

BAY AREA



**WOODTURNERS**  
ASSOCIATION  
A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

April 2022

Volume 26 Issue 4



**Mike Mahoney**  
**April Demonstrator**  
April 9h  
8:30-12:00



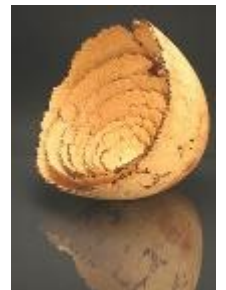
Our schedule has changed for the months of April and June. Stuart Batty, who had been schedule to be our April demonstrator has changed places with Mike Mahoney. Mike will be our April demonstrator and Stuart will be our June demonstrator.

Mike Mahoney has been a professional woodturner since 1994. His bowls are featured in galleries across the United States. Mike's work is sought after by collectors all over the world. Mike is often requested to demonstrate and teach for woodturning clubs, craft schools, and symposia. He has traveled around the world to discuss and demonstrate his craft and is considered an authority in woodturning.

As you can imagine, Mike produces a lot of bowls and other turnings but he also produces enormous piles of wood shavings.

**Artist Statement:**

*"I am passionate about my craft and the American Craft movement. I am dedicated to producing quality craft and educating the public about woodturning. My wood comes from urban sources (tree trimmers and local cities). I produce all my work on the lathe without any embellishments after the fact, creating a very traditional feel with contemporary ideas. I want my work to be attractive as well as useful. For my work to be admired is one thing, but for my work to be used fulfills my purpose as a craftsman."*





# BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

## Club Meetings

### Club Meetings-

Meetings are held on the 2nd Saturday on each month by Zoom conferencing. Invitations are posted to all members: guests are welcome by request to: [membership@bayareawoodturners.org](mailto:membership@bayareawoodturners.org) who will forward an invitation to the next meeting.

Zoom sessions open at 8:30am. The meeting start time is 9:00am.

See [bayareawoodturners.org/](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.

## 2022 Event Schedule

April 9th	Mike Mahoney 8:30-12:00
May 14th	Philip Greenwood
June 11th	Stuart Batty
July 9th	Turn for the Troops
August 13th	Annual Picnic
September 10th	Alan Lacer
October 8th	Alan Straton

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.

President  
Steve Griswold  
[president@bayareawoodturners.org](mailto:president@bayareawoodturners.org)

Vice President  
Jim Campbell  
[vp@bayareawoodturners.org](mailto:vp@bayareawoodturners.org)

Secretary  
Richard Dietrich  
[secretary@bayareawoodturners.org](mailto:secretary@bayareawoodturners.org)

Treasurer  
Rick Nelson  
[treasurer@bayareawoodturners.org](mailto:treasurer@bayareawoodturners.org)

Member at Large  
Larry Batti  
[memberatlarge@bayareawoodturners.org](mailto:memberatlarge@bayareawoodturners.org)

President Emeritus  
Jim Rodgers  
[Jlrogers236@comcast.net](mailto:Jlrogers236@comcast.net)

Pleasant Hill Adult Education (PHAE) Liaison  
Jim Rodgers  
[Jlrogers236@comcast.net](mailto:Jlrogers236@comcast.net)

Librarian  
Cindy Navarro  
[librarian@bayareawoodturners.org](mailto:librarian@bayareawoodturners.org)

Membership  
Hugh Bevin-Thomas & Karen Rice  
[membership@bayareawoodturners.org](mailto:membership@bayareawoodturners.org)

Store Manager  
Richard Kalish & Michele Freeze  
[storemanager@bayareawoodturners.org](mailto:storemanager@bayareawoodturners.org)

Webmaster  
Jeff Tanner & Greg Ketel  
[webmaster@bayareawoodturners.org](mailto:webmaster@bayareawoodturners.org)

Newsletter Editor  
Louie Silva  
[newslettereditor@bayareawoodturners.org](mailto:newslettereditor@bayareawoodturners.org)

Video Coordinator  
Dave Bentley, Larry Batti & Ed Steffenger  
[videocoordinator@bayareawoodturners.org](mailto:videocoordinator@bayareawoodturners.org)

Woodmeister  
Tony Wolcott  
[woodmeister@bayareawoodturners.org](mailto:woodmeister@bayareawoodturners.org)

Educational Coordinator  
Jan Blumer  
[educationalcoordinator@bayareawoodturners.org](mailto:educationalcoordinator@bayareawoodturners.org)

Pro Demonstrator Liaison  
John Cobb  
[Cobbemail@gmail.com](mailto:Cobbemail@gmail.com)

Staff Photographer  
Rick Dietrich  
[Photographer@bayareawoodturners.org](mailto:Photographer@bayareawoodturners.org)



# Jim Echter

## 'The Sensational Skew'

### March Demonstrator

Our March demonstrator was the incredible Jim Echter. Jim did a fantastic job with the demonstration of 'The Sensational Skew'. Jim starts by suggesting: "the three basic skills/concepts, learned in kindergarten, are all you need to know: counting—one, two, three, four; knowing the alphabet—A, B, C, D; and playing nice/using good manners"

Jim discussed the importance of the proper grind using his over-sized Skew teaching aide. Demonstrating the bevel being 1 1/2 - 2 times the thickness of the tool for a 25–30-degree grind, and the 70-degree Skew angle, from short point to long point.

Jim also discussed the importance of presenting the tool properly for the cut we would like to make. The tool being grounded to the tool rest. The importance of getting the tool where we want the cut and then positioning our bodies to support the tool. He showed how there should be little effort to move the tool into the cut. Jim had us do some exercises to show how to approach the cut, the 'Woodturners Two-Step', for positioning our body properly to make the cut.

There was a great deal of reinforcement of the importance of practice. Jim stressed: find scraps of lumber, cut practice blocks (1 1/2" x 1 1/2" x 10"). Practice rounding the block, layout 5/8" lines, planning cut, peeling cuts, shoulder cut, V-cuts, and beads.

Jim has a write-up discussing each of the cuts, as well as a wealth of other information, at: <https://tcturning.com/tips-articles-videos/>

He challenged us, and challenged the club have members show their practice blocks at one of the monthly Show-and-Tells.

If you would like to revisit the demo, it may still be available at: <https://youtu.be/7S3Bhy4zKEo>

Jim's contact information is:  
 Jim Echter  
 True Creations Woodturning  
[www.tcturning.com](http://www.tcturning.com)  
[jim@tcturning.com](mailto:jim@tcturning.com)  
 585-366-9389 studio

<p><b>Bevel Grinding</b></p>	<p><b>Skew Grind Profile</b></p>	<p><b>Sharpening Profiles</b></p>		
Bevel grinding chart	Skew terms & angles	Sharpening profiles	Honing a hollow grind	Sizes used for everything
Morse taper template	Turned safe drive with MT	Straddling the headstock	Pointing out the point	Pommel cut with skew
Cutting V-cuts	Rolling beads	Peeling every other bead	Cutting cove with spindle gouge	Cutting cove with spindle gouge
Practice stick	Skew cuts shallow cove	Flat grinding setup	Flat grinding setup	Flat grinding setup



# President's Letter

April 2022

Greetings fellow turners. Here's what's up at my end of things:

**Covid – May meeting in person** – I am really very pleased to announce that starting with the May 14 meeting we will begin in-person monthly meetings again! At the same time, the demonstration and meeting will be also be viewable live via Zoom, for those who cannot attend in person. At this point, the BAWA Board anticipates that masks will be required, and of course we expect that, absent a medical reason, everyone who wants to attend in person will be vaccinated. We will not be limiting the number of people who can attend. (Naturally this is all premised on no new Covid variants rearing their ugly little heads). Our demonstrator, Phillip Greenwood, will be joining us remotely via zoom, and we will be viewing the demonstration on the two flat screen TVs that are currently in the woodturning studio. Since our demonstrator will be online, to keep things technologically workable we will all have to continue submitting our Show and Tell items to our BAWA photographer in advance. The traditional wood raffle will take place, and we hope to have both the store and library up and running as well. Stay tuned for updates as we get closer to the May meeting.

**News and Notes** – We are starting a “News and Notes” section in the newsletter. Check out the first News and Notes elsewhere in this issue, and in the future if you have an item of interest to our fellow turners send it to our newsletter editor via the email link on the website under “Contacts.” Also consider sending it to the webmaster for possible inclusion in the BAWA website’s Upcoming Events calendar.

**Website updates** – We had a lively sawdust session on the revamped BAWA website which generated excellent suggestions. Based on that input I’ve since added a search function to the site which will give us another way to find the content we are looking for. In addition, several new pages have been added:

- a reorganized Jim Rodgers Videos page
- a Local Woodturning Resources page with links to local woodturning-related organizations
- a Beads of Courage page including all the guidelines and three videos on making BoC boxes
- an updated Membership Map showing who lives where.

I will do a brief show and tell on each of these in upcoming meetings so folks can see what’s available.

Stay safe and keep on turning!  
Steve Griswold

## 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.





# BAWA NEWS & NOTES



The **Beads of Courage** show at the Orinda Library is coming up starting April 1. The show will run through April 30. Don't forget there'll be an **Artists Reception** at the Orinda Library on April 9 at 3PM – an opportunity for us to show our appreciation for all the folks who have contributed to this wonderful program.

The **wood raffle** is itching to come back once we start meeting again in person! Here's proof: Charlie Saul joined with members of the Sonoma County Woodworkers Association to harvest wood from a downed pepperwood tree in Santa Rosa. Charlie is waxing up some blanks and will bring them to the next wood raffle. See photos below of Charlie at work on the tree and the resulting rounds ready for processing. Thank you, Charlie!

*If you have an item of interest to our fellow BAWA members, pass it along to our newsletter editor and our webmaster for possible inclusion in the newsletter and BAWA calendar.*



Olive Hyde Art Guild is now accepting entries for the **Holiday for the Arts Gala, Show & Sale, October 21-23, 2022**

The show opens with a ticketed Gala on Friday night featuring hors d'oeuvres, sweets, and wine, with the first viewing and sale of art.

On Saturday and Sunday, the show is open to the public without charge. Each year we sell over \$25,000 of high-quality handcrafted objects and fine art.

All aspects of the show, including sales, are handled by Guild members. Artists do not need to be present at the event.

Media: Ceramics & glass, paintings, jewelry, fiber art, wood products, sculpture, and holiday goods.

Image samples of new artists' work will be screened online at the OHA's website. Artists submit 2-3 digital images using the online form at [OliveHydeArtGuild.org](http://OliveHydeArtGuild.org).

**Entry Deadline:**  
July 7, 2022

For new artist information, visit [OliveHydeArtGuild.org](http://OliveHydeArtGuild.org) or email [ArtistContacts@OliveHydeArtGuild.org](mailto:ArtistContacts@OliveHydeArtGuild.org)



Women in Turning (WIT) is the newest committee of the AAW, bringing together women worldwide who share a passion for woodturning. WIT is dedicated to encouraging and assisting women in their pursuit of turning, to sharing ideas and processes to further members' skills and creativity, and to increasing participation of women in the field of woodturning.

WIT itself is a committee of the American Association of Woodturners. The AAW WIT committee consists of a chairwoman appointed by the AAW President and the committee which she selects.

## 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!!



# Philip Greenwood May Demonstrator May 14th

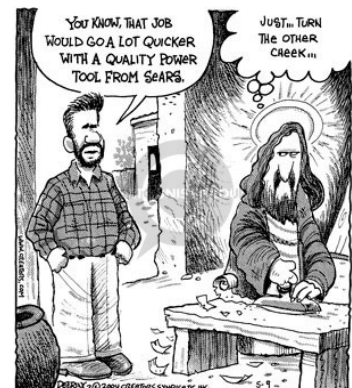
Coming to BAWA in May is will be North Yorkshire, England woodturner, Philip Greenwood.

Philip started woodturning full time in 1986 and attended craft fairs for more then 12 years. After a break he started turning again and moved into a craft unit in Hutton-le-Hole, in 2006 with his wife Wendy, a Glass and Ceramics artist.

He likes to work with native timber, sourced from a local timber yard and from tree surgeons; this allows him to choose the way it's converted to obtain the best figuring. His work ranges from utility ware to works of art.

In 2006, Philip was accepted onto the UK Register of Professional Turners, this was a very proud moment for him and showed he had reached a very high standard.

He's written over 60 articles published in GMC Woodturning Magazine.

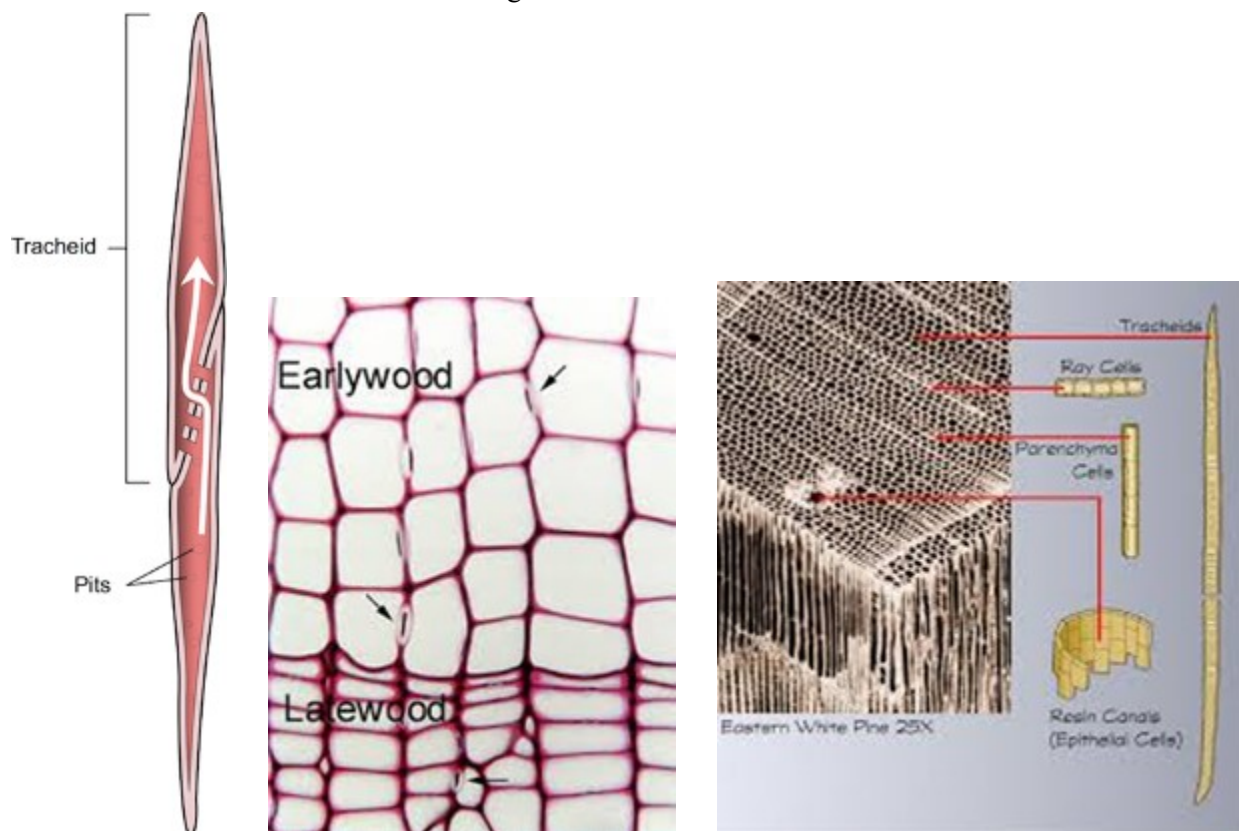


## Tree Article #52 On Identifying Wood Part 2

By Tony Wolcott

First, identifying wood starts with two significant classifications – Angiosperms and Gymnosperm, or the flowering and cone-bearing plants. For those of you who insist on hardwoods versus softwoods, fair warning, I do not use those terms. Gymnosperms are not just trees with cones (Pinales). Outliers include *Ginkgo biloba*, *Cycas revoluta* (sago palm), and *Podocarpus/Afrocarpus* (fern pines), but we are talking about the trees with cones—the conifers for our purposes. The various conifer families are Pinaceae – the true cedars and all the pines, Cupressaceae – the redwoods, junipers, and cypresses.

You can rely on both male and female cones, the needles or scale-like leaves, bark, and tree shape in the field. But just a piece of wood in your hand is a puzzle. Single-cell tracheids dominate conifer wood. On the transverse or crosscut, larger tracheids are visible in some coniferous wood. A 10x hand lens brings the tracheids into view.



There are two sides to every story. That piece of wood is a gymnosperm – conifer – (softwood) because:

- The tracheids cut transversely are uniform in size; earlywood has bigger cells and latewood smaller cells.
- Tracheids lack any perforations, although easier to see on a longitudinal cut.
- There are no 'pores' visible. Only the flowering trees have pores and fibers. Pores are small openings between cells and interspersed throughout the angiosperm wood.
- What we do have in conifers are resin canals-- technically not individual cells, but are open, tube-like spaces bordered by special cells that can secrete pitch or resin into the neighboring opening (canal).
- Rays are also present and may show as lines running radially through a transverse cut.
- Conifers lack xylary fibers; Part 4 explains fibers and their importance in angiosperms.

We may already know that the wood hails from a cone-bearing tree. Identifying the wood species is tricky because there are so few clues. The photos above show that the cut tracheids' size and the difference in earlywood and latewood cell size and ring size are identification keys. The rays are also evidence; are the rays visible, separated uniformly, and what is the distance apart?

**The first large Resin canals or resin ducts are** unique to conifers. One of the apparent purposes of these ducts is to protect and seal up a wound by exuding resin to cover the damaged area of the tree. When initially sorting between softwoods, three primary groups emerge when considering their resin canals.

*Continued on following page*

The below photos are from Eric Meier's 'Wood' book; the magnification is 10X utilizing a hand lens. These images are typical in the wood identification world. Three primary groups emerge when considering their resin canals.

1. All true pines (*Pinus spp.*) have large, numerous, evenly spaced, solitary resin canals.
2. The rest of the *Pinaceae* family have small, infrequent, sporadically spaced, tangentially grouped resin canals. The pine relatives are spruce (*Picea spp.*), larch (*Larix spp.*), and Douglas fir (*Pseudotsuga spp.*)
3. There are many conifers without resin canals, and these species find themselves in the third catch-all group. All the true cedars (*Cedrus spp.*), the true firs (*Abies spp.*), hemlock (*Tsuga spp.*), juniper (*Juniperus spp.*), and yew (*Taxus spp.*) fall into this group.

#### Large, numerous, evenly spaced, Solitary Resin Canals



Ponderosa pine (endgrain 10x)

Note the dark circles or resin canals, ray lines, and earlywood and latewood differences. This group includes all of the true pines in the *Pinus* genus.

#### Small, infrequent, sporadically spaced, Tangentially-Grouped Resin Canals



Sitka spruce (endgrain 10x)

Some genera in the *Pinaceae* family, such as spruce (*Picea spp.*), larch (*Larix spp.*), and Douglas Fir (*Pseudotsuga spp.*), have this characteristic. At this magnification, the multiple rays are thin, barely visible. However, two more prominent rays look fake, as if someone drew them in. These are fusiform rays, a horizontal resin canal, a hybrid between a resin canal and a ray.

#### No Resin Canals



Cedar of Lebanon (endgrain 10x)

Numerous species of cedar, as well as: fir (*Abies spp.*), hemlock (*Tsuga spp.*), juniper (*Juniperus spp.*), and yew (*Taxus spp.*)

Resin canals can be very infrequent in some softwood species, so care must be taken to observe an adequately large end-grain area to ensure their absence.

Once a softwood sample has been sorted into one of the three initial categories based on the resin canals, we need further refinements to obtain a more specific and positive identification.

This moment is an excellent place to stop and reconvene for Part 3 next month. Take some time to examine the wood from cone-bearing trees. Having an idea of species helps with the above information. There are various hand lenses and microscopes available. Make sure that you know the magnification. I have a miniature hand-held microscope that is 100X magnification. It opens up a new world when looking at woods. You can pick up any two-by-four and examine the end grain. Better still is to sand the end, blow away the dust, then look. Best results come from slicing off a thin piece from the board's end and looking at the clean side.

#### Sources

- Gibbs, Nick, *The Real Wood Bible, The Complete Illustrated Guide to choosing and using 100 Decorative Woods*, Firefly Books, 2005  
Meier, Eric, *Wood Identifying and Using Hundreds of Woods Worldwide*, The Wood Database, 2015  
Porter, Terry, *Wood Identification & Use*, Guild of Master Craftsman Publications Ltd., 2017  
Hoadley, R. Bruce, *Identifying Wood, Accurate Results With Simple Tools*, Taunton Press, Inc., 1990, ISBN-10: 0-9423191-04-7  
Hoadley, R. Bruce, *Understanding Wood, A Craftsman's Guide to Wood Technology*, Taunton Press, Inc., 2000, ISBN-10:1-56158-358-8  
[Mauseth, James D., \*Botany An Introduction to Plant Biology\*, Jones & Bartlett Learning, LLC, 2017](http://www.jonesandbartlett.com/)



# Virtual Show & Tell March

*Michael Hackett*



*Peter Travis*



*Continued on following page*

# Virtual Show & Tell March

*David Fleisig*



*Kim Wolfe*



*Carl Mercer*



*Gary Bingham*



*Vern Stovall*



*Continued on following page*

# Virtual Show & Tell March

*Charlie Saul*



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In this video, you'll see Sam Angelo cut bowl blanks with a chainsaw.

[Milling Logs into Bowl Blanks Using a Chainsaw, Sam Angelo \(TRT 11:05\)](#)



Copy & Paste Link: [https://www.youtube.com/watch?v=wCDR\\_vsdOyA](https://www.youtube.com/watch?v=wCDR_vsdOyA)

*Continued on following page*

# P TURN A PERFECT EGG

A great project to develop spindle turning skills.

Walt Wager

**W**e all know what an egg looks like, don't we? So it should be a simple task to turn a wooden egg on our lathe. Well, maybe not as simple as it sounds, but it is a great project to develop spindle turning skills, so let's get started.

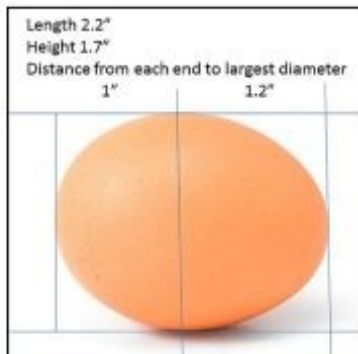


Photo 1 - Egg diagram

What are the dimensions of a standard large AAA egg? Well, I measured a supermarket egg and I got 2.2" X 1.7". The largest diameter is 1" from the blunt end, and 1.2" from the more pointy end (Photo 1). I was actually surprised that the largest diameter is as close to the center as it is.



Photo 2 - Maple blank 1 3/4 x 1 3/4 x 5"



Photo 3 - Homemade gauge for checking tenon size



Photo 4 - Blank secured in scroll chuck with egg dimensions



Photo 5 - Defining the ends of the egg with a parting tool.



Photo 6 - Roughing to round and final diameter with a spindle roughing gouge.



Photo 7 - Redrawing the location of the largest diameter.

Begin with a 1 3/4" x 1 3/4" x 5" blank, and put a tenon on one end for holding the blank in a scroll chuck (Photo 2). I use a homemade gauge to check the size of the tenon (Photo 3). As a right-handed turner, I usually turn with the blunt end of the egg to my right; this maximizes my tool control. Draw two lines on the blank marking the length of the egg, and then draw a third line at the egg's largest diameter (Photo 4). It will be only slightly closer to one end than to the other. Define the ends of the egg with a parting tool (Photo 5), cutting about 1/2" into the blank.

Rough the blank to round using a spindle roughing gouge. Of course your pencil marks will be gone but the ends of the egg will still be defined and you can redraw the line marking the largest diameter (Photo 6, 7).



**Photo 8** - Remove extra wood on blunt side of the blank.



**Photo 9** - Cutting from the diameter line to the blunt end of the egg.



**Photo 10** - Start the cut with the bevel on the wood and the flute in the 1 o'clock position (open flute).



**Photo 11** - Rotate the flute as you cut the curve, like cutting a large bead.



**Photo 12** - End the cut with the flute in the 3 o'clock position (closed flute).

Using a spindle gouge, begin to turn the curve on the right side of the egg. Start at the corner and "nibble" a bit at a time. Begin with the flute open and as you move it toward the right, begin closing the flute and moving the handle away from you in an arc. It is a combination of closing the flute and swinging the handle away from you toward the right that creates the curved surface on the egg. Complete the blunt end of the egg with a final cut that begins at the slightly off-center line you have drawn and ends at the far right. You have actually turned part of a large bead.



**Photo 13** - Starting on the pointy end.



**Photo 14** - Shaping the pointy side.



**Photo 15** - Make a relief cut - cutting away wood on the headstock side of the blank so that you can get the spindle gouge around the end of the egg.



**Photo 16** - Finishing the cut on the pointy end.



**Photo 17** - Cutting off the tailstock nib.

Repeat the process on the pointy end of the egg, nibbling a bit at a time and ending with a sweeping curve to the left. For right-handed people, this side of the egg/bead is often more difficult. Because the motion of closing the flute and swinging the handle toward the left is necessary to complete a curve, your own body will be in the way of completing this arc. You have a few options: Stand to the left so your body is not in the way of the cut; switch the tool to your left hand to complete the arc; use a skew which does not require your moving; use a spindle gouge with a very short handle. Do not part off the egg just yet; leave about  $\frac{1}{8}$ ". Then proceed with sanding the entire piece.

## P



Photo 19 - Sanding the blunt end.



Photo 22 - Putting egg in jam chuck.



Photo 20 - Cutting the egg from the blank with a Japanese pull saw.



Photo 23 - Sanding the egg in a jam chuck.



Photo 21 - Jam Chuck



Photo 24 - Turned Eggs

To sand the blunt end, I start with 150 grit abrasive, then 220, 320, 400, and finally, 600 grit (Photo 19). I use a Japanese pull saw to remove the egg from the headstock end (Photo 20), but I could part it off with a thin parting tool. At this point you could simply sand the unfinished end with sandpaper. However, to get a better surface, I put the egg into a jam chuck to sand the pointy end (Photo 21).

The jam chuck is hollowed so that the egg fits into the opening almost up to the largest diameter (Photo 22). The inside diameter of this jam chuck is 1 1/2" (Photo 23). Pushing the egg into the jam chuck will secure it for sanding. The finish of your choice could be applied at this time; however, I often choose to enhance the eggs with dye, marbling, or pyrography (Photo 24).

Eggs can be smaller or larger than the one I turned for this article, but the process is still the same no matter what the size. Turning an egg will challenge you to cut down hill, keep the bevel on the wood, and make a continuous cut from left to right and right to left. This egg project also gives you spindle practice for several shapes: half sphere, gentle curve and a tapered point. Although eggs are a bit challenging, the end result is gratifying, and they make great gifts. Give it a try; I know you can do it. ■

### Author

Walt Wager is a 15-year member of AAW. He is currently a woodturning instructor and coordinator of Camelot's Woodworking Studio at King Arthur's Tools in Tallahassee, FL. He can be reached at [waltwager@gmail.com](mailto:waltwager@gmail.com). His website is [waltwager.com](http://waltwager.com).



## FINISHING: Colored Eggs

combined several styles of pens and markers with water-based, pigmented ink.

We used a combination of the following pens: Tombow dual Brush Pen, which features a firm yet flexible brush tip, Sharpie fine tip pens with archival ink, rollerball with waterproof ink for smoothness and consistent color, Faber-Castell Pitt artist pens that are waterproof and acid-free, Copic markers with alcohol-based permanent ink, and Micron markers with permanent pigment ink.

Each pen was selected for its unique features. The Tombow was used on the lathe, its paint brush tip essential for getting even color coverage without damaging the tips. Each egg also received several coats of Krylon fixative spray, to prevent color bleeding. In preparation for the big day, I set up my small Bonnie Klein lathe on a low table, a perfect height for the kids without having to use risers. The kids were ready for their first lathe experience, well equipped

with instructions, apron, and faceshield. The coloring went well though the youngest was so anxious he could hardly wait for his turn. And with only a few minutes of experience, Bode quickly became the teacher for his younger brother.

After the coloring excitement, we went back to the big lathe and turned the tenons from the eggs, lightly sanded the ends, and selected patterns. Don't stress over color selections, this is all about fun and creating an intense blast of color and pattern. We selected a leaf, a spider web and a half-circle patterns.

Each pen or marker works differently, depending on the color and hardness of the wood, so experimenting is helpful. It's important to have a well-prepared surface for good color flow. Layering results in intense color and interest. The harder tight-grained woods do accept color better, but grain movement or chatoyance also creates a wonderful effect.



Use permanent-ink pens and brushes to draw Zentangle-style designs on the kid-colored eggs. A light spray with varnish or laquer keeps the colors from running together.

The final finish is up to you; I start with Krylon fixative spray and then apply Renaissance wax, but Deft spray would work as well.

Share your turning passion. Create memories with your family with a fun day in the shop coloring eggs that will be treasured. In the spirit of a true collaboration, each person contributes and has their voice, and don't be surprised when you find yourself the student.

*Linda Ferber is AAW's program director and the founding editor of Woodturning FUNDamentals.*