



Joanne Sauvageau Using Stamps to Decorate Your Turnings October 9, 2021



Joanne is widely known for using stamps and alcohol ink to decorate turnings.

She will discuss: work preparation, sources of alcohol inks, the Copic Airbrush System, finishing techniques and other aspects of her work.

Joanne Sauvageau lives and creates her art in her personal studio in Gainford, Alberta. Self-taught, she began turning 6 years ago and was hooked. Inspired by many art forms, pottery, and nature, she specializes in surface enhancement. Her work can be found in galleries near her home and online.

A standing member of the American Association of Woodturners, she has attended many symposiums. Her love of experimenting with form, craft and color, Joanne enjoys incorporating leatherwork, copper and “other” materials in her turnings. Nothing is off limits! She has turned alabaster, chocolate, even cardboard. She has recently joined the Remote Demonstrators list and loves sharing her skills as a demonstrator.

Joannesauvageau.com

All meetings for the remainder of 2021, including this one, will be Interactive Remote Demonstrations on Zoom. There will be no indoor meetings.





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 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/ for club information.

BAWA Officers Meeting -

The Association's officer meetings are held each month. Contact Jim Rodgers at: president@bayareawoodturners.org for more information.

2021 Event Schedule

Oct 9th	<p>Joanne Sauvageau</p> <p>Using Stamps to Decorate Turnings</p>
Nov 13th	<p>Barbara Dill</p> <p>Multi-axis Turning</p>

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
Jim Rodgers
president@bayareawoodturners.org

Vice President
Richard Dietrich
vp@bayareawoodturners.org

Secretary
Steve Griswold
secretary@bayareawoodturners.org

Treasurer
Rick Nelson
treasurer@bayareawoodturners.org

Member at Large
Larry Batti
memberatlarge@bayareawoodturners.org

President Emeritus
Kim Wolfe

Pleasant Hill Adult Education (PHAE) Liaison
Jim Rodgers
Jlrogers236@comcast.net

Librarian
Cindy Navarro
librarian@bayareawoodturners.org

Membership
Hugh Bevin-Thomas & Karen Rice
membership@bayareawoodturners.org

Store Manager
Richard Kalish & Michele Freeze
storemanager@bayareawoodturners.org

Webmaster
Jeff Tanner & Greg Ketel
webmaster@bayareawoodturners.org

Newsletter Editor
Louie Silva
newsletereditor@bayareawoodturners.org

Video Coordinator
Dave Bentley, Larry Batti & Ed Steffenger
videocoordinator@bayareawoodturners.org

Woodmeister
Tony Wolcott
woodmeister@bayareawoodturners.org

Educational Coordinator
Jan Blumer
educationalcoordinator@bayareawoodturners.org

Pro Demonstrator Liaison
John Cobb
Cobbemail@gmail.com

Staff Photographer
Rick Dietrich

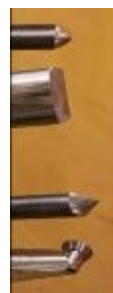
Social Coordinator
TBA

Pen Turning for the Troops

What do you get when you combine 12 turners and 6 hours on a Saturday in September? Why, 66 pens, of course. (Note, all turners were masked and socially distanced.)

Saturday brought the return of Pen Turning for the Troops to BAWA. Over the course of the morning, turners of all skill levels learned or improved their proficiency at making pens. Working like beavers, they hewed pen blanks of all stripes to make beautiful pens.

Thanks to Jeff Tanner who prepped all the blanks and put it all together. Thanks to Anna Duncan and Claudia Foster who assisted and, most of all, thanks to all the turners who braved an indoor event to benefit our service men and women.

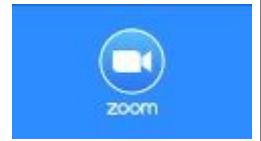




Barbara Dill

Multi-axis turning

November 13, 2021



Barbara has been turning for over 3 decades and for half of that time has been focusing on multi-axis turning. She has demonstrated widely, has written numerous articles in the *American Woodturner*, and has literally written the book demystifying multi-axis turning.

She will be visiting BAWA remotely from her studio in rural Virginia. If you're interested in the theory and practice of multi-axis turning you won't want to miss this demo.

"My interest is to experiment with the many forms that can be turned on a lathe between centers."

~Barbara Dill~





President's Letter

October 2021

As a result of the current Covid conditions the board of directors made the necessary decision to continue our club meetings via zoom. I know that for some of our members connecting via Wi-Fi to our meetings has been difficult. If you know a member who has that difficulty invite them to attend the meeting with you through your Zoom connection to the club meeting.

The presentations that Richard has scheduled for the club are better viewed through the remote connections due to the style of the presentation and the presenters skill with cameras, etc.

I will see you all via zoom next week.
Regards,

Jim Rodgers



Behold the Death Star Turned on a Lathe!

A very clever YouTube woodworker turns a gorgeous Death Star on his lathe.



To view the video, copy and paste the following link:

<https://makezine.com/2016/05/09/ behold-bamboo-death-star/>

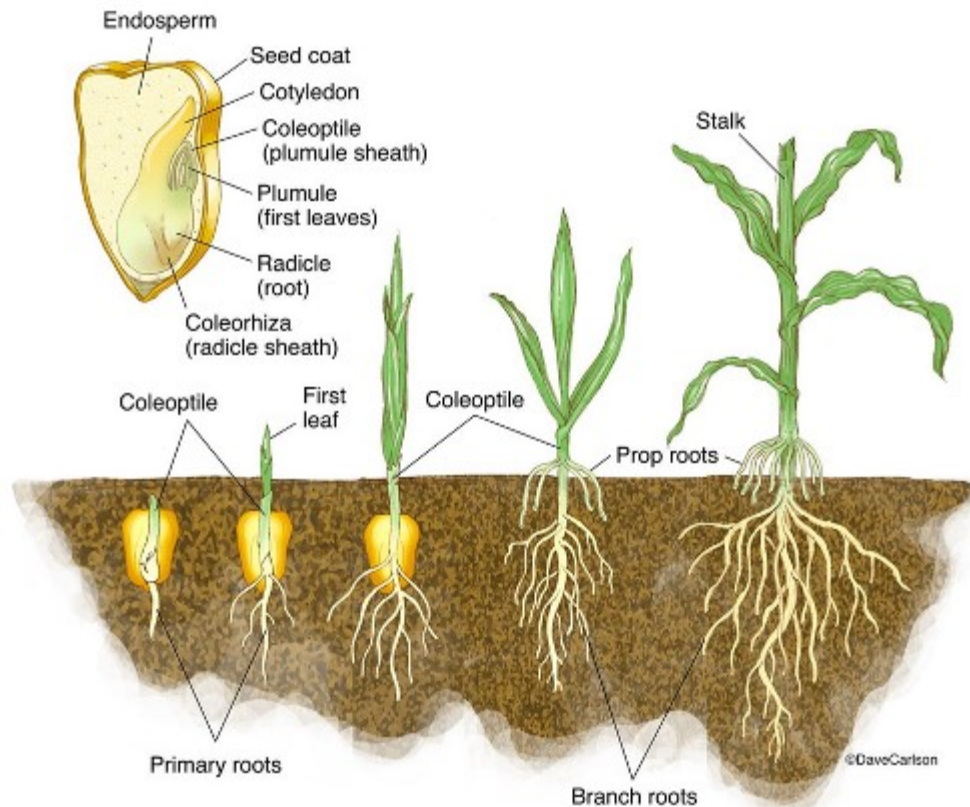
Tree Article # 47 The Australian Tree Fern Story

By Tony Wolcott

It is not often that we talk about monocots or monocotyledons. We are somewhat obsessed with the dicotyledons, and rightfully so. Dicots have a vascular system that produces wood to the inside and phloem to the outside. Xylem has rigid walls, commonly called wood. The phloem created to the outside is very useful but short-lived. The cotyledon refers to the first seed leaf (monocot) or the first two seed leaves (dicot).



The dicotyledon's seed leaves come as a pair, nourish the new plant and fade away. The true leaves are different due to their photosynthetic function. The initial growth is primary and governed by apical meristems. The vascular bundles are similar to monocots, and there is no secondary meristematic activity, no wood. You are looking at the pith, and the next few years of growth are called juvenile growth with little tissue differentiation. The juvenile growth extends along with the pith. The juvenile growth can be part of the wood or the growth can disappear and result in a hollow pith. Any way you look at it, cracks begin here.

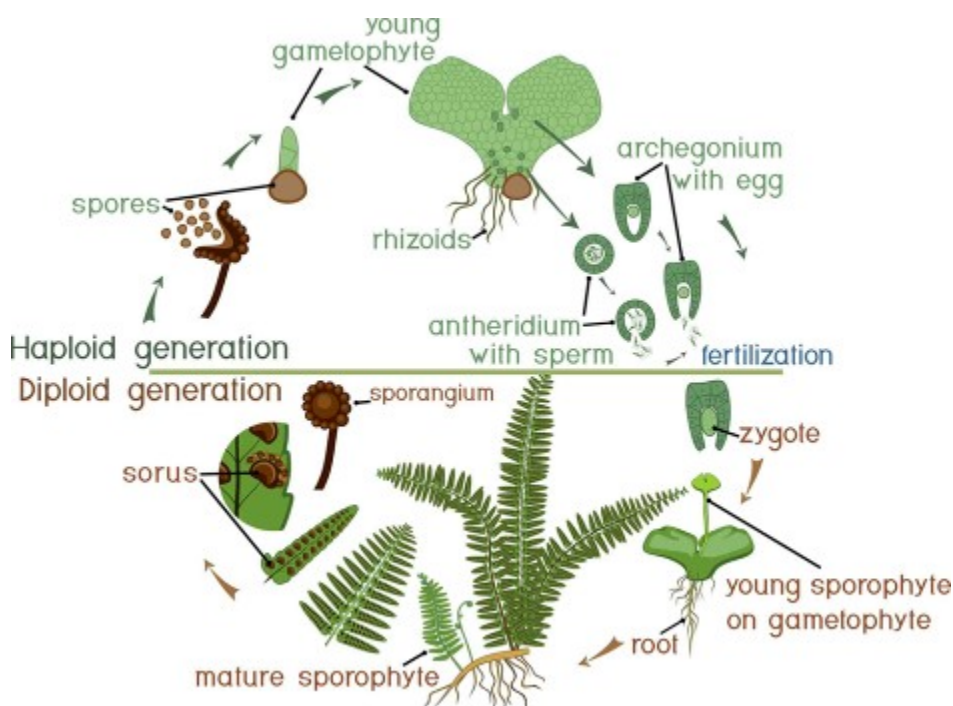


Continued on following

Monocotyledon opens up with one seed leaf. That leaf gains nourishment from the seed, utilizes photosynthesis, and keeps growing, eventually opening up with more leaves. Once mature, the monocot has male flower parts to produce pollen and female flower parts to receive pollen, leading to fertilization and seed production. We know the parts as the tassel on top and the ear and each kernel of corn as the seed embryo.

We are talking about tree ferns now, which removes us from the monocots and dicots, which both produce seeds. Ferns do have a vascular system but do not produce seeds.

Haploid refers to cells with a single set of chromosomes; diploid has a double set of chromosomes. The archegonium is a plant with single chromosomes. This little plant produces sperm and eggs. Once fertilization takes place, the diploid generation begins. The end of the diploids happens with sporulation, the release of single chromosomes. These spores may be lucky enough to land on moist soil and grow into that little haploid plant. This diagram is the fern's life cycle, a plant that depends on an ample supply of one item – water.



On an evolutionary scale, ferns first evolved in the Devonian geological period, 419.2 million years ago (mya). The Devonian lasted for 60.3 million years. The ferns advanced to a dominant plant group in the Carboniferous period (299-369 mya). Vast swamps covered the earth.

When these plants died, they sank into the anoxic swamps, where the lack of oxygen prevented bacteria from degrading dead tissue. The rampant growth in these swamps, and their subsequent burial, created most of the coal and natural gas deposits we have today. Every time you drive your car, you're using fossilized ferns to reach your destination. (sourced from The American Fern Society)

Fast forward to today, and few ferns remain. The world is so much drier, and we find ferns in riparian habitats where water is available.

Continued on following page

The inappropriateness of common names extends to the tree ferns. They are not trees within the generalized term 'tree.' The trunk is the root system and is saturated by water. It is possible to transplant a tree palm by cutting the plant off at ground level and moving it to a wet site, supporting the plant upright, and new feeder roots grow in time. Or, more simply, cut a log or two from a live tree fern, plant the log in a hole, and eventually, a new tree fern grows.



Tree ferns in Golden Gate Park – The Fern Dell



These two fern logs are in the ground and grow again as Australian tree ferns.

Ephemeral Art

Ephemeral art is the name given to all artistic expression conceived under a concept of transience in time, of non-permanence as a material and conservable work of art. ~Wikipedia~

Continued on following page



The photo above and to the left, pictures an Australian tree fern (*Cyathea cooperi*) cut across at the midpoint between the ground and the fern fronds. This stunning look, hieroglyphics, lasted about 15 minutes. The trunk is a root system packed with water, and the material soon became a watery, sticky mess. This condition is why you do not need the underground roots to transplant the Australian tree fern. What we are looking at is the heart formation of new fern fronds. As you go up the 'trunk' of the tree fern, this live structure increases in size. The lower you go down the trunk, the plant heart becomes smaller. The root portion with the hairy exterior becomes larger. The strange etchings are the early formation of fern fronds.

The location of the above cut on the photo to the right, was close to the ground. The protective sponge-like material has enlarged. The relic of the early formation of three fronds remains. As you go up from here, the fronds become more numerous, and growth expands outside the old frond markings.

My challenge to the club members is to try and capture the ephemeral quality of the tree fern and create something more lasting. I'm not sure that the exercise is possible. Plant availability may be a problem. This plant does not like heat or cold and has to be in a wet environment. Closer to the coast, the tree ferns can survive and, in some cases, flourish. I had a client once in San Francisco who periodically asked me to remove some tree ferns in his backyard. The problem was that some plants outgrew their companions, and he wanted a straight line across -- just because. So, we had to remove the plants and find suitable-sized tree ferns to replace the taller specimens. We tried to transplant the removed ferns with no luck. I had no idea that I didn't need to dig out a rootball.



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 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:
newsletereditor@bayareawoodturners.org

You can't beat the price...FREE!!

AAW | AMERICAN ASSOCIATION OF WOODTURNERS



The Danger Zone

The Danger Zone is the space directly behind and in front of the workpiece. It is the firing line, where the workpiece would be most likely to travel if it were to fly off the lathe.

Don't be in the Danger Zone when you first turn the lathe on, and

keep your hand on the switch while the motor revs up, in case you need to turn it off fast. When observing someone else turn, stay out of this zone. When turning irregular, unbalanced, or unsound wood, train yourself to keep your head out of the Danger Zone.

Continued on following page

TEXTURING *AND* SPIRALING

Mike Peace



Add visual and tactile appeal to bowls, platters, and spindle turnings in just moments using texturing and spiraling tools. By changing the cutter, speed, pressure, and angle, you can produce a variety of details ranging from spirals, diamonds or crosshatching, to orange peel, and striations. Sorby and Crown both make texturing and spiraling tools (*Photo 1*), including minitools for delicate work.

Sorby and Crown sell a texturing tool that comes without an indexing rest. You can buy the rest separately and one or more spiraling wheels to turn the tool into a “texturing and spiraling system.”

Both texturing and spiraling tools texture wood. That is, they change the appearance and feel of its surface. The distinction between texturing

and spiraling is based on the cutting wheel used, which determines the look of the texture.

Wagner also makes texturing tools, designed by Joe Wagner. The tips are not interchangeable, but the tools are available in three sizes.

Technique tips

For the best results, use dry hardwoods that have close, even grain, such as cherry, maple, and my favorite, Bradford pear. Prepare the surface by sanding at least to 240 grit.

Texturing thin walls can cause flexing, so turn beads and apply texture on the outside before you finish hollowing the interior of a bowl or platter to ensure the surface will run true.

Graphite from a pencil lightly applied to the turning wood will define the

placement of border rings and also help verify that the surface is running true, which will prevent a texturing tool from skipping. Pencil marks disappear when V grooves are cut.

Frame areas of texturing and spiraling by adding a bead or shallow V groove on each side to make the texture stand out (*Photo 2*).

The wheels, while referred to as cutters, are actually scrapers. As scrapers, both texturing and spiraling tools are used in a trailing mode with the toolrest below center. Raise the tool handle above the height of the cutter to bring it into the work on, or slightly below, center. Lathe speed is not critical, but keep it around 400 to 600 rpm.

Keep the toolrest parallel with the area to be spiraled or textured, and the tool handle perpendicular to the

wood's surface. To texture narrow bands, use the toolrest to pivot the shaft of the tool in a small arc. When texturing larger areas, slide the shaft of the tool sideways along the toolrest.

To prevent loss of detail, avoid sanding after texturing. A light pass with 320-grit abrasive will remove torn fibers, or use a brass-bristle detail brush.

Faceplate vs. spindle texturing/spiraling

Texturing and spiraling wheels can be used on faceplate projects such as the side of a bowl or its rim. For spindle projects, where the grain direction is running parallel to the lathe bed, the basics of tool techniques are similar. It is a quick way to embellish tool handles, acorn ornaments, boxes, or hollow vases.

It is easy to get a consistent pattern without tearout on the side of spindles; however, on faceplate work, the variance between side grain and endgrain can cause torn fibers with spiraling, but has little effect on texturing. I recommend practicing on spindles before moving on to faceplate work.

Texturing wheel

A *texturing wheel* has teeth that come to a point (*Photo 3*). These points



1 There are large and small texturing and spiraling tools. I drilled and tapped a round bar of steel to make a separate holder for the large texturing wheel (top) so I would not have to change out cutters as often.

2 Use a bead, V cut, or raised band to frame the texturing.

leave small indentations in the wood. Patterns of indentations can be varied, but the look is different from marks made by a spiraling wheel.

If you have a spiraling system, remove the adjustable indexing rest, which is only used for spiraling. Start by positioning the tool on the toolrest with the wheel vertical (*Photo 4*). Slowly lift the handle until the texturing wheel is pressed into the wood. Hold tightly while pivoting the cutter sideways to produce a line pattern instead of random dots.

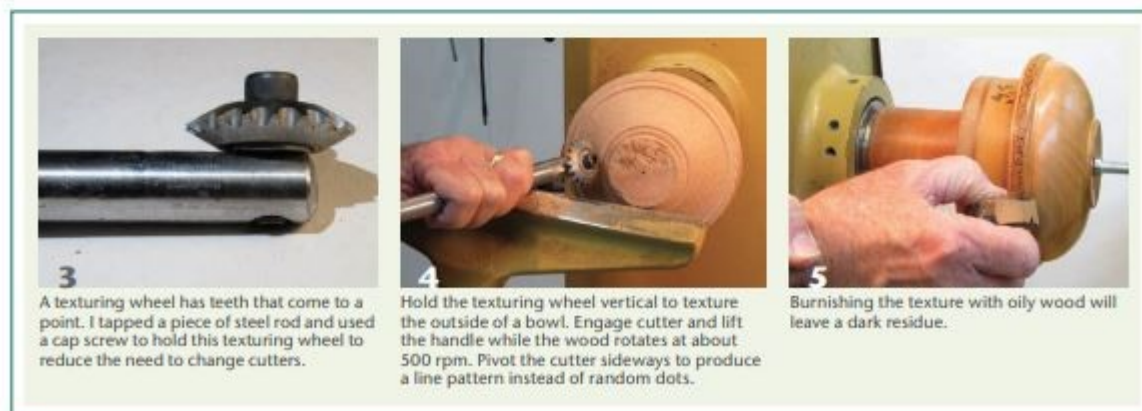
Lifting the cutter from the surface and re-engaging it gives an orange-peel pattern. Tilting the cutter angle gives

a different look, one with striations where the lines are close together. Push the wheel into the wood and lift it several times for a random pattern.

Add color by burnishing the texture with a scrap of oily wood such as cocobolo, which will leave a dark residue (*Photo 5*). You will need to increase the lathe speed a little.

Spiraling wheel

A spiraling wheel looks like a gear and comes in several sizes (*Photo 6*). They range from fewer and larger teeth—more suitable for larger patterns and coarser wood—to ones with more ▶



3 A texturing wheel has teeth that come to a point. I tapped a piece of steel rod and used a cap screw to hold this texturing wheel to reduce the need to change cutters.

4 Hold the texturing wheel vertical to texture the outside of a bowl. Engage cutter and lift the handle while the wood rotates at about 500 rpm. Pivot the cutter sideways to produce a line pattern instead of random dots.

5 Burnishing the texture with oily wood will leave a dark residue.



6 Spiraling cutters look like gears. The adjustable indexing rest makes it easy to control the cutting angle and to accurately deepen cuts.



7 For spiraling on bowls, adjust the indexing saddle for a cutting angle of 15 to 20 degrees (about 1 on the index), engage the cutter, lift the tool handle, and move the tool along the toolrest.



8 If the trial-start results in striations, clean off the surface and try again.



9 A clean crisp spiral.



10 These rope patterns on a spindle illustrate what you can do with different size spiraling wheels over a bead.



11 Use the edge of the spiral cutter to add a pattern to a bowl rim.

and finer teeth that cut better in dense, close-grained wood. Spiraling can produce patterns with parallel lines similar to threads.

The teeth on a spiraling wheel have beveled edges on one side, so install the wheel with the beveled edges up.

The spiraling tool has an adjustable indexing rest that clamps onto the tool's shaft and has numbers or notches on it to orient it to a line on the top of the tool shaft for consistency in setting the angle for texturing. Set the angle, and then tighten the indexing rest onto the shaft of the tool. In addition to setting the cutting angle, the indexing rest—positioned on the toolrest—allows accurate replication of the cutter angle when you restart the tool to deepen the cuts. It also allows you to reverse the angle for a diamond or crosshatch pattern.

For spiraling on face grain—bowls and platters—an angle of 15 to 20 degrees is about right (Photo 7). For the large tool, this is a number between 0 and 1 on the indexing rest. Steeper angles cut more aggressively and tend to cause excessive tearout.

Cutting a crisp spiral pattern on the outside of a bowl requires an area that is relatively flat so make sure that the circumference at the top and bottom of the band do not vary much. The softer the wood and coarser the grain, the coarser the cutter needed.

Make a light trial cut with a narrow pass, one or two spirals wide. Stop and examine to determine if you are getting a clean spiral pattern or striations. If you are getting striations (which can also look good) but want a crisp spiral pattern, the circumference of the work is not evenly divisible by the distance between the teeth (Photo 8). Clean the area with a gouge and try again until you get a clean pattern. This can take several attempts—the circumference of the bowl might need to be reduced to almost as much as the distance between two teeth—2mm to 11mm—depending on the size of the wheel. Then, when

you get a crisp spiral, finish the band to its full width (Photo 9).

A rope pattern (a spiral) can be an attractive embellishment. On the outside of a bowl, mark the area of the bead with a V cut on each side, and then spiral between the V cuts. Use a spindle gouge to go back and shape each side of the bead. Pick up the spiraling cut again and continue the spiral over each side of the bead (Photo 10). Do not press too hard or move the tool too fast or the cutter will tend to “jump the track” when extending the spiral cut from the top of the bead to the sides of the bead. You might want to overlay some orange peel texture with the texturing tool to add to the rope look.

Spiraling wheels can also be used for textures other than spirals. For instance, by using the edge of the wheel without traversing or pivoting the handle, an interesting embellishment can be added to the rim of a bowl (Photo 11) For this cut, I remove the indexing rest because it gets in the way.

Try combining techniques. Colored pencils or colored waxes add attention-getting highlights (Photo 12). The options are limitless.

Endgrain texturing

Use either the texturing wheel or a spiraling wheel to create a variety



of whorl designs on endgrain. Spiraling or texturing on endgrain can be an alternative to chattering and works well on box lids—inside or on top. Lifting the wheel from the wood and cutting again adds yet another pattern, and scrolling back and forth tends to deepen the same whorls (Photo 13a, 13b). When texturing small endgrain items, an angle closer to 30 to 40 degrees works well.

Experiment and have fun. If the results are disappointing, cut off the texturing and try again. Keep in mind, though: Sometimes less is more; don't overdo it! ■

Mike Peace started turning shortly after retiring in 2007 and enjoys a wide variety of turning from ornaments to hollow forms. Mike is active in three woodturning chapters in the Atlanta area. You can see pictures of Mike's work or see his previously published magazine articles at MikePeacewoodturning.blogspot.com.



12 Adjusting the angle of the cutter, and lifting and re-engaging it, changes the effect from a line pattern to an orange peel to striations. Color with a felt-tip pen to add highlights.

13a On the endgrain face of this spindle, I textured the outside edge with a spiraling wheel and the inside area with a texturing wheel.

13b

Basic Bowl Design

by Betty Scarpino

Three basic elements define bowls: rim, body, and base

Rims

From almost nonexistent to expansive, bowl rims greet the eye and meet the fingers. They delineate the transition from the inside body of a bowl to its outside form. If a rim is wide, its surface provides an opportunity for embellishment or for showing off interesting grain patterns.



Charles E. "Ricc" Havens, 2020, Maple, acrylic paint, 10" dia. This shallow bowl with its wide rim is close to being a platter, but its depth still defines it as a bowl. The wide rim and plain grain pair well with this colorful design.

Far too often, woodturners fail to consciously consider the design of bowl rims. A rim can be more than just a necessary element. A well-designed rim enhances the overall look of a bowl. Wide rims make it easy to pick up a bowl. Thin-rimmed bowls are usually picked up by their bodies, but the rim design is still important.

Whether a rim is wide or narrow, consider its slope. For instance, a rim that slopes slightly inward will lure the viewer's eye into the bowl.

Body (Sides)

The inside cavity of a bowl is defined by the shape of its inside walls, most often in tandem with the outside form. However, the inside and outside shapes of a bowl's body can be designed independently from each other.

The form of a bowl's body will also help determine what its base (bottom) will look like. For instance, the base of a straight-sided bowl will most likely require a flat, wide bottom.

Base/Bottom

Bowls usually meet tables and shelves with their bases. Bases can range from completely round (indistinguishable) to widely obvious. For most beginners, bowl bottoms tend to be dictated by the method used to attach the wood to the lathe. With time and attention to design considerations, bowl bottoms can be splendid aspects of the overall design.

Design and function

When designing your next bowl, consciously consider each of the above elements—there



Paul Winer, 2020, Spalted maple, 3.5" x 13.5". This form works well to showcase the complex designs in the spalted maple. The bowl's base is well-considered and sized ideally for the bowl form.

PRO TIPS: Bowl Design

are an almost unlimited variety of options and combinations from which to select. The key to designing a pleasing wooden bowl is to select options within each category that go well together. The selections you make will usually depend on the purpose you have in mind for your bowl. Be intentional with designing each element.

Salad bowls



Donna Stewart, 2020, Manitoba maple (boxelder), 4" x 7.5" dia. *This calabash form is ideal for holding food. Notice the lovely curve of the body, which flows smoothly into the base. Curves tend to be more pleasing than straight sides.*

If you want to turn a large bowl for serving salad, think about what constitutes *useful*. I would want a fairly wide bottom so that when I'm digging into a mess of greens with servers, the bowl will remain stable and not tip over. I prefer a rounded body for salad bowls—that shape helps move bits and pieces to the center for easy access.

Popcorn bowls

Depending on how you pop kernels, you might need a size that will accommodate an entire bag of popcorn. For individual snacking, something smaller might suffice. I like to have the bowl sit on my lap, so a rounded bottom feels comfortable. For ice cream (when not eating directly out of the carton), I like to hold a bowl in one hand, a spoon in the other. For that, a rounded bottom is ideal.



Chris Ramsey, 2020, Red oak, 10" x 16" dia. *This full-bodied bowl form can be a bit challenging to turn using bowl gouges—hollowing tools might be needed.*

Decorative bowls

Most natural-edge bowls are considered "decorative"—those bark edges tend to be fragile. Bowls with wide rims and plain grain are ideal for applying designs such as turned beads, pyrography, texturing, painting, and carving. Of course, bowls can be decorative as well as functional.

Before turning your next bowl, consider each element, then make the shavings fly.

Betty J. Scarpino lives in Indianapolis. Additional articles and her artwork can be seen on her website, bettyscarpino.com, or on her Instagram feed, [@bettyscarpino](https://www.instagram.com/bettyscarpino).



Betty Scarpino, 2000, Maple, 12" diameter, milk-painted eggs. *Bowls can have small inside dimensions and exaggerated body sizes. A large form with a tiny basin increases the perceived value of whatever treasure occupies the small space.*