pretty well rounded. One thing Alan did say is to not worry about using sandpaper for achieve the final radius. He mentioned people get hung up on trying to make the perfect sphere and are often frustrated by the effort to make a perfect circle. He says using 80 grit sand paper to create the final shape is acceptable and we shouldn't be thought of as lesser turner for using it.

Alan provided a wealth of information during the demonstration and with his wit and good humor provided for an educational and entertaining demonstration.

Sources:

https://www.aswoodturns.com/
https://www.aswoodturns.com/demonstrations/
https://www.youtube.com/results?search_query=alan+stratton+woodturner


Outline of the octagon


Details of layout


Measuring diameter


Calculations


Peeling down tenon


Marking out lines


All lines marked


First corner cut


Incising the end


Turning away excess

Continued on following page


Completed octagon


Halving the sides


Halving the halves


Cutting corners


Smoothing rough sphere


Parting off


Making cup tenon


Checking tenon for wobble


Estimating cup size in chuck


Turned exterior


Hollowing cup


Rough sphere mounted in cup chuck


Turning off tenons


Smoothing with skew chisel


Smoothing with scraper


Marking low spots


Marking another equator


Further smoothing


Smoothing with ‘80 grit gouge’


Making hedgehog shape

AAW TIP OF THE WEEK

Buttons for Jumbo/Cole Jaws

"Sometimes when using my jumbo/Cole-type jaws to finish the bottom of a bowl, I find the standard buttons are not tall enough. Looking around for something else to use, I noticed synthetic wine corks and decided to try them. I drilled through them on my lathe, held in a set of small spigot jaws. I added some M6-1 × 50mm bolts and the new, longer buttons work super. I have since discovered a commercial product similar to my idea, but mine uses something that would otherwise be thrown away, is fun to obtain (drink responsibly), and costs about $2. Also, they leave no black or other colored marks on the surface of the wood." ~ Don Orr Schenectady, NY

President's Letter

November 2022

Going forward

What a couple of years it's been! As many of you know, in the 10 days following our last general meeting we had five members who tested positive for COVID. Naturally, this is a strong reminder that despite low state-wide and county-wide prevalence, COVID is still out there. At our monthly board meeting, the BAWA board discussed how best to go forward and we decided that in view of the epidemiological data and the public health guidelines of the CDC and California institutions, we would continue with our current policy that masks are not required but are strongly recommended, and that we expect all attendees are fully vaccinated. (It's worth noting that masks also protect against influenza). Of course, the board is assessing the situation every month and should the data and national or state guidance change, we will reassess how to proceed.

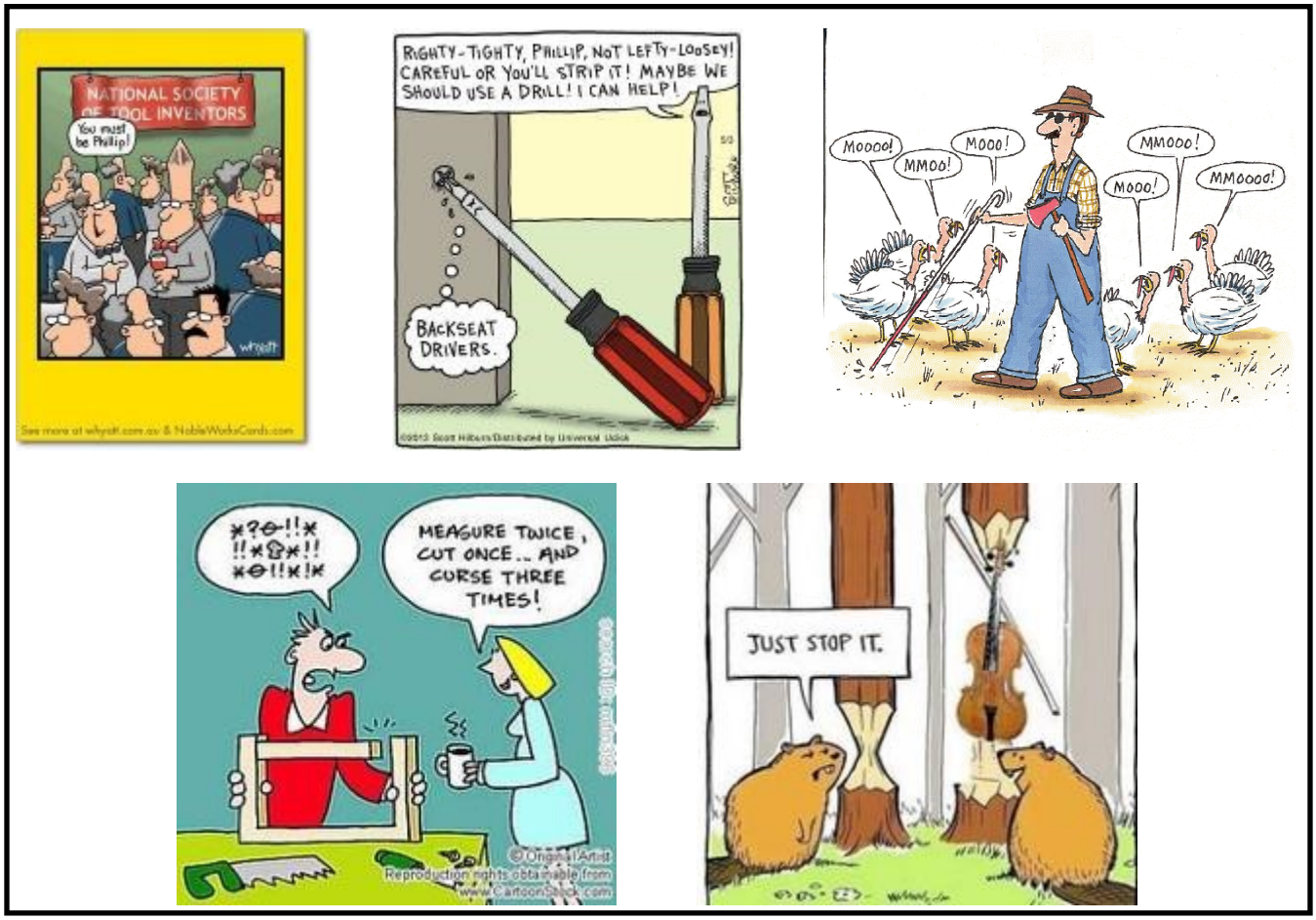
So with that being said, the board is aware of the strong desire of so many of our members to resume in-person meetings, and I am happy to announce that starting with our December meeting, when Jim Rodgers will be our demonstrator, we aim to have the majority of our meetings the old way, with in-person presenters. In January we'll have our annual party and for the following months our VP Jim Campbell is working on some great presenters who will be announced as they are set up.

In addition, we will be initiating a new raffle at each meeting: Based on the sign-in sheet at each meeting, we will have a raffle in which everyone will be entered. Prizes will include demo pieces or BAWA swag, starting with the December meeting when the prize will be a piece created by Jim Rodgers during the demo. (And, fear not, we will of course continue to have the wood raffle!)

Last but not least, we are reviving the tradition of having fresh coffee and baked treats at each meeting.

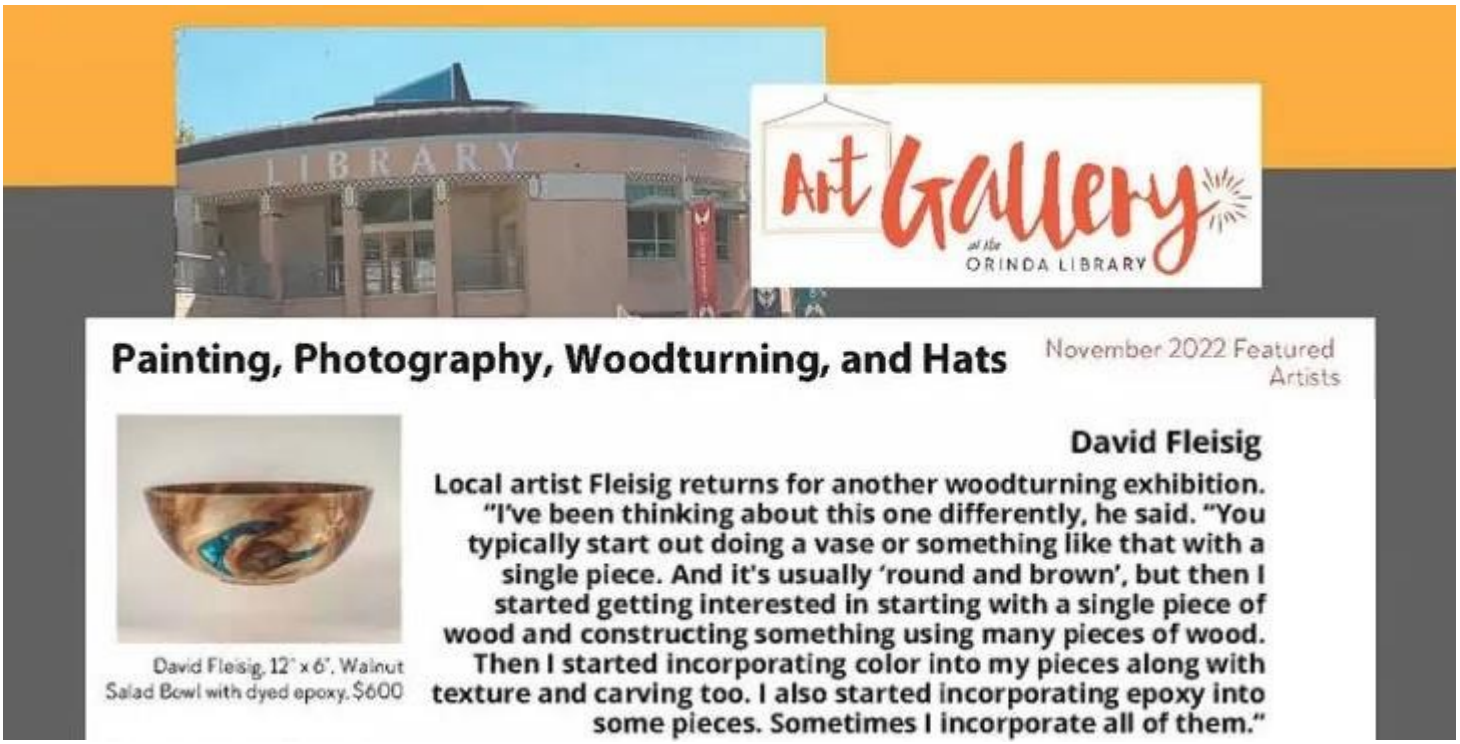
Finally, if you ordered a Vicmark chuck through John Cobb, remember that John plans to have the chucks available for pick-up at the November Turn-A-Thon meeting.

Stay safe and keep on turning,
Steve Griswold



BAWA NEWS & NOTES

David Fleisig Exhibit at Art Gallery of the Orinda Library



Faces of BAWA

Ivan Ye and friend Peter Travis

Rick Nelson and Anna Duncan

Steve Griswold with AAW Website Award

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!!

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.

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Create with Confidence™

Calling all Portrait Lovers!

We're excited to announce Bedford Gallery is now accepting art submissions for our spring 2023 juried portrait exhibition, *About Face*! The deadline to apply is January 26, 2023.

The practice of creating portraits dates back nearly 12,000 years to the Neolithic era. What began as plastered human skulls has evolved into paintings, photographs, and sculpture that not only capture the likeness of an individual, but also provide clues about the cultural and societal context in which the person lived. *About Face*, a juried and invitational portrait exhibition, continues this fascinating tradition using a contemporary lens to speculate how future generations might perceive the way we value beauty, power, and ultimately, what we hold culturally significant.

Eligibility: Open to all artists, 18 years of age or older, working in all media and all sizes.

Jurors: Zoë Latzer, Associate Curator and Director of Public Programs, ICA San Jose and **David Reyes**, Curator of Exhibitions and Collections, Huntsville Museum of Art.

Over $2,000 in cash and prizes for artist awards!

About Face will be on view April 15 – June 25, 2023.

For application details visit bedfordgallery.org/art-opportunities/call-for-entries.

Bg Bedford Gallery at the Lesher Center for the Arts

Show & Tell
October

Gary Bingham

Charlie Saul

Steve Griswold

Membership News
By Anna Duncan

Our membership has rebounded as we learn to live with Covid. As of October 1st we have 164 members. We can now attend BAWA meetings in person, or by Zoom if that is your preference. In person meeting attendance is growing with each monthly meeting and members report enjoying getting back together socially and having access to the library, the store, and the wood raffle.

With in-person meetings and our desire to continue providing 6 professional woodturning demonstrations each year, our expenses are back to what they were before the pandemic. You know where this is going, right? The Board decided in late September that BAWA dues will resume at $60 for 2023 as was the rate before the pandemic. Still a great price for all the value we get from membership, including:

- Demonstrations, member show & tell, wood raffle, woodturning supply store and library at meetings
- Two social events per year
- Website and newsletter full of woodturning information
- Meet ups with friends who share your passion for woodturning.

With that established it is renewal season and now is the time to pay your dues for next year. There are a couple of ways to renew:

- You can use the BAWA website and follow the instructions for renewal using a credit card…same process as previous years
- You can send a check to our treasurer at Rick Nelson, 1584 Webb Lane, Walnut Creek, CA 94595
- You can pay in person at upcoming BAWA meetings

One other membership related item; individuals who join BAWA between now and the end of the year will pay $60 which will cover the remainder of 2022 and all of 2023. Please share this information with anyone you know who may be interested in joining the Club.

We'd really like to be finished with renewals by the end of the year, so I encourage you all to renew ASAP.

If you have any issues with renewal, please contact me at membership@bayareawoodturners.org.

FEATURE

JEWELRY MADE EASY

Janice Levi

After twelve years of turning bowls, platters, boxes, and hollow forms, I collected boxfuls of scraps and nubbins. Some of the finial nubbins were beautiful exotic woods but too small for another finial. I began to experiment with using those scraps to make something different—jewelry. My first beads and disks needed a little refining, but over the past year or two, my techniques have changed and my designs have become more complex. While the skill required is within reach of beginning turners, the finished product can be quite stunning.

Selecting woods for the disks and beads is the easy part. You can use anything too small for any other project. Hardwoods, softwoods, acrylics, spalted wood with voids and cracks—all make beautiful jewelry.

A typical necklace of this design comprises the following elements:

- A feature pendant disk turned in crossgrain orientation, measuring about 2½" (64mm) in diameter
- Ten to twenty smaller disks turned in endgrain orientation, ranging in diameter from about ¾"–1½" (19mm–38mm)
- Ten to twenty beads with diameters varying from ⅜"–¾" (10mm–19mm)

Turning the crossgrain feature pendant

No special jigs or chucks are required to turn the feature pendant of your necklace, but you will need to turn two waste blocks to which the blank will be attached. Turn one of the waste blocks to a diameter of about 1½" with a flat end surface. Turn the second waste block to the same diameter but with an end ▸

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Continued on following page

Two waste blocks, one flat and the other slightly concave, hold the feature pendant blank with double-sided tape.

Mount crossgrain blanks onto a waste block and position a barrel washer between the tailstock and blank. Use a bowl gouge in shear scraping mode to shape the rounded front of the disk.

Remove the tailstock, make final light cuts, and sand to 1,000 grit.

surface that is slightly concave (*Photo 1*). The flat-ended waste block allows for the flat pendant blank to be safely adhered for initial turning, while the concave waste block securely holds the slightly convex-shaped pendant while turning the reverse side.

The feature pendant blank should be about ⅜"–½" (10mm–12mm) thick to start. Use a compass to outline the circumference of the circle; then remove most of the waste wood on a bandsaw.

Using double-sided tape (I prefer SpecTape brand, as it does not leave a gummy residue on the wood), adhere a flat pendant blank to the flat-ended waste block, which should be slightly smaller in diameter than the finished disk. Use the tape sparingly so you will be able to easily remove the disk after turning.

Before pressing the disk firmly into the tape, pull up the tailstock and align the center mark from the compass with the live center. To prevent the live center from puncturing the turning disk, place a barrel washer (or pen bushing) between the point and the disk, then tighten the tail stock to help hold the disk in place.

Using a bowl gouge, make shear scraping cuts to begin shaping the rounded front surface of the disk. Switch to a spindle gouge to turn the slightly rounded edge of the disk, which will end about half way through the blank's original thickness (*Photo 2*).

Remove the tailstock and barrel washer and use light cuts to smooth the rounded top surface. Hand sand or lightly power sand, going through all the grits (*Photo 3*).

Remove the disk and use a center finder to mark the center of the unturned side. Mount the turned side onto the concave waste block with double-sided tape. It can be a trial-and-error process to get the disk perfectly centered. Bring up the tailstock so the live center can aid in the centering process, and lightly press the disk into the tape. Again, use a barrel washer to protect the disk and apply very light pressure with the tailstock. Make light shear scraping cuts with the bowl gouge to achieve the final shape of the second side of your disk. The outer edge should be no thicker than ⅛" (2mm). You are aiming for a thin, graceful disk, not a clunky chunk of wood (*Photos 4, 5*). Remove the tailstock and make the final light cuts on the second side of the disk. Sand through the grits as you did with the first side.

Remove the turned disk and apply the finish of your choice. Although I sometimes apply lacquer, oil, wax, or water-based polyurethane, it is often sufficient to simply use a three-step buffing system on both the front and back sides of the disks.

Turning endgrain disks

Because of the smaller diameter of the endgrain disks, it is easier to

Switch to a concave waste block and mount the turned side of the disk onto it. The final disk should be rounded on both sides, curving to a graceful, thin (but not sharp) edge.

Continued on following page

turn them by using a chuck rather than waste blocks. If using a pen blank, insert the blank into a chuck with small jaws as far as it will go to help avoid vibration. Turn only the very end of the blank round using a roughing gouge or spindle gouge. With a spindle gouge, slightly round over the end of the blank (*Photo 6*). Since the finished disk will be ⅛"–3⁄16" (2mm–4mm) thick, this is a quick process. Using a thin parting tool, angle the parting cut so that the back side of the disk is also somewhat rounded (*Photo 7*). Do not completely part off the disk, but leave about 3⁄16". Hand sand the front of the disk and as much of the back as possible, going through all the grits (*Photo 8*).

Finally, finish parting off the disk. A fine-tooth saw may also be used to part off the disk with the lathe off (*Photo 9*). Hand sand any roughness on the back of the disk and apply finish.

6 To turn smaller disks in endgrain orientation, mount a blank with the grain running parallel to the ways of the lathe into a chuck with small jaws. Round part of the blank into a cylinder and create a convex surface on the end.

7 Use a thin parting tool, aimed slightly toward the headstock, but do not completely part off the disk.

8 Sand the right side, the upper edge, and as much of the left side as possible.

9 Part off the disk with a thin parting tool or fine-toothed saw with the lathe off. Hand sand the nubbin.

A sanding option

After turning the endgrain disks, there is an area on the back side that must be sanded further. This can be done by hand but an option I prefer is to mount a small sanding disk in the drill press and sand the back side of the disks, going through all grits (*Photo 10*). I collect a number of disks in a small container, then sand all of them at one time.

Turning endgrain beads

Pen blanks or even smaller end grain blanks prepared on the bandsaw can also be used to turn beads. Insert the square-edged blank into a chuck with small jaws so that only 2"–3" (5cm–8cm) of wood is exposed. This will help prevent vibration. Chuck a 1⁄16" (1mm) drill bit in a Jacobs chuck in the tailstock, and with the lathe running at about 600 rpm, drill the center hole of the bead slightly deeper than the finished diameter of the bead (*Photo 11*). Use a skew point to create a small recess in the blank so the drill bit will center properly. (Note: Larger holes can be drilled, but the advantage of using a smaller drill bit is to allow for the use of finer assembly materials.) ▸

10 As a sanding alternative, chuck a sanding disk in the drill press and sand the rough areas on the back side.

11 To turn endgrain beads, start by drilling a center hole.

12 Use a spindle gouge or skew to turn the bead. Sand and apply friction polish or wax before parting it completely off.

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Continued on following page

Oak disks with woodburned leaves are separated by ebony disks.

A metallic phoenix graces African ebony disks.

Native American-inspired necklace featuring pyrography and colored pencils on Chinese tallow and maple.

Using a spindle gouge, turn a cylinder to the desired diameter, leaving the bulk of the blank unturned. Depending on your comfort level, use a spindle or detail gouge or a skew chisel to shape the right side of the bead. Then shape the left-hand portion of the bead, but do not cut all the way through. Sand the bead through all grits and apply friction polish or wax (*Photos 12, 13*). Finally, use a skew, parting tool, or fine-toothed saw to part off the bead. A small nub may remain. Hand sand and dab the area with friction polish or wax.

Assembling the necklace

A few tools are necessary to make the assembly process easier (*Photo 14*). I recommend anyone interested in jewelry-making spend some time in a local craft store looking at the many findings and tools that are available. At a minimum, you will need two sets of small needle-nose or jewelry pliers, round-nose pliers, small wire cutters, jump rings (not the spiral kind), pins with flat heads for attaching the beads, necklace chain, and a neck clasp. I have found that the gunmetal color of chain is most complementary to the wood; silver and gold often detract from the wood's beauty. A useful tool to have is a hand-held rotary tool (such as a Dremel) and Dremel drill press with bits smaller than 1/16". Although the small holes

14 Some of the tools and jewelry findings you will need.

15 Cut two lengths of necklace chain.

Continued on following page

An array of turned "buttons" and beads of maple, blackwood, and black palm are clustered tightly on multiple chains and cord.

in the disks can be hand drilled, the drill press makes the task easier.

Cut two lengths of chain, one 28" (70cm) and the other 23" (57cm) (*Photo 15*). The longer chain will hold the disks and the shorter chain will hold the beads. Do not attach the neck clasp at this time. Use the rotary tool to drill a hole about ⅛" from the edge of the feature pendant (*Photo 16*). Next, drill mounting holes into all the smaller disks. Depending on the thickness and density of the wood, the hole may be closer than ⅛" from the edge.

Using the two pairs of jewelry pliers, separate the jump rings (*Photo 17*). Do not pull the ends straight apart, but rather push one end of the ring away while pulling the other end toward you, creating a spiral shape. This makes it easier to maintain the ring's circular shape when closing the ring. Slide the open ring through the hole of the feature pendant; then slide the ring into the center link of the longer chain (*Photo 18*). Use the two sets of pliers to close the ring. Attach all the remaining disks in the same way, mixing and matching size and color on each side of the feature pendant.

To attach the beads, insert a flat-head pin into the bead and remove all but ⅜" of the wire. Use round-nose pliers to shape the wire into a small loop above the bead (*Photo 19*). Open a jump ring and insert the ring through the loop, then into a link in the necklace chain. Close the jump ring. Attach beads in various sizes and colors along the chain (*Photo 20*).

When all of the disks and beads have been attached, use jump rings to connect the two upper links of chain to each end of the neck clasp. The necklace is finished, but don't forget complementary earrings. Disks, beads, or a combination of each can be attached to ear wires using jump rings and pins in the same way as to the necklace chain.

Now it is time for your imagination to take over. Use a skew to cut small "v" grooves or a chatter tool to enhance the disks and beads. Purchased metal bead separators add elegance, and pyrography and color can further embellish the end product. With jewelry, the rule of the day is, "It can never be too gaudy!" ■

Janice Levi is a past president of both the Brazos Valley Woodturners in Waco, Texas, and the Southwest Association of Turners (SWAT). Janice teaches hands-on classes and demonstrates at various clubs throughout the Southwest. To see more of her work, visit janicelevi.com.

(Articles courtesy of AAW)