BAY AREA WOODTURNERS ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

May 2016 **Volume 20, Issue 5**

Saturday, May 21st, Pat Johnson, BAWA Meeting

Art, Physical Education and Woodwork were my favourite subjects during my school days and now, reflecting back on the jobs I have been employed in, the ones I enjoyed most had something to do with these subjects. I was introduced to woodturning by my father in-law whilst serving in the Royal Australian Air Force in the early 1990's. As my interest for turning grew, I became intrigued by how I could be totally absorbed in an activity that not only produced an item that could be used in every day life, but the activity itself could take me away from the pressures of everyday life.

I started to attend local demos organised by Neil Scobie with Jean Francios Escoulen, Terry Martin, and Lindsey Dunn demonstrating many of their ideas and skills. The exposure to these guys increased my passion to work on my skills to produce quality artistic woodturning. Starting my own woodturning business in 1998, I continued to pursue my journey in woodturning.

I was fortunate enough to acquire work producing antique replica items such as finials, caster cups, table legs and furniture raisers, and this repetitive turning increased my understanding and ability to use tools such as the detail spindle gouge and the bedan, giving me a foundation to build on. Like many self-taught turners I have enjoyed studying books produced by guys like Dale Nish, Richard Raffan, Burt Marsh, and David Ellsworth. These gentlemen were inspirational in my early training years.

My work these days consists of approximately 30% production turning, 30% gift/market items and 20% gallery work with the rest made up of marketing, development and demonstration opportunities. The idea of producing high quality well designed pieces is still a motivating factor for me. As more people become involved in woodturning some amazing ideas are being realised that can only elevate our passions and creativity.

I thankfully have had many opportunities over the last 20 years to impart some of the ideas from my experiences in woodturning to a wide range of enthusiasts. From local turners, neighbourhood and art groups in Indonesia, and I have accompanied woodturning supplier, business owner and Turnfest promoter David Dresher as a demonstrator on many trips throughout Queensland. In 2013 and 14, I was a guest presenter at Turnfest on the Gold Coast of Queensland along with other Australian and overseas artists.

To view the projects Pat Johnson will be demonstrating, go to page 10.

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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/ for directions and club information.

BAWA Officers Meeting -
Officer meetings are open to all members. Contact John Cobb if you would like to be on the agenda.

2016 Event Schedule

May 21st	Pat Johnson 8:30-4:00
June 4th	Brad Adams 8:30-12:00
July 9th	Turn for the Troops 8:30-12:00
August 13th	Picnic 10:00-2:00
September	TBA
October 23rd (Sunday)	Art Liestman 8:30-4:00
November	TBA
December	Hoiday Party (Details to Come)

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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April Presenter, Ashley Harwood

Ashley Harwood has wanted to be an artist since she was 5 years old. She studied sculpture and installation art at Carnegie Mellon University in Pittsburgh. She planned to be a glass blower but her plans changed when she attended a woodturning class with her father at the John C Campbell Folk School in 2009 from Dave Larson. She was hooked on woodturning and decided that would be how she would make a living.

She started to turn and sell her work at the Charleston Farmers Market. People kept asking her "who's the guy turning the bowls you are selling?". So she started bringing her lathe to the market and demonstrating. Later that year, she began her apprenticeship with Stuart Batty, concentrating on developing both her turning talent and her teaching skills. In only a short time, Ashley began teaching and demonstrating at woodturning clubs throughout the country and abroad.

Sharpening:

Harwood sharpens her gouges on a platform to achieve a 40 degree bevel. The "40/40" grind results in straight wings that are swept back at 40° from the centerline of the gouge and a consistent 40° bevel on both the nose and the wings of the gouge. The nose of the gouge is then exactly at the centerline. She does not use a sharpening jig because a jig can't achieve the angle she wants and will not get the gouge as sharp as she requires. She prefers to use an elliptical shaped gouge. V or U shaped gouges do not have a parabolic shape and thus have areas that are hard to sharpen.

To set up the grinder for a right-hander, Ashley recommends having the coarse wheel on the right and the fine wheel on the left. She prefers a slow-speed grinder with 8" wheels; the slower speed reduces heat and the larger wheel makes a less severe hollow grind. The axle of the grinder should be at about elbow height; don't want to be bending over to see detail while grinding. She prefers a CBN (cubic boron nitride) wheel over aluminum oxide. While expensive, it lasts a long time and generates less heat and no stone dust (which is dangerous to breathe

Set the platform of the grinder at 40° to the contact point of the left-side wheel; probably need a jig or gauge to do this. Apply strips of tape or scratch lines on the platform at 40° from the top edge of the platform on either side.

A gouge that has not previously been ground to the 40/40 profile will need some initial conditioning. Place the gouge with the flute down flat on the platform and pointed directly into the wheel. Gently grind away the existing cutting edge until a noticeable flat appears from one wing through the nose and onto the other wing.

Begin by standing way around the left side of the grinder with your left elbow near the hub of the left wheel, right foot forward for balance. Align the gouge on the platform at the 40° tape strip nearer you. Rotate the gouge until the flute wall at the left wing is parallel to the platform. Use your left hand to hold the gouge firmly on the platform; your right hand should hold the tool above the handle. Move the gouge into contact with the wheel and, while keeping the tool flat on the platform, gently rock the handle up and down slightly until the flat is removed and sparks spill over edge. Repeat the process for the right wing using the tape strip on the right side of the platform. To sharpen the nose, start with the

(Continued on next page)

gouge positioned not quite as high as it was to sharpen the left wing, then twist and swing the tool over the position for sharpening the right wing. Twist and swing back and forth between the two extremes. Be gentle; go easy. Finally, relieve the edge on the heel of the gouge to let the tool get around a concave curve in the interior of the bowl.

Project 1: Sea Urchin Ornament

This project uses a sea urchin shell and a six inch ebony dowel that will be turned into two finials, one on the top and one on the bottom of the shell. The shell is prepared by filling it with foam that hardens to provide rigidity. She then mounts the ebony dowel in a chuck. She parts the dowel leaving about 5 inches for the finial and the rest for the top. Small holes are drilled into the ends of both pieces so that a small dowel can be inserted at the end.

To shape the finial she uses a peel cut to create a cone shape working with the tailstock in place for added support. When she has removed much of the mass she removes the tailstock so she can shape the finial. This process starts at the tip and works down toward the chuck so the wood is supported along the way. Much of the work is done using a bowl gouge but a small detail gouge is used for the fine work. She uses both concave and convex cuts to create beads and coves that add interest to the piece.

She sands the finial using 150, 220, 400 and 600 grit sandpaper cut into small squares so it can get into all the small places. Final sanding is done with a jeweler's cloth. She finishes with Doctor's Woodshop Walnut Oil Finish.

The top piece is turned using a straight cut and then a curve that fits the size and profile of the top of the sea urchin shell; slightly concave. There is an opportunity here to turn small beads and coves that match the ones on the finial. This piece is finished as above.

A small dowel is inserted through the foam in the sea urchin shell and glued into the top piece and the finial to secure them tightly to the shell. A hole is drilled into the top piece for inserting wire for mounting. A simple stand can also be made to display the work.

Project 2: Oak Bowl

Ashley mounted a wet oak blank between centers on the lathe. She prefers harder woods because they give a nice finish, especially with negative rake scrapers, and turns mostly varieties of oak for her bowls. With a 5/8" 40/40 bowl gouge in hand, flute up, left hand on top, right foot back, tool handle down and against her hip, she trued up the face of the blank at the tailstock end.

Ashley uses dovetail expansion jaws and cuts a recess in what will be the top face of the bowl, now positioned at the tailstock end. Keeping in mind the jaw size, set the gouge on the tool rest with the flute rolled over to the right, wrap the left-hand fingers over the top of the tool, and push down on the tool rest. In general, downward force on the tool rest is the only job of the left hand. When cutting on the face of the blank, however, it is necessary to place the left thumb on the tool rest behind the tool to keep it from skating. The thumb is not used as fulcrum for rotating the tool into the wood. Push the tool into the wood with the right hand well back on the handle. Make the cut toward the live center, then

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flip the flute over and make a cut out to meet it to widen the recess. Repeat until a rough recess is deep enough to accommodate the dovetail jaws. To cut the dovetail profile use a bedan with the nose ground to a 15° angle. Position the bedan over the tailstock with the tool handle high and push in.

Reverse and remount the blank in the dovetail chuck and bring up the tailstock for support. True up the edge of the blank: tool rest parallel and feet parallel to the lathe bed; gouge level with bevel parallel to the lathe bed; flute fully rolled over to the left with left thumb in the flute and fingers wrapped over the top of the tool putting downward force on the tool rest. The left hand is not touching the tool rest and does not guide the tool in the cut. Push in with the right hand on the handle; the gouge will follow the line of the bevel. Ashley's technique is to let the bevel glide against the wood, not ride hard on it

Begin the outside profile of the bowl by rounding off the bottom. Remove the tailstock; set the tool rest at approximately 45° (it should fit nicely where you have removed the bottom corner of the bowl), plant the left foot back and right foot forward to allow for completion of the cut; tool handle should be just slightly down and swung way over to the far side of the lathe; roll the flute over about 45° (working range of the flute in this cut is between closed and half-way open) and push the gouge down onto the tool rest with the left fingers and thumb. Begin the cut near the foot area. Push in with the right hand and swing the handle. Let the bevel glide along the wood. Don't push the bevel into the wood. This will create bounce when cutting over the alternating hard end grain and compressible side grain. It's important to balance the push on the tool handle with its swing to maintain the proper arc. Don't pull the tool with the left hand; its purpose is downward pressure only. Try to complete the cut from the foot to the rim in one fluid motion; proper foot placement greatly helps this.

When the outside profile roughly completed, cut a dovetail tenon in the foot section. The shoulder of the tenon should be slightly undercut so the outside edge of the shoulder contacts the face of the jaws as far out as possible. The 40/40 grind is ideal for this purpose. With the flute rolled all the way over, the combined 80° angle allows for a 5° taper on the tenon and a 5° undercut on the shoulder.

Reverse and remount the blank (in compression this time) on its new tenon and bring up the tailstock for support while tightening. Face off the top with a planing cut similar to the previous stage. Begin removing the bulk of the interior: tool handle level and out over the lathe bed; flute rolled over to the right; left hand pressing the gouge down onto the tool rest; right hand pushing on the end of the handle. Place the left thumb on the tool rest to control skating, but lift it away once the cut has started. Hollow out to about half the eventual inside depth, leaving a series of vee shaped ridges on the inside of the bowl. Slightly undercut the rim of the bowl on the inside. Ashley likes the illusion of thickness and weight that the wide rim provides, but the undercut and eventual thinner wall makes the bowl light in fact, both fooling and pleasing people. The wall should be slightly thicker than its final dimension; a final pass on the outside will take it down. A good size salad bowl should end up at about 3/8".

Clean up the surface with a straight negative-rake scraper. Her scrapers are ground at 20° on the top and 40° on the bottom, allowing them to be conveniently re-sharpened on the 40° grinder platform. Sharpen to raise a burr on the scraper; re-sharpen when the burr is gone.

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Complete the inside hollowing. Those vee ridges make good starting point that prevents skating. Blend the top half of the wall into the bottom half so it has a smooth curvature.

The bottom of the bowl presents a challenge for any conventional bowl gouge because the bevel forces the tool to collide with the rim. The solution is to use a bottom bowl gouge. Ashley's choice is 3/4" gouge with a U-shaped flute, ground with a 50° to 60° bevel. The heavy shank and a long handle (24") will permit the tool to hang a good distance over the tool rest while maintaining control. As before, the left hand pushes down on the tool rest (only) and the right hand plays push-and-swing. Keep the tool handle level and end the cut at the exact center to avoid a button.

The final mounting is with a jam chuck. Ashley prefers jam chucking over Cole jaws, the latter giving a less accurate mount. She also uses vacuum chucking, but accuracy is also a question and it's harder to cut all the way to the rim. For the jam chuck: mount a new blank between centers, face it off, true up the edge, and cut an expansion dovetail recess as at the beginning of the bowl work. Reverse and remount in the dovetail jaws and make a 45° cut on the end that ranges from smaller to larger than the bowl's inside diameter; leave a wide shoulder perpendicular to the lathe bed. Hold the bowl on this taper and mark the approximate location of contact. Gently re-cut the taper to a flat angle so the bowl fits snugly on the taper while firmly contacting the shoulder of the jam chuck. This will take lots of trial-and-error. Use a straight scraper for the final fit-up of the taper. If you over-cut the taper, cut the shoulder farther back and continue the fit-up.

With the nearly completed bowl on the jam chuck, Ashley uses the 40/40 gouge to make the final outside cut – if possible, in one pass – from the foot and stopping just below the rim to avoid tearing. Finally, use a freshly-sharpened negative-rake scraper to finish the surface, including the final blend at the rim.

An excellent trick for safely removing the bowl from the jam chuck is to cut into the jam chuck with a thin parting tool just above the bowl rim. Cut deeply enough so that – after stopping the lathe – you can use the parting tool to gently pry the bowl loose.

Wet Wood Primer:

Ashley spent some time at the end of the session describing how she chain saws bowl blanks. It's always advisable to cut the tree trunk lengthwise and exclude the pith since this creates cracking problems for bowls. Four different grain patterns can be achieved on bowls made from this cut. Often, blanks that are sold to turners will have been sawn excluding the pith, but they may only be part of the board. These pieces are very likely to shift and crack because the grain is not balanced. Crotch pieces should be sawed widthwise connecting the different pith's if possible. This creates blanks for shallow bowls but they have very interesting grain patterns.

Ashley rough turns her bowls with a rim thickness of about 10% of the diameter of the bowl. No sharp corners. The key is to insure that moisture leaches out of the wood evenly. Because the sides of the bowl will leach moisture faster than the bottom she turns blanks that have walls thinner as the go lower in the bowl. Ashley uses thin superglue to seal any cracks in her bowls.

General Elections

Since BAWA has not heard back from their respective campaigns, it can be assumed that Hillary, Donald and Bernie will not be on our ballot in October.

Crazy politics aside, this coming September the club will be compiling nominations for our Board of Directors. At the following meeting in October, the membership will vote for President, Vice President, Treasurer and Secretary. These positions are a great way to give back to the club and continue the effort to make BAWA one of the best clubs on the West Coast. Each of these jobs requires a varying amount of time, if you are organized, on average the commitment is a few hours of work per week with some periods more busy than others. Here is a short description of each position:

President: Chief organizer and delegator. You oversee the group of directors and officers to ensure all of the club functions are running properly. Periodically checking in with all officers for what they need to do their job and take input on how things can improve. You get to choose which and how many functions you want be involved in - it is very much a custom role adapted to the strengths of the individual.

Vice President: The VP is responsible for meeting content. They schedule local and professional presenters for the club's monthly meetings and write newsletter reviews. This past year, VPs from other local chapters have begun coordinating with each other - a great effort that can continue to develop . One of the great benefits of this job is that you get to know many members of BAWA, other clubs and the professional demonstrators that make up our calendar. Time requirements for this position fluctuate, some weeks will be busier and others. It's possible two members can share this role.

Treasurer: The keeper of the books is responsible for creating an annual budget, monthly status reports along with regular credit and debit processing. We currently use Quickbooks which has streamlined the function. Joel will work closely with the new Treasurer over a period of time to ensure a smooth transition.

Secretary: A great entry point for a new member to get involved. You take notes at Board meetings and help the President track action items.

BAWA is financially very sound and continues to grow in membership every year. Joining the Board or working as a club officer is a great way to ensure the club continues to thrive and improve. If you are interested in a board seat or have any questions about getting involved send me a note: president@bayareawoodturners.org

This is a great time to get involved.

Cheers
John Cobb
President

CRAFT SUPPLIES 10% DISCOUNT ORDER

The 10% discount applies to any published price (including sale items, close-outs, etc.) and there's no tax and S&H is free on almost all items. Craft Supplies has a new catalog that includes new items with a different item numbering system. There have been some price increases as well so don't use old catalogs. If you don't have the latest catalog please look on-line to pick your loot and check prices and item numbers.

Orders are placed by filling out an electronic order form which is available on the BAWA website.
E-mail the form to Dean Adkins (adkd@chevron.com) with all the requested information:

- Member name, phone number and e-mail address
- Catalog item number
- Catalog page number
- Item description
- Quantity ordered
- List / sale price (before 10% discount)

You can call Dean (925-998-4111) to place an order, but must follow up with an e-mail to confirm all the required information.

Tips and Techniques

by Cindy Navarro

In getting ready to sell at a fair I realized that there might be a few of the things that I do that might be helpful to anyone who wants to make more then one of any item. For instance if you want to make a set of serving utensils, bowls, plates, etc. In doing any type of production work there are several steps and an order to the steps.

First is selecting wood that matches. This could be in terms of similar color or grain so there is continuity between the pieces and so the wood is appropriate for the use of the piece.

Second, cut all of the pieces to size so they are all the same. Even a "little" bit of difference can have an effect on the end result of your project matching..

If making spindles for handles then drill all of them to size at once. Either on your drill press or your lathe. If making plates, boxes or bowls then I make the tenons.

Now I am ready to begin. If I am doing handles and I want them to match I make a "story stick" from a stiff piece of card board. I make the first handle and make the "story stick" off of it so they all match.

Using the card board I make the design on it and then cut it so it matches and then use it to ensure that each handle matches by using it to mark the cove and beads and other embellishments. I also use calipers to ensure that the sizing matches throughout.

Now I am ready to make whatever sets I want. Even though it seems like a lot of work to do all of this set up it actually takes less time then when you do one piece at a time.

Once all of the pieces are finished then I do the finishing and use racks for drying. If I do the same design a lot then I make the story stick out 1/8" plywood because it will last longer.

If you have any questions, please don't hesitate to ask me.

Library Recommendations

So rather than recommend one particular book this month I am going to suggest that to improve your form and to give you ideas about what you might make or how you might make something look, I am going to suggest the following books.

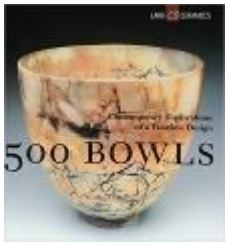
400 Wood Boxes shows a myriad of boxes by various artists from all over the world.

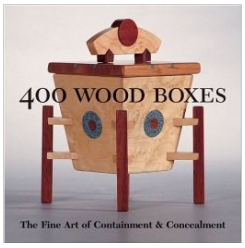
500 Bowls also show designs and shapes by various world artists.

Even though both of these books show bowls and boxes made, not just from wood or by turners they are rich with images, shapes and forms that you can use to spark your creative imagination to create pieces on your lathe and in your shop or studio.

Looking at books such as this and from other cultures you will enlarge your creative bank, so there is much more to draw upon when creating your pieces. The use of other shapes, forms, color texturing and more which take your work from being, sometimes more of the same, to new directions and you might find yourself excited and surprised at what you create.

I also suggest that you carry a small notebook and pencil and draw the shapes you see around you. This will also help with designing and seeing new designs.





Membership News

By Tim Kennedy

BAWA has 134 paid-up members for 2016 and 6 life members.

We'd like to welcome new members, Kim Wolfe of Orinda, Pat Droszcz of Benicia and Curt Douglas from Hercules, who joined BAWA in April.

Tim

Presidential Ramblings

May 2016

I just penned the article about the BAWA elections and have a little more "editorial" content to add. Being involved in BAWA is a fantastic opportunity to get to know the great people who comprise the woodturning community. I have met dozens of truly remarkable people who give their time to help our club and collectively we have grown BAWA each year. Our financial condition and membership levels are at all time highs which doesn't happen without all those who chip in. Thank you volunteers, whether it is cleaning up after a meeting or countless hours tracking down a demonstrator - you make our meetings possible and improve the membership experience each year. I encourage everyone to get involved, you will be amazed at how much your BAWA experience improves by volunteering.

Ok, on to turning and the fun stuff. The debate about scrapers will continue for ever. Scrapers can be used to perfect an almost perfect surface or you can go to the extreme and actually turn an entire bowl just using a scraper. If it's OK to use a scraper on the bottom of a bowl why is it frowned upon to use a scraper to make an entire bowl? Most of our professional demonstrators use a scraper at some point - so clearly they have some role - but what is it?

I have to admit I'm not fond of scrapers, and anyone who has taken one of my bowl classes will know my feelings about the tool. Recently after watching Ashley Harwood demonstrate at BAWA, I have given scrapers a little more thought and I have changed my position modestly: I'm not fond of when I **have** to use a scraper. I believe most turners grab a scraper when they can't use a gouge to make the surface ready for sanding. Essentially we need to "own" that our gouge skills at that point. are not good enough to proceed. So I have decided that when I grab a scraper because I can't make an acceptable cut, I need to evaluate if it's my lack of skill or just a tough position that requires a scraper. If it's my lack of skill, then that's something I need to work on - an hour or two with a gouge just working on that cut my guess I can figure it out. If not, no doubt I'll find someone at a BAWA meeting who can help me out. If you have a question, find me and I'll put you in touch with someone who can help you out.

Why am I focusing on scrapers? Well recently I have noticed a pattern that some of my larger bowls have wavy bottoms that require a bunch of sanding. I can't seem to get a perfectly flat cut with a bottom feeder gouge - a round scraper helps isn't perfect either. So I ground a platter scraper, flat bottom with rounded corners, and that makes a huge difference - even for slightly concave surfaces. The next thing I did was follow Ashley Harwood's lead and put a negative rake on my big scrapers.

Have you used a scraper and had it get too aggressive creating another problem? That's definitely happened to me more than once, but the negative rake definitely solves that problem. Adding a negative rake is accomplished by putting a slight downward angle on the top surface of your scraper - easy and quick modification.

Try a negative rake, I think you will like it.

The BAWA calendar will be transitioning into summer mode but first two great demonstrations: a full day on May 21st with Pat Johnson and then a half day with Brad Adams on June 4th. Both of these will be fantastic events with lots of chips flying. This time of year we usually have great wood raffles, make sure to bring a donation and pick up a few new pieces to turn.

I look forward to seeing everyone on the 21st .

Keep turning,

John Cobb

President

Three Projects to be Demonstrated by Pat Johnson

Demo 1: 3 legged bowl
A quirky little bowl that extends past the flat base. Teaching how to undercut the lip with the bowl gouge and the importance of measurement for a good design.

Timber required: Bowl Blank 5-1/4 inch diameter x 4 inch thick

Demo 2: Lidded vessel with spiral finial
A hollow vessel with carved lid and finial. How to frame a detailed piece of turning. Concentrating on the eccentric sculpturing of the finial.

Timber required: 5 inch diameter x 4 inch thick
3 inch diameter x 1 inch thick
1 inch x 1 inch x 4 inches long (strong, dense wood for finial)

Demo 3: Sphere Bowls with eccentric turning and texturing on the external surface of the sphere. Making two bowls from one sphere highlighting beads, coves and texturing.

Timber required: 5-1/2 inch diameter x 4-1/2 inches thick
5-1/2 inch diameter x 4-1/2 inches thick

DON'T FORGET!

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

April Show and Tell

Joel Albert-
Platter

Brad Adams-
Maple Burl

John Langen-
Segmented Bowl &
Platter

Lana Fly-
Walnut, Maple
Madrone & Plum
Bowls

John Lawson-
Sea Urchin
Ornament

Carl Gentry-
Chisels

(Continued on following page)

April Show and Tell Continued

Gary Bingham-
Two Spheres

Jay Holland-
Yarn Bowl &
Carved Rim Bowl

Ed Steffinger-
Two Compound Lidded
Boxes

Anthony Strazhnikov-
Red Oak Bowl

Jerry Jakubowski-
Bowls

Jim Abreu-
Boxes

(Continued on following page)

April Show and Tell Continued

Dave Fleisig-
Split Bowl

Steve Smyers-
Bowl

Mike Lanahan-
Goblet with Captive
Rings

Randy Brunzlick-
Ceremonial Cup

Tim Kennedy-Black Walnut & Eucalyptus Bowls

Terry Heart-Acoma Inspired Bowls