




---

The October 9th BAWA Meeting Features  
 Don Bonnett of Silicon Valley Woodturners on Finial Boxes  
 (Details on Page 3)

---

*The President's Message*  
 By Bill Small

Where are we headed?

When I first started, my concept of woodturning was to remove chips from a piece of lathe-mounded spinning wood using a gouge or similar tool. The result was something very circular and smooth. Wood grain and color were important design factors. Good turning technique, to avoid having to sand, was my primary objective.

More and more, my image of woodturning is changing to include decorating (often called surface treatment). Whether this change is due to my increased awareness of the greater world of woodturning (via my access to books, videos, exhibits and this summer's AAW symposium) or due to an actual change in the craft, I don't know. I welcome your thoughts on this point.

I now find in my own work and in the work of others, much more interest in going beyond the simple process of turning. We add carving, texturing, coloring, piercing, veining, etc. Occasionally, we see pieces that involved little or no turning.

As I look back on this year's meeting demonstrations and recent visits by nationally-known demonstrators (Art Liestman and John Jordan come to mind), they increasingly focused on surface treatment. (Andi Wolfe, who will hold a workshop for us on October 15th is know for her carving and coloring.) My recollections of our demonstrators from years past was that they focused more on turning techniques (Jean-Francois Escoulen, Lyle Jamieson and Judy Ditmer).

In preparing for this article, I scanned my library of woodturning books. They were mostly acquired several years ago, although I do add one or two new books each year. My books feature the work of legends such as Bob Stocksdale, Merryll Saylan (both founding members of our chapter) Richard Raffan, Ed Moulthrop, David Ellsworth, etc. It's mostly round stuff. The current issue of the *American Woodturner* features this summer's symposium and its juried show, "From Sea to Odyssey". Every piece included in the article is extensively carved and/or decorated.

I like this trend, regardless of whether its just in my mind or is truly effecting the whole world of woodturning. One of the great attractions of woodturning is its limitless possibilities. However, do you suppose that if this decorating trend continues, it might go so far as to eclipse the turning process itself? Might we forget how to turn? Technology has a way of causing us to loose old skills: look at what spell checkers have done to our spelling skills?

What will woodturning look like in five year's time? Will we even call it 'turning'?



The Bay Area Woodturner's 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 meets the second Saturday of each month at the Senior Center in San Ramon. The Association periodically sponsors exhibitions and demonstration by local and internationally known turners.

**President:**

Bill Small  
williamsmall@comcast.net

**Vice President:**

Harry Levin  
captinharry@sbcglobal.net

**Treasurer:**

Robert Whitworth  
Hdhuunter9@sbcglobal.net

**Secretary:**

Jim Rodgers  
jlrogers@aol.com

**Librarian:**

Gene Pitkin

**Membership:**

Rich Bonnington  
richnvc@cnonline.net  
925-228-0271

**Historian/Webmaster:**

Dave MacDonald  
dmacdon@pacbell.net

**Newsletter Editor:**

Fred Deadrick  
fdeadrick@comcast.net

**Member-at-Large:**

Harvey Klein  
h.e.klein@sbcglobal.net

**Community Service**

TBD

**BAWA Officers Meeting Notice**

BAWA Board of directors meetings are held at Denica's Cafe (in the same center as WoodCraft) 8AM to 9:30AM. On the day of the scheduled club meeting. Board meetings are open to all members. Contact Bill Small if you would like to be on the agenda.

**Club Meeting Dates & Topics 2004**

*Note: We have secured the 2nd Saturday for each month's meeting at the San Ramon Senior Center.*

**January 10:** Turning Spheres - Harvey Klein, Hal Bain and Jim Rodgers

**February 14:** Sharpening, Theory and Practice — Bill Small & Jim Rodgers

**March 13:** Spiraled hollow vessels — Mike Rude

**April 10:** Harvesting Turning Blanks from Logs—Wayne Shipman

**May 8:** Spring Club Competition — Andreas Streive (Judge)

**June 12:** Club Question & Answer Session followed by a Club Picnic

**July 10:** Chucking Techniques — Rich Johnson

**August 14:** Long Stem Goblets — Tom Howard

**September 11:** Router Inlays — Phil Roybal

**October 9:** Finial Boxes — Don Bonnett

**November 13:** Christmas Ornaments — Jim Gott

**December 11:** Holiday Party

**Turner's Tidbits**

Visit the BAWA Website for a wealth of useful information. The URL is: <http://www.bayareawoodturners.org/>

**Save Your Woodcraft Receipts**

By special arrangement, Jim Rodgers has secured a way for BAWA to receive a 3% rebate from WoodCraft for each dollar spent in the Dublin store. It is an important source of income to BAWA. Remember to bring your receipts (or copies) and deposit them in Jim's collection box at the next meeting.

**BAWA Elections VOTE VOTE VOTE**

Election of Club Officers for CY2005 is in October.

The slate of officers is: Bill Small, President; Rich Sherry, Vice President, Brad Adams, Secretary, and Robert Whitworth, Treasurer.

We will also vote on the changes to the Bylaws during the fall election. You can review the bylaws in the Member's Section of the BAWA web page.

<http://www.bayareawoodturners.org/>

Vote at the meeting or via email to: Dave Macdonald  
webmaster@bayareawoodturners.org

**Wood Raffle**

Thanks to the following for their contributions to the Wood Raffle: Bob Evans—Black Walnut, Brad Adams—Walnut & Camphor, Bob Nolan—Mystery Wood, Mike Serpa—Cherry, Laurel & ???, Denise DeRose—Walnut, and Dennis Heitz—Iron Bark Yuckalyptus.

*Leo's Corner*  
*By Leo Lichtman*

Many of you use laser setups, like the Articulasar, for hollowing, so I won't take the time and space here to describe it. It's very familiar to most of you. I would like to discuss a couple of uses I have found that may not be as familiar.. One very good use is in centering a piece on the lathe. In particular, when you are reverse chucking or rechucking a piece on a vacuum chuck, it may be hard to tell when you have it properly centered. If you mount your laser beam/linkage to some stable point on the lathe, you will be able to point the red spot at some point on your work. If you now turn the spindle by hand, you will be able to see how much off center the wood is. As you keep moving the high side more toward center, you can keep adjusting the red dot, as well, until, eventually, you get it half on and half off the wood. Then, if you concentrate on the shape of the dot falling on the ways, below the work, you can detect runout of only a couple of thousandths. If the wood has moved, and is no longer perfectly round, you will be able to judge this as well, and "split the difference."

If you like to turn natural-edge bowls, you know the importance of getting the turning axis just right, so the finished bowl looks balanced. This means you want the two high lobes, and the two low sides to be of equal height. If they're not, you will keep wanting to tip the bowl to level it, but the foot will not let it sit "level." These errors don't really show up fully until the bowl is finished, unless you know what to look for. Getting the two high sides balanced is fairly easy. Just keep changing things until both high points are the same. The tool rest makes a good reference for doing this. But, when you try to use the tool rest to "indicate" the low sides, you'll run into trouble. You can't turn the wood when the tool rest is close enough to tell you anything. The traditional solution is to get it as close as you can by eye, and start turning. Then, as you approach the desired outside surface of the bowl, you will start to see how much you are off. Then, you stop and shift the turning axis to improve things. You may have to do this more than once, especially if you lack experience.

One problem I have with this procedure is that it wastes time and wood, and effort. You have to get the outside nearly done, only to make one or more corrections, and redo it. And, some of the beautiful wood you were planning to keep must be sacrificed to allow for a correction. And, maybe another correction.

The way I do it is to use a laser beam. The part that was described above, balancing the high lobes, can be done easily and accurately by using the laser in place of the tool rest, as a gauge. And the low sides can be done easily, with the laser as well, since the wood can be revolved under the red dot without bumping and scraping. So, you can keep adjusting the turning axis until the two high sides are at the same height, and same distance from the axis. Likewise, you can set the two low sides to the same height and distance from the axis. Once that is done, you can go ahead and finish turning without any further jockeying for position. If you want to drill a hole for a pin chuck, you can do it with confidence, knowing that it is not going to have to be changed by a few degrees later. Incidentally, if you use a pin chuck, it is handy to use the same hole as a depth gauge for the inside of the bowl.

And how do I recommend measuring the depth of this hole? With your LASER, of course. Mount the laser suspension from the tail stock, and point the red dot right at the tip of your drill. Then, as your drill advances, you will see where the bottom of the hole is, referenced to the outside of the wood.

Once you have used your laser system in this way, you will discover how handy it is to keep it mounted on the lathe at all times. It has many more uses, which I have not talked about, and some you and I haven't even thought of yet. You will find that you reach for it the same way a dry cleaner reaches for his steam hose.

---

**October BAWA Club Meeting Demonstration**

When was the last time you turned a box? Well there are boxes, and then there are those that are elevated from the ordinary by the addition of a finial. Get inspired by the demonstration from Don Bonnett of the Silicon Valley Woodturners on the making of these treasured items at the October meeting.

## Finding a Selling Vendor By Jim Rodgers

There appears to me that there are many different perceptions and concepts of “beauty, good design, and quality.” Where one person appreciates “fair line” and “voluptuousness;” another prefers drama, contrast and surprise. Truly beauty *is* in the eye of the beholder. The same also applies to the eye of gallery owners/managers and their respective clientele.

The work you prepare may be in alignment with the precepts of one gallery but not another. I’m not sure whether the customers select the gallery of preference or the gallery selects the clients of preference!

My experience in placing work:

1. Walk through a new gallery and view the works displayed. Are you attracted the items displayed? Are the items displayed in a way that pleases you? Would your work be in alignment with what is on display or in contrast with it?
2. Talk with the gallery manager. What does he/she need and want to better round out their line of offerings. How do they sell to their customers?
3. Do you have or are you likely to make pieces of the style, quality and price range that align with this location?
4. Can you adequately service this gallery owner, your customer? Are they located close enough for regular visits?
5. Can you establish a rapport with this owner/manager that will allow for open honest dialog including feedback and recommendations?

If the answers are positive only then would I approach the gallery. Based on my experience these seem to be a few guidelines:

1. Have a portfolio of your typical work available to show.
2. Never walk in to a gallery with the intent of making a sales pitch without an appointment. To get the appointment see the owner/manager with a portfolio of your work to discuss. The goal of the first meeting is to get the appointment to discuss the possible fit of your work with their gallery.
3. When you have the appointment, bring several pieces to show in varying size, style, color, finishes to discuss with the gallery.
4. Have a general price range in mind for each piece recognizing that the gallery expects you to understand what you want to sell the piece for and also to know that they understand the buying habits and price range for their clients.
5. Prepare a bio and artists statement to provide to the gallery to establish who you are and your credentials. Also they may rework this to provide to their clients when they deem it an aid to the sale.
6. When the products are selected, be sure all are signed and serialized in some manner.
7. Be prepared to rotate and replenish the inventory of a regular basis.

Most gallery owners will not be willing to make a large commitment with a new or unknown artist. Get a few pieces into their hands on consignment – they have little risk. More can come later as the item begin to sell.

Good hunting!

# September Show And Tell



Mike Serpa—Thin stemmed goblet



Ralph Ramirez's—Maple Burl



Kathy Scudder—Cherry Bowl



Brad Adams—Small thin wall vase.



Jim Abreu—Unfinished Ash Chip & Dip Bowl



Andrew Baxter's Pecan Coaster

Other Show & Tellers include: Bob Evans—Maple Burl; Fred Deadrick—Long stem goblet; Bob Nolan—Bowl & Vase; Jerry Decker—Tool handles, Maple Platter, Ponderosa Pine Bowl and a turned Aluminum Pen; Everett Eiselen—Photos of the @004 AAW Symposium Instant Gallery.

*Andi Wolfe Demonstration—October 15th*

Save Friday, October 15th for an all day demonstration by Andi Wolfe. Andi Wolfe is nationally recognized as a very talented wood artist who tastefully decorates her pieces by carving and coloration, Her work can be seen on her web site at [www.andiwolfe.com](http://www.andiwolfe.com). The demonstration will be held at Bill Small's garage, 1803 St. Norbert Dr. Danville, 925 735-8260 (thank you, Bill. We will have video coverage so everyone can see the close up detail of her work. The cost will be \$25 per person. Each attendee is responsible for his own lunch. Soft drinks and water will be provided. Bring your own chair.



Reminder: Due to Andi's schedule constraints the demonstration is on a Friday, so plan ahead now so you can attend this exciting demo. **Call Robert Whitworth for your reservation.** 925 229-8350 (Home) 925 864- 2796 (Mobile)

---

**Interclub Picnic**

The interclub picnic was held at Vesona park on September 18th and was hosted by the Silicon Valley Club. For those of you that don't remember the competition for the traveling trophy was a croquet match played with a set made by members of each club. Thanks to Mike Serpa, Fred Deadrick, Jim Abreu, Dave Lambert, Rich Sherry, Harb Norris, and Harry Levin for making a very impressive looking set. The sets were also judged from a wood turning stand point on workmanship and originality. We lost by a vote of 12 to 11 which was very close considering we were so poorly represented at this event with only four of our members attending. Our croquet team consisted of Dave Lambert, Bill Small and Harry Levin and were pitted against the best three players from the Silicon Valley team. You will be pleased to know that, cheered on by Harry's wife, our team won the match, and are again the holders of the traveling trophy.



2544 Leeds Court  
Livermore, CA 94551-1735

*First Class Mail*

Address  
Correction  
Requested