

BAY AREA



WOODTURNERS  
ASSOCIATION  
A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

December 2020

Volume 24 Issue 12

**Discussion with Jim Rodgers  
December 12th**



BAWA's President Jim Rodgers will host a wide-ranging discussion. Participants are encouraged to submit their epic fails or pieces that simply didn't go as planned for Show and Tell. The fun will be discussing what went wrong, what might have been done differently, or how to salvage the piece.

There will also be a discussion of topics we all want to learn more about. Prior to the meeting, members are encouraged to send in questions to be answered or topics to be discussed.

Other woodturning clubs have used this format with great success. With BAWA's rich fund of turning knowledge and experience, this should be an engaging and informative session that you won't want to miss





# 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 Jim Rodgers at: [president@bayareawoodturners.org](mailto:president@bayareawoodturners.org) for more information.

## 2020-2021 Event Schedule

December 12th	Jim Rodgers-Remote 8:30am - 12:30pm
January 2021 9th	Seri Robinson-Remote DIY Spalting 8:30am - 12:30pm
February 2021 13th	Michael Alguire-Remote Wheel of Delicacy 8:30 - 12:30

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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# Encaustic Bowl Demo

## Cheryl Lewis

Want a simple, durable finish? Hate sanding to 600? Want to disguise small cracks in your work? Want to make a dull poplar bowl ‘pop?’ Then encaustic may be for you.

In her first Interactive Remote Demonstration (IRD), Cheryl Lewis, President-elect of Gold Country Woodturners in Nevada City, CA, introduced BAWA to the secrets of encaustic bowls. This ancient technique fuses a mix of resin and bee’s wax to the wood leaving an impermeable coating.

Her demo began with a slide show showing examples of encaustic painting dating back millennia. It was used for everything from portraits for mummy cases to coating hulls of ships. She showed numerous examples of flat pieces. Various styles were shown, some incorporating embedded materials. Few curved materials had been treated with encaustic. After the slide show, she showed many of her own works. Cheryl is one of the pioneers in the field of encaustic bowls and is an evangelist for the process.



Encaustic, from the Greek ‘enkaustikos’ (to burn in) involves coating an object with encaustic, a hot mix of Damar resin and bee’s wax, then applying heat. The encaustic is kept molten on a pancake griddle. Dye can be added to impart color or encaustic can be purchased pre-dyed. The material is brushed onto the object, then a heat gun fuses the encaustic to the wood. Cheryl usually sands the wood only enough to remove tool marks. She usually applies a coat of clear encaustic prior to applying color but the material can be applied to bare or painted wood, provided non-acrylic paint is used.



She emphasized the importance of safety in the process. She has a fire blanket and fire extinguisher nearby. Her workbench is lined with fireproof tile and she ensures good ventilation with open windows and a ‘big-ass fan.’



She demonstrated the technique on a turned Christmas tree, applying a thick layer of green as a base, then adding white to simulate snow and colored dots to simulate ornaments. The green dripped down the edges of the tree producing an irregular edge. She put red encaustic on the stand resulting in a pleasing Christmas tree. She applied other colors to a flat panel, showing the effect of different base coats, then added color to an already treated hollow form to demonstrate how encaustic can be layered onto an already cured surface. Finally, she coated the interior of a painted bowl to give it a butterscotch tint.



Cheryl answered questions along the way and kept the audience enthralled throughout her demo. She said that her part of the state is notorious for its poor internet bandwidth. As a result, there was some degradation of the video but not enough to distract from her message. Her talk was clear and well organized and her command of the IRD technology was marvelous, especially considering that this was her first IRD.



Some comments from Chat:

‘The presentation is inspiring me to create so many different colorful art pieces!’ ‘This is amazing!’ ‘Really enjoyed this.’ ‘Very interesting demo.’ ‘Thank you for the intro to a new medium for me.’ ‘Fantastic job, well presented.’ ‘She was such a breath of fresh air!’

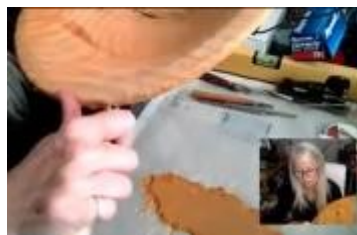
More details are in the video of Cheryl’s demo available on the members section of the BAWA website. A handout she provided is on the website.



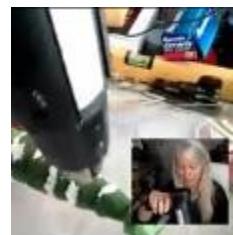
Coating interior of bowl



Fusing encaustic



Scraping off excess

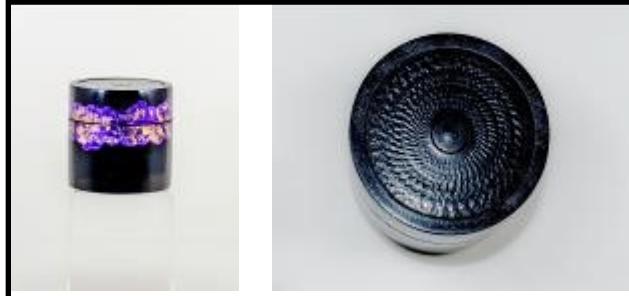


Fusing snow onto tree

# President's Challenge Part 3 "Chatter"



Ken Plante



David Fleisig



Jim Rodgers



Charlie Saul



Peter Nakatani



Vern Stovall



Mike Vergino



Gary Seidlitz





# President's Letter

## December 2020



Let's shake things up!

Since the start of the Zoom-based meetings, we have watched many able woodturners demonstrate their talents. The word was, "watched." I know we have a tremendous level of talent, skills, and knowledge within our organization that these few months have not allowed us to tap into.

This month let's do it!

First, for *Show & Tell* share something that didn't work out the way you planned (or was a complete failure/disaster!). The fun will be discussing what went wrong, what might have been done differently or how to approach the same project differently. The point is the sharing of what you have learned and the opportunity to ask for feedback and input from others' experiences. (I have one already.)

Second, we won't have a "presentation" but a discussion of topics we all want to learn more about. I have attended several Zoom meetings with a large attendances in which there was active (controlled) discussion and idea sharing . We should *raise our hand* in the "participants" window and either Richard or I will call on you. Also, you can post a comments or questions in the "chat" window which we will share verbally with everyone.

Topics for discussion? SEND ME YOUR QUESTIONS. I will create topic categories and keep it organized.

Let's have some participative fun!



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**amazonsmile**

<https://smile.amazon.com/>

*Keep up the good work fellow wood turners. I am happy to let you know that we have just received \$75.55 from your Amazon Smile purchases. You did it and bested last quarters donation. Hope we are on a roll. Wishing you all the best for the holiday season.*  
~Claudia Foster, BAWA Treasurer~

**Attention BAWA members who shop on Amazon.com**

BAWA is always looking for ways to generate funds to improve our Club. BAWA recently registered with Amazon's program to support charitable organizations, AmazonSmile. It is an easy, no cost way for our Club to benefit from your Amazon.com shopping expenditures.

AmazonSmile is a simple and automatic way for you to support your favorite charitable organization; **BAWA!** When you shop at [smile.amazon.com](https://smile.amazon.com), you'll find the exact same products, prices, and Amazon Prime benefits as Amazon.com, with the added bonus that Amazon will donate .5% of the purchase price to BAWA.

Here's how it works:

To shop at AmazonSmile simply go to [smile.amazon.com](https://smile.amazon.com) from the web browser on your computer or mobile device. On your first visit to AmazonSmile, you need to designate BAWA to receive donations before you begin shopping. We are one of the almost one million charitable organizations registered with Amazon Smile. From then on when you enter Amazon through [https://smile.amazon.com/](https://smile.amazon.com) every eligible purchase you make will result in a donation to BAWA.

You may want to bookmark the AmazonSmile URL to your desktop or mobile device to insure that you don't end up at the standard Amazon portal, thus bypassing benefit to BAWA.

If you haven't already done so, please consider registering with AmazonSmile and designating BAWA as your beneficiary. And encourage your friends and family to do likewise! We look forward to updating membership monthly on donations from this unique program.

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You shop. Amazon gives.

## Membership News By Hugh Bevan-Thomas

The end of the year is fast approaching. As of this writing 70 members have renewed, which is only half our membership.

For those of you who have not yet renewed, THE TIME HAS COME. Remember that notification of our Zoom sessions are only sent to ACTIVE members,

You wouldn't want to be dropped just for the lack of Dues payment.

As always ,you can renew online by clicking on your profile or you can send a \$60 check payable to BAWA to:

BAWA Treasurer  
334 Boca Ratan Court  
Walnut Creek, CA 94598



## 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.



## Taking Measure

COVID-19 has disrupted the entire world, and it is affecting all of us, in every aspect of our lives. Self-quarantine, Social distancing. It can be overwhelming and stressful. Until this crisis passes, we must continue to create, learn, and share.

That said, now may be the perfect time to isolate yourself in your workshop-- turning, planning and prepping for projects, reviewing favorite woodturning magazines, watching videos, and more.

Remember, safety is always a top priority. Take measure: observe precautions, act wisely, and keep yourself safe. Together we are stronger, together we are the woodturning community.



Holtzapffel & Company Antique  
Ornamental Turning Lathe

## 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!!

## **Tree Article #42 The Radiata Pine**

By Tony Wolcott

We often praise plants if they are from California because they are native, not a foreigner. The difficulty with California natives is their ecological restrictions. We have high and low deserts – do not try redwoods there. We also have the massive Pacific Ocean to moderate the coastline temperatures – do not try crepe myrtles or barrel cacti. If you look at Garry oak (*Quercus garryana*), this native barely creeps across the northern California border. Native palms such as the Mexican fan palm are Southern California species.

However, take a good look at a pine tree, which we often overlook. The Monterey pine (*Pinus radiata*) must be from Monterey. It's a native! The narrow native habitat includes Point Lobos State Natural Reserve.



Point Lobos State Natural Reserve has often been called "the crown jewel" of California's 280 state parks. It continues to be a mecca for people interested in seeing beautiful vistas and magnificent animals, in nourishing their need for the kind of serenity that nature provides, and in pursuing their love of photography, painting, nature study, and poetry. In addition to the spectacular beauty, nearly every aspect of its resources is of scientific interest. There are rare plant communities, unique geological formations, and incredibly rich flora and fauna of both land and sea." (<https://www.pointlobos.org/plan-your-visit/general-info/what-expect>)

The natural habitat of this pine also includes a small island off the west coast of Mexico. From these small beginnings, the Monterey pine has blossomed into a widespread tree in California. There are drawbacks to this pine. Fast growth implies a short life span. Typically 80-year old Monterey pines start to decline, and rarely do these pines pass the 100-year-old mark. The other major drawback is pine pitch canker, a severe fungal disease (*Fusarium circinatum*).

The pine to the right shows flagging from pine pitch canker. The other response to this fungal disease is excessive sap flow, typical to pines, Douglas fir, and spruces. The sap production is the only way to combat insect attack, diseases, damage to branches – usually caused by pruning a branch. The tree's response is to flood the damaged location with sap. This sticky outpouring is quite visible in local Monterey pines I saw just the other day.



*Continued on following page*



The black hole on the right is the result of a boring beetle. It is common to find the red turpentine beetle (*Dendroctonus valens*) or the ips beetle (*Ips spp.*). The red turpentine beetle is the largest boring beetle and the most common beetle found on North American pines. However, the turpentine beetle rarely carries pine pitch canker. The much smaller Ips beetle often vectors pine pitch canker into the Monterey pines. If you want to avoid pine pitch canker, do not prune Monterey pines in the dry season; wait for the rains. Otherwise, the beetles fly to freshly cut pines and spread disease and cause damage.



Being a pine places the Monterey pine in the Pinaceae family. This large family includes eleven genera and 232 species. Often referred to as 'conifers,' these valuable trees include the true firs (*Abies*), the true cedars (*Cedrus*), larch (*Larix*), spruce (*Picea*), all the pines (*Pinus*) and Douglas fir (*Pseudotsuga menziesii*), plus the hemlocks (*Tsuga*).

Most softwood lumber comes from the Pinaceae family. These trees also provide pulpwood, tar, pitch, essential oils, and turpentine. Monterey pine is predominately a timber tree. The pine can be seen as a focal landscape plant or a weed tree that naturalizes in many coastal California areas. Australia, Chile, and New Zealand grow Monterey pines in large plantations.

How best to identify a Monterey pine? Pines are not easy to identify. We often look to the fascicles (leaf bundles). Typically these bundles contain two, three, or five bundles. Monterey pine needles are three per bundle (a small percentage is two bundles). The needles are 3 ½ inches to 6 inches long. The other telling attribute of most pines is the cones. The Monterey pine has a very distinctive lopsided cone—two to five inches long with smooth, shiny, dark brown scale tips with dark inner surfaces.



These cones stay on the tree unopened for 10 to 30 years. You should be able to see some. Monterey pines are not drought tolerant; they require some minimal irrigation.

*Continued on following page*



Wood quality of Monterey pines: the wood falls somewhere in the middle of all pines. To explain, compare the following measurements for Monterey pine and Ponderosa pine (*Pinus ponderosa*).

Species	Average Dry Weight	Janka Hardness	Modules Of Rupture	Crushing Strength	Shrinkage
Ponderosa Pine	28 lbs/ft <sup>3</sup>	460 lb <sub>f</sub>	9,400 lb <sub>f</sub> /in <sup>2</sup>	5,320 lb <sub>f</sub> /in <sup>2</sup>	Radial- 3.9% Tangential- 6.2% Volumetric- 9.7% T/R ratio- 1.6
Monterey Pine	32 lbs/ft <sup>3</sup>	710 lb <sub>f</sub>	11,480 lb <sub>f</sub> /in <sup>2</sup>	6,030 lb <sub>f</sub> /in <sup>2</sup>	Radial- 3.4% Tangential- 6.7% Volumetric- 10.7% T/R ratio- 2.0

Source: "Wood! Identifying and Using Hundreds of Woods Worldwide"

From the above table, one can see the superiority of Monterey pine over other western pines. The one major drawback is the excessive sap flow.



In conclusion, Monterey pine is a challenge to turn but considered quite useful in dimensional lumber. Arborists hate pruning Monterey pines due to the gumming up of equipment and clothes. Like all pines, the radiata pine wood has no resistance to bugs, decay, or moisture. Although the wood dries quickly and easily, there is little reason to turn the wood unless you love a challenge.

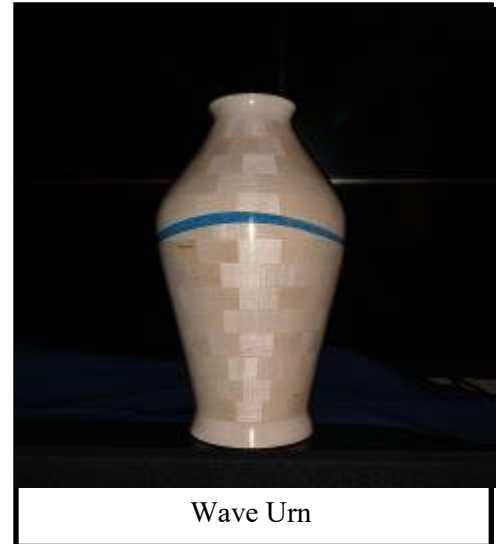
# Virtual Show & Tell November

*David Fleisig*



Basket Illusion Bangle

*Hugh Bevan-Thomas*



Wave Urn

*Ken Plante*



3-Point Bowl

*Robert Ackley*



Basket Illusion Bowls

*Continued on following page*



# Virtual Show & Tell

## November

*Charlie Saul*



Bee Candlestick



Bee Candlestick Detail

*Jay Holland*



Lighthouse



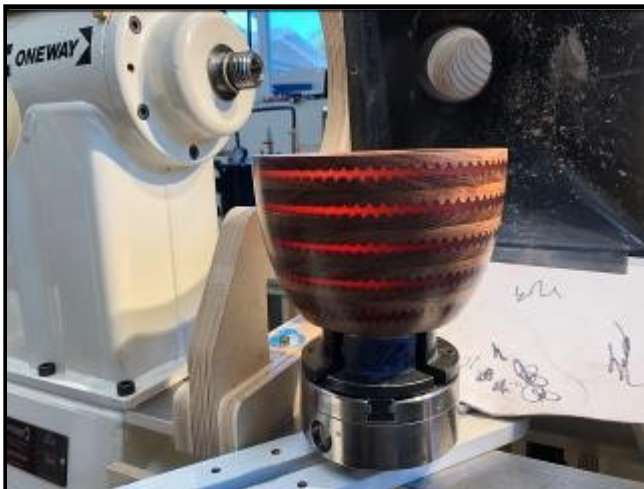
Platter

*Dave Bentley*



Texturing Tool

*Mike Vergino*



Inlayed Bowl



Wave Bowl Jig

*Continued on following page*

# Virtual Show & Tell November

*Bob Nolan*



Oblong Box



Oblong Box

*Michael Hackett*

*Harry Levin*



Winged Bowl



Winged Bowl



Urn

*John Langen*



Natural Edged Bowl



Bowl

*Continued on following page*



# Virtual Show & Tell November

*Vern Stovall*



Bowl



Bowl

*Rick Nelson*



Segmented Winged Bowl



Segmented Winged Bowl



# Marvel at Marble

By Jacques Blumer

One of the benefits of attending a week-long turning program at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, is the synergy between the various crafts programs.

Although I was familiar with the use of marbling in binding older books, I had never considered its application to wood. One afternoon when the marbling class invited the woodturners to visit and marble a turned piece,

I somewhat reluctantly brought a practice piece. The experience opened my eyes to an entirely new dimension of art. I was absolutely captured by the technique and committed to mastering the process and working it into my turnings.

This article only scratches the surface of the art form in order to stimulate interest. I recommend taking a one-day workshop, which will teach the basics and save time and money. Practice the techniques on paper before attempting wood surfaces.

## TOOLS

The tools required for marbling are low tech and simple: marbling tray, color applicators, and pattern making tools. Most of the supplies are available at art-supply stores or Internet suppliers.

### Build a tray

The tray is easy to build from plywood, wood strips, and silicon aquarium sealer. The tray should be about 2" wider and 3" longer than the pieces you plan to marble. The depth should be 1½" to 3" deep or more, depending on the contours on your piece. Use the sealer to assure the tray will be watertight and paint it with white latex paint to allow better visualization of the colors.

### Whisks

The colors are applied by whisks made of about 15 straws plucked from a natural or plastic broom. Cut the straws about 8" long and bind them together with rubber bands. You'll need one whisk for each color. Some artists also apply colors with eye droppers or brushes.

### Pattern-making tools

Basic pattern-making tools include a skimmer stick, stylus, combs, and rakes sized to the dimensions of your tray. The **skimmer** stick is a 2" wide strip

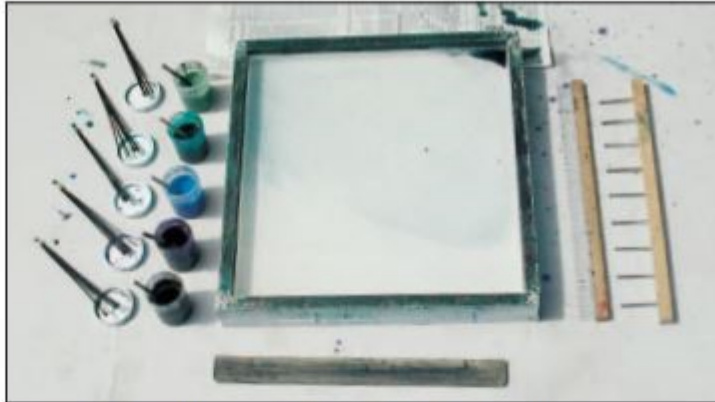
16" cherry platter  
with marbled rim.  
Photo: Craig Anderson

*Continued on following page*



of wood about  $\frac{1}{16}$ " shorter than the width of the tray. The **stylus** is a 4" or 5" length of  $\frac{1}{4}$ " dowel or a wood coffee stirrer available from your local coffee shop. The **comb** is a strip of wood about  $\frac{1}{8}$ " shorter than the width of the tray with straight pins spaced  $\frac{3}{16}$ " apart. The pins must be evenly spaced and it is far simpler to buy rather than make a comb. The **rake** is made of a strip of wood 2" shorter than the width of the tray with galvanized finishing nails hammered about 2" apart.

The materials include a liquid gelatinous medium or size, acrylic paint, gall, alum and paper. Traditional marbling was done with oils and gouache, but today's modern materials using water-based size and acrylic paints are safe and produce intricate patterns far more easily. The most commonly used **size** is carrageenan, which is produced from seaweed and commercially used as a food stabilizer. Mix two level tablespoons of powdered **carrageenan** with three cups of water in a high-speed blender for one minute. Pour the blended mixture into a one-gallon container and top off with additional water. Allow the mixture to stand overnight so the bubbles dissolve. The carrageenan mixture has a shelf life of a few days if left at room



temperature or up to a week if refrigerated. Methylcellulose is also used as size, but seems to be less popular.

**Acrylic paints**, which produce rich, intricate and stable patterns, are available in a variety of brands and colors at crafts stores. The colors and properties of each product line seem to be unique, so choose one supplier or brand and then perfect your technique. Marbling **gall** is a type of soap that acts as a wetting agent and is added to the paint to break the surface tension of the size in order to control the spread of the paint. Be careful since a drop or two has a big impact.

**Alum** (aluminum sulfate) acts as a mordant to adhere the paint to the material you are marbling. Dissolve one tablespoon of alum into a cup of warm water and

allow to cool. You can marble on **inexpensive paper** for your initial practice sessions, but it will have a tendency to curl, tear and wrinkle. As your technique improves, you will want to marble on a good quality paper that will be strong enough to handle easily when wet and dry smoothly. Coat the paper with the alum solution using a small sponge and hang to dry. Mark which side is coated since the alum dries clear. You can prepare the paper the day before and press with weights after drying, assuring a flat surface.

It is important that the type and brand of materials you choose work together effectively. Some research at your local art supplier or the Internet and experimenting with materials is necessary.

*Continued*

## The process

Carefully pour the size into the tray through a fine strainer to remove any solids that did not dissolve in the blending process. Using the skimmer stick, break the surface tension and remove air bubbles or dust from the surface. Place the bottom edge of the skimmer stick a little below the surface of the size at the top of the tray, then draw it slowly toward you across the surface. Hold your middle fingers at the ends of the stick against the sides of the tray so that surface material does not float behind the stick. At the end of the draw, scoop a small amount of size over the lower edge to remove any surface material from the tray. This is a messy process, so have lots of newspaper underneath the tray and plenty of paper towels available for clean up.

Stir the paint to assure consistency, as the solids separate out quickly. Then dip the end of a straw bundle into the paint. Holding the straw over the tray, tap gently with your finger to spatter small drops onto the surface of the size. A dark color is best to use as a base color and



Lightly splatter colors over the surface.

then work toward the lighter colors. The paint should float and spread slowly over the surface of the size. Start with dark colors, which help define the final pattern. Then add the lighter colors. The objective is to have many small drops of paint spread evenly over the full surface of the size. At first the colors will appear pale, but as you add more color, the pattern will become more vibrant. The feel for colors, amount of paint, flow rate and even spread requires practice.

Next, follow the pattern development guide *opposite*.

Now you are ready to “print” the pattern, which is the trickiest part of the process. Hold a piece of alum-treated paper by opposite corners so it loops down in a curve over the tray. Slowly lower the paper onto the surface of the size in a smooth motion. Shaking or uneven motions can cause the size to backwash, resulting in streaks or air bubble spots on the printed pattern.

Run your fingers around the four sides of the paper to make sure all the edges are in contact with the color. Then carefully lift the paper off the size by the top corners and place it pattern-side up on a cookie tray. The colors are well fixed at this point, but they are not permanent until completely dry. Gently bathe the paper in water to remove most of the carrageenan; otherwise a powdery film will form when dry.

The paper will feel a bit slimy, but that is all right. Hang the paper over a rack to dry. Clean the surface of the size with the

skimmer stick or newspaper to remove the remaining color. You are ready to start another pattern.



When finished, clean the surface with a skimmer stick.

## Are you ready to marble wood?

Marbling on turned wood presents a world of opportunity. The basic process is pretty straightforward.

Before marbling a turning ask yourself: “Will marbling enhance this piece?” Burls, irregular patterns or complex grains may not show marbling well. Most fine-grained woods—including maple, birch, cherry, and walnut—look spectacular.

Rough out the piece on the lathe, then finish the area to be marbled. The marbled area should be as wide as possible, but at least 1” to show the pattern. Remove the turning and marble the piece. Return to the lathe and finish the unmarbled area.

Since you will remove and return the piece to the lathe several times, mount it on a faceplate with a glue block. The glue block allows you to accurately return the piece to the lathe and provides a handle to hold on to during the printing process.



## Pattern development: 3 stages



**Herringbone pattern**

The development of the pattern begins by mixing the colors. Insert a stick or stylus in one corner of the tray and draw it slowly and carefully horizontally across the tray. Lift the stick and reinsert it about 1/2" down and drag it back across. Continue this process down the entire



**Nonpareil pattern**

length of the tray to form a herringbone type pattern. For the nonpareil pattern, hold the comb at the top of the tray with one hand on either end, with the tips of the pins about 1/2" below the surface. Slowly pull the comb toward you down the length of the tray. This creates the



**Feather pattern**

nonpareil pattern, which appears like rows of small crowns. For the feather pattern, start the rake at the upper right corner of the tray and move it down and across the tray in three or four wavy S motions. It's that easy.

Unlike a flexible piece of paper, a rigid turned piece may have an open center that can trap air. Abrupt motion disturbs the size, causing streaks or waves in the pattern. Air bubbles (spaces between the wood surface and the paint) cause holes in the pattern.

A convex surface can be printed similar to paper since the piece will push the size away.

Rims of bowls or platters are a little more difficult. Practice a "360-degree swirl" as shown *at right*. Start by holding the piece firmly over the tray by the glue block with both hands. With a slow, smooth and controlled motion, dip the lower edge onto the size. Now rotate the piece 360 degrees without trapping air in the center. This motion requires control. Practice with a dinner plate over clean size or water until you feel comfortable with the movement.

The alum solution raises the grain on most woods. I recommend a three-step process. Raise the grain of the wood with



A glue block helps position the turning.

water and sand lightly with your final grit sandpaper. Apply a coat of alum, dry, and repeat the sanding process. Apply a second light coat of alum and allow to dry, but do not sand.

The water-based carrageenan and bathing process in water after printing also will raise the grain. After one or two coats of your favorite finish, a light sanding with 600-grit sandpaper or buffing with a Beal-type system resolves most of the fuzz. Start with the white diamond compound since rouge is too coarse. Be careful: You can sand or buff

through the marbled surface.

After printing, bathe the marbled area in a sink or deep tray to remove the excess carrageenan. Be gentle so as not to disturb the pattern. The water-based materials may leave some light stains on the non-marbled surfaces even after the final sanding. A light coat of water-based sanding sealer (50/50 mix of sealer and water) seems to minimize staining on the non-marbled areas and does not appear to impede paint adhesion.

If you are not satisfied with your print, simply wash off the pattern with a fine abrasive pad before the paint has time to set. Or if dry, sand and repeat.

The amount of paint and choice of colors will create different effects. The result will range from a transparent look that allows the wood grain to show through to totally obscuring the surface.

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# SMALL HOP SPACE SAVERS

Mark Evans

I took up woodturning as a hobby just two years ago, and like many others, I don't have much room in my workspace. To find a place for all the new equipment, I made my lathe into a toolbox.

I used precast shelf brackets to install a shelf, made of 2 x 4s, between the legs of the lathe. A box fits on top of the shelf into which I put 150 lb of sand to help stabilize the lathe. On top of that box, I attached a box that has two drawers where I store my dust helmet, chuck jaws, and accessories.

Over the top of the box with drawers I attached a hinged lid to the bottom of the lathe bed. The angled lid directs the wood shavings onto the floor for easy cleanup. In the space under the lid I store extra-long and seldom-used tools. Just about everything I need is stored under the lathe. To move the lathe, I jack it up with my motorcycle jack and push it.

On the front of the lathe, I attached a piece of 3/4" (6 mm) pegboard to hang commonly used tools. It's

angled so that when I turn an out-of-balance piece, the tools do not fall off the hooks.

To hold spur drives and other accessories, I made a bracket from 3/16" (5 mm) aluminum and attached that to the lathe's headstock.

### Grinder stand

I had about 6' of wall space left and my cabinets were almost full. I did not want to mount the grinder onto my bench top, so I decided to mount it on the wall behind the lathe. When the lathe is not in use, I move it in front of the grinder and there is still room to park a car.

The grinder shelf is a 2" x 2" (5 cm) frame with a 1/2" (13 mm) plywood top. I used two 3 1/2" (90 mm) door hinges and attached them to a 2 x 4 that is securely mounted onto the wall. A sturdy wooden leg supports the shelf in its raised position. When folded down, it protrudes about 16" (40 cm). When swung out, the grinder is about 4' (1.2 m) off the floor, which is just the right height. ■



Drawers and a shelf are tucked under the lid.

I can move the lathe using my motorcycle jack.

Tools hang on pegboard on the front of the lathe.

Lathe accessories are stored on a bracket attached to the headstock.

A grinder folds down out of the way when not in use, and can be easily lifted into position when needed.