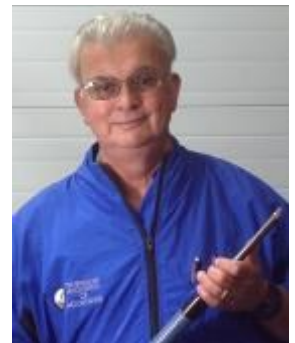


## Mike Bulat Returns

Long time BAWA member and skilled woodturner Mike Bulat is making a return visit to the Bay Area and will be our demonstrator on October 10th.

Mike has two multi and off axis projects planned for Saturday, which should be completed within our half day meeting. Both pieces are very approachable and are a good starting point for members wanting to try this technique. Mike is an excellent instructor so this is a terrific opportunity to learn about the process.



Mike has studied under Jim Rodgers and recently in France with Jean-Francois Escoulen attending two one week classes at the Ecole Escoulen School in Auguines France. Mike's areas of interest include multi axis, segmented bowls, spindle duplicates, off-axis turning, trembleurs and utilitarian pieces..

Mike currently lives in Wake Forest, North Carolina and has been a woodturner for over 15 years. He retired in 2010 after forty-two years of working in the Industrial and Medical Gases industry. Once retired he volunteered at San Francisco Bay Area high schools teaching woodturning and taught a class on multi-axis turning at the Mount Diablo Woodturning Center.

Mike is a member of the Woodturners Guild of North Carolina, Bay Area Woodturners Association and the American Association of Woodturners.

Doors open at 8:30 and the meeting starts at 9:00 and runs until noon. Make sure to bring a piece for show-and-tell - especially if you have a multi axis turning. The famous wood raffle is always a crowd pleaser, so now is the a great time to clean out excess wood that has been sitting for too long in the shop and help the club raise a few bucks.

Meeting is held at the Mt Diablo Woodturning Center: One Santa Barbara Road, Pleasant Hill, CA 94523





# BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

## Club Meetings

Meetings are the 2nd Saturday of each month unless otherwise noted.

8:30 doors open for setup, use store and library, swap ideas, view displays

9:00—12:30 meeting and demo

**Meetings will be held at the PHEC Woodturning Center, 1 Santa Barbara Road, Pleasant Hill, CA.**

See [bayareawoodturners.org/](http://bayareawoodturners.org/) for directions and club information.

### **BAWA Officers Meeting -**

Officer meetings are open to all members. Contact [John Cobb](mailto:John.Cobb@bayareawoodturners.org) if you would like to be on the agenda.

## 2015-2016 Event Schedule

Oct 10th	Mike Bulat: Off Axis and Multi Axis
Nov 14th	John Beaver: 9:-00-3:30
Dec 12th	Holiday Party: Auction and Raffle 11:30-3:00
Jan 9th	Jim Rodgers
Feb TBA	Eric Lofstrom-8:30-4:-00
Mar 12th	Andrew Baxter
May 14th	Tricks and Tips
June 11th	Brad Adams

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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Social Coordinator  
TBA

## Gilding and Chemical Patination with David Marks

“The vehicle that you use to get the chemicals to the gilding generate the pattern you get in patination.”

Gilding and chemical patination offer the wood turner the opportunity to take their woodturning wonders to a whole new level of artistry. The techniques for doing this were demonstrated by David J. Marks at the September BAWA meeting. David is a turner as well as wood worker, teacher, and TV personality. He brought examples of using these techniques on vases, hollow forms, sculptures and bowls. David demonstrated his techniques on treated planks of MDF but everything he showed could be done on turned objects.



The attached hand out has specific information on each step of the process. Here are some pointers not mentioned in the hand-out. **(See hand-out starting on page nine)**

The gilding sticks to an adhesive so it is very important that the wood surface is smoothed. If the wood is porous it must be sealed, sanded and sealed again until it is smooth enough to take the adhesive.

David always runs his adhesive through a filter before use. Any bits of material, bumps, grains of dirt, etc. will ruin the effect when the gild is applied. Once applied the adhesive has to set up. There are different kinds with different drying times. The one hour kind sets in about half an hour. Other adhesives set slower. The knuckle test will let you know when the adhesive is ready for the gilding.

Wax paper can be used to set a border around an area you want a specific type of gilding on. The gilding is pressed down onto the plank using a brush and a gilders mop. Overlaps are ok. Smooth the gilding with a brush tip. It will adhere to the adhesive and bits can be brushed away.

One neat trick Dave showed us was taking maple leaves that had been soaked for 2 weeks in glycerin then dried on paper towels for one week. These leaves can be placed down on the glued plank and then gilding pressed on top of them. The leaves are then peeled off leaving negative space where the leaves had been. A different type of gilding can then be glued in those spots. Dave's example was to use composition gold on the block and filling in the leaves with real gold. He also traced lines on the real gold leaves. There was a striking effect when the chemical patination colored the composition gold but not the real gold.

Cotton balls can be rubbed on the surface after the adhesive dries to get rid of all the loose bits.

Chemical patination is the process of oxidizing gilding with mild acids. Four acids were used in the demonstration:

Sulfurated potash on silver (1/4 teaspoon for ½ cup water)

Sodium Sulfide on copper (1/4 teaspoon for ½ cup water)

Coopered nitrates (1/4/ teaspoon) and

Ammonium Chloride (1/2 teaspoon) for composition gold in ½ cup water).



## John Beaver Presentation November 14th

Our full day presenter at BAWA on November 14 will be John Beaver. John's works are displayed at many museums and galleries including the AAW Gallery of Wood Art, the Messler Gallery and Center for Furniture Craftsmanship, the Wharton Esherick Museum "Vase" Exhibit, and the Del Mano Gallery.

He will be demonstrating how he makes his famous wave bowls and flying ridge vases. John also makes beautiful wooden jewelry. This is a demo that is not to be missed. Below is a brief autobiography:

"I began turning on an old Delta lathe that I inherited and stored in the back of my shop for about 10 years. When I finally decided to try it out I didn't have any wood thick enough for turning, so I glued some pieces together and turned a small vase.

The success of that piece sparked a passion that has continued to grow for almost three years now. Along the way I have come up with a couple of unique techniques that I have developed and expanded upon.

I enjoy including a certain "how did he do that?" into my pieces while staying true to good form and design. The technical genesis of my work involves deconstructing and reconstructing turned vessels in a number of different ways while maintaining correct grain and wall alignment.

I live in Pacific Palisades, CA with my wife and two wonderful daughters. When I am not turning I enjoy Paddle Tennis, Golf, Skiing, Mountain Biking and Bocce."



### CRAFT SUPPLIES 10% DISCOUNT ORDER

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

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

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

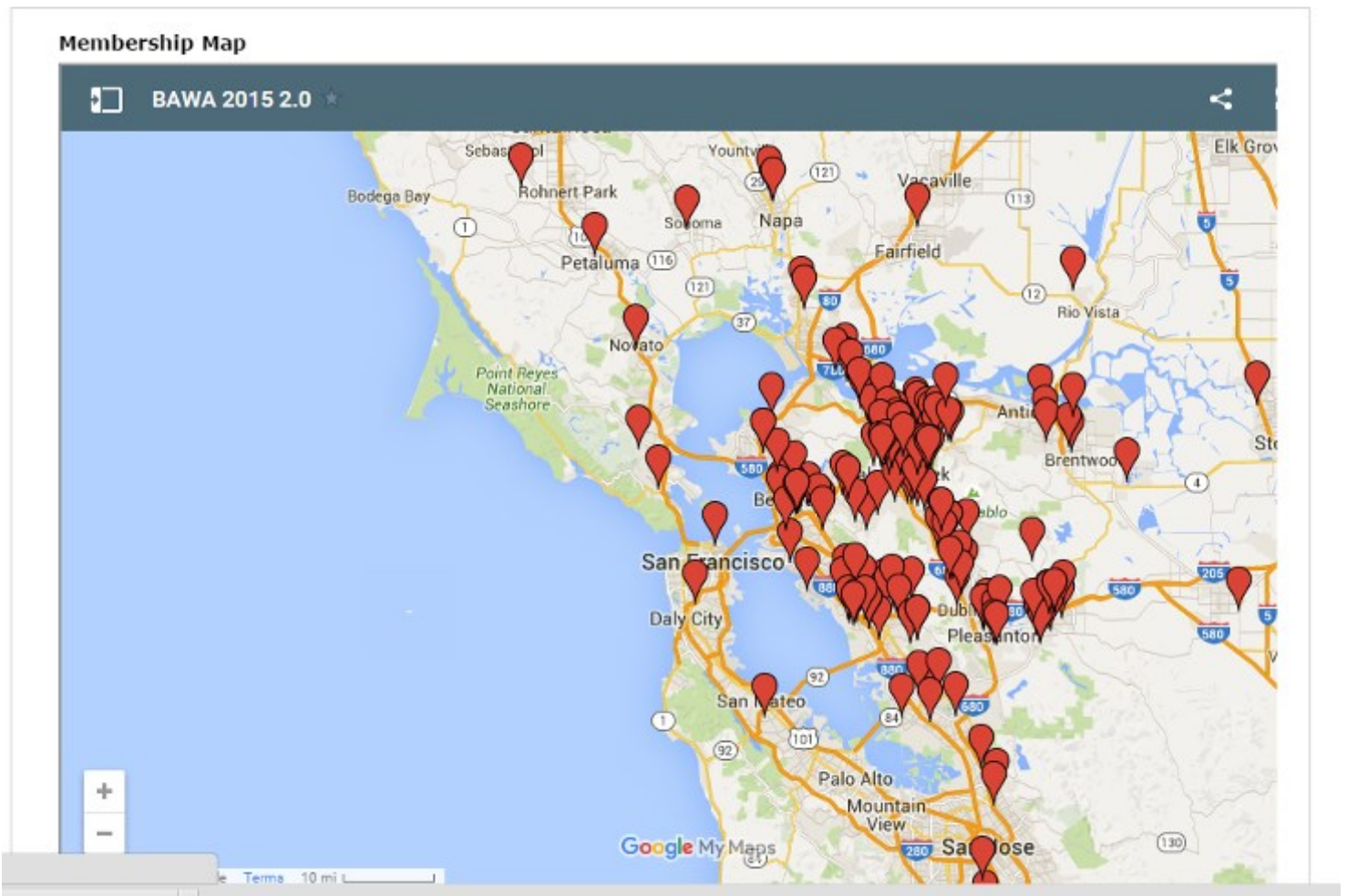
You can call Dean (925-998-4111) to place an order, but must follow up with an e-mail to confirm all the required information.

# John Cobb Puts BAWA on the Map

After a long time of trying to figure out how to make a membership map, I finally found an easy solution using google maps.

Log into the BAWA website and under the "Members" tab you can click "Membership Map". With your mouse you can grab and move the map as well as zoom in and out. Click on any of the red markers and you will see names and contact information for that club member. Give it a try and see who is in your area. If you don't see your marker, please correct your address information in the website by clicking "View Profile" under your name at the top of the page and edit your profile.

Please send questions or comments to John Cobb ([president@bayareawoodturners.org](mailto:president@bayareawoodturners.org))



# Presidential Ramblings

*October 2015*



The last days of indian summer are here with cold days and hopefully El Nino rains in the not too distant future I'm opening all my doors and windows in my shop and thoroughly enjoying these final days of a great summer.

As I finally got around to a deep cleaning of my shop that was way, way overdue, I stumbled upon my collection of bowl gouges that had been ground as far as they could go and hadn't been thrown out or given to Bob Nolan as giant beading tools. I decided to try something and stumbled upon a great use for these spent tools.

I frequently use a blunt shaped "English" or "Continental" grind gouge on the bottom of large bowls. They are usually fantastic for cutting into flat end grain that can often times be quite difficult with a swept back grind. After experimenting with blunt gouges for the past year, I have found they work really well on some wood, like maple and Madrone but were less effective on Acacia and Elm. Recently I was rewatching a Mike Mahoney video and he mentioned that his blunt gouges were ground at 65 degrees while mine is sharpened at 75 (according to Robo Rest). Now I didn't want to re-grind my gouge to 65 degrees to see if that works better however I had no issues grabbing one of the spent bowl gouges and grinding that to 65. I didn't grind the entire flute, just whatever I could accomplish in 2 minutes on my CBN wheel.

Back to the lathe and I had a "TaDa" moment - the new gouge was cutting wood significantly better than my 75 degree. It did take some experimenting to get a smooth cut and I will grind it all the way so I have a larger bevel to "ride", but this regrind made a remarkable difference. What's great about having a stock of used up bowl gouges, I can now grind another at 70 degrees and test all three on the same bowl. No need to go out and buy more tools, just repurpose the dust collectors in the corner and have the luxury of picking one that works the best on your next bowl.

For those who made the David Marks demo in September, I hope you enjoyed watching a great craftsman and artist with a conviction and passion for the patination process he has developed. Often time we have significant attrition by late afternoon as eyelids get heavy, but David had most of the seats still full by the time he rapped up. For those who want to give gilding a try, I am organizing a patination workshop through Mt Diablo Woodturning School in late January. More info to follow.

This Saturday (October 10th) Mike Bulat returns from the East Coast to give us a great demonstration on off axis and multi axis turning. If you are scratching your head and wondering what the difference is between off and multi axis - you're not alone. Come to the meeting and Mike will enlighten us all and turn some very cool pieces.

I look forward to seeing everyone on Saturday,

Keep turning

John Cobb



By mid February El Nino will have us all *waterlogged* and begging for sunshine. What's the cure?

### The Bi-Annual Desert Woodturning Roundup in Mesa Arizona:

Eight renowned turners will demonstrate in rotations:  
Glenn Lucas Curt Theobald John Beaver Betty Scarpino  
Andi Wolfe Rex Burningham Art Liestman Jason Clark

Also included are a live turning competition, a pen turning event, vendors, instant gallery, silent and live auctions.  
February 26 thru 28th, 2016. Go to ([desertwoodturningroundup.com](http://desertwoodturningroundup.com)) for more information.

### CHRISTMAS SALE DONATIONS NEEDED



BAWA Members, we all have them cluttering up our shop. Those turnings that did not quite come out the way we intended. You can't sell them; you don't want to give them away; your are even embarrassed to give them to your in-laws. Here is an opportunity to clean up your shop, get rid of some of your seconds and do a good deed.

As many of you know, a growing number of members of the club are volunteering as turning instructors in the advanced woodworking programs at several high schools and the Mt. Diablo Adult Education Program. The high school programs are now in the fifteenth year. The adult program at the Mt Diablo Adult Education Center is equally popular with club members and other community students. The program is in the tenth year and has involved over seven hundred individual students.

Our teaching and support team has included Brad Adams, Joel Albert, Billy Anderson, Hugh Beven-Thomas, Jan Blumer, John Cobb, Joe Dahl, John Doyan, David Fleisig, Michelle Freeze, Gary Hargrave, Roz Harper, John Hile, Paul Lipsky, Bob Nolan, Ed Steffinger, Vern Stoval, Jim Rodgers, Ron Tinay and many others.

During the holidays Campolindo High School and the Mt Diablo Adult Education Program have a fund raisers selling items students have made, demo pieces, donations, etc. The buyers are community people, teachers, students and parents. Items are priced to sell and all proceeds go to improving the wood turning programs.

Many members have donated generously in past years and we have raised several thousands of dollars for the programs. The schools are always impressed with the generosity and open hearts of club members. Please take this opportunity to clean up your shop and bring your donations to the October, November or December Woodturning Interest Group meetings or the Bay Area Woodturners meeting.

If you are not able to make these meeting - you can drop off your donation at the Adult Ed office in Pleasant Hill. Denise will gladly accept your donations on our behalf.

Thanks for your support.

Jim Rodgers

P.S. We will also gladly accept your better pieces!!!!

### Women in Turning (WIT)

Women in Turning (WIT) is now a committee of the AAW, established by Board President, Kurt Hertzog. Kurt appointed Kathleen Duncan as Committee Chair. WIT will now have the support of the AAW for programs and conducting fund-raising activities. The committee mission 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." As Chair of the WIT committee, Kathleen Duncan selected the following committee members: Suzanne Kahn, Betty Scarpino, Jean LeGwin, and Dixie Biggs, with Linda Ferber serving ex officio. WIT has created both public and private Facebook pages, as well as a dedicated webpage on AAW's website.

WIT Facebook public page: <https://www.facebook.com/Women-in-Turning-732036653523097/timeline/>

#### WIT Regional Ambassador Program (RAP)

Under the leadership of Linda Ferber, AAW Program Director, a new Regional Ambassador Program (RAP) is going strong and is aimed at gathering women together at regional symposiums. In August, Merryll Saylan hosted a group of women woodturners in her studio in California. Suzanne Kahn has a meeting planned in October for women from the Keystone Woodturners and Bucks County Woodturners in Pennsylvania. If you would you like to host a gathering in your area, please contact [linda@woodturner.org](mailto:linda@woodturner.org).

We encourage all of our chapters to carry information about WIT activities through their newsletters, email blasts, and websites. Linda Ferber, at [linda@woodturner.org](mailto:linda@woodturner.org), is the point of contact for more information.

## September Show and Tell



Hugh Bevan-Thomas-  
Teapot



David Hoag-Lidded Box  
and Two Hollow Forms



Gary Bingham-  
Mortar and Pestle



Craig Elliott-  
Hollow Forms



Hugh Buttrum-  
Two Vessels



Terry Heart-  
Two Bowls





## GILDING & CHEMICAL PATINATION

By David J. Marks

The patina finish that I have been working with since the late 1980's, is a trademark of my work. The method I use is a fusion of different techniques that I have combined and refined to create an unique appearance. I build layers of paints, gilding (metal leafing), mild acids, and lacquering methods that result in a finish that may look ancient, metallic, or even stone like.

I've used the patina finish primarily on turned work, such as vessels or wall sculptures, but I also have applied it to tabletops. The procedure is time-consuming, so keep that in mind if you choose to use it on larger projects.

The process involves five basic steps: sealing the wood, adding color, gilding, chemically treating the gilding to create patinas, and finally, top coating the surface for protection.

Sand, seal, and paint the substrate

Any type of wood can be used, but open-pore woods need to be filled and thus require more work. When the finished object will be a combination of patinated and natural wood, I choose highly figured stock. But when I plan to color the entire piece, I use paint-grade woods (poplar) or man-made materials such as void free plywood.

The areas to be colored and gilded must be primed, or sealed, first. I apply 3 to 4 coats of white pigmented shellac, which dries quickly, sanding in between to 220 grit. Then I add numerous layers of paint. Either oil or water-based paints can be used, but I prefer Japan paint (produced by the Ronan Company), which are oil based. Available in a variety of rich hues, Japan paints dry fast, sand smooth, and may be brushed or sprayed on. After the paint has dried, sand the surface with 320-grit paper, and then selectively sand through various layers of color. The process of layering on colors, and subsequently sanding through the layers to expose underlying colors, is similar to the Japanese lacquering technique known as urushi.

Gilding comes next

Gilding involves laying very thin layers of metal leaf on a surface (for more on the techniques described here, my DVD Gilding and Chemical Patinations with Grace Baggot, is available at [www.djmarks.com](http://www.djmarks.com)). Most people are familiar with gold leaf, but other metals are available in leaf form. Because patination involves tarnishing or oxidizing the metal, genuine gold is not used because it resists tarnish. Metals appropriate for patination include copper, silver, and Dutch metal leaf (aka composition gold), which is gold in color.

For metal to bond to a surface, an adhesive is necessary. I like to use traditional oil size – either Dux quick-dry size or Le Franc three-hour oil size – which must be applied to the work piece with a fine brush. Apply the leaf after the size sets up but before it cures; in this state, it acts as an adhesive. To test the readiness of the size, touch a knuckle to the work piece. It should feel tacky, as if you were touching the sticky side of masking tape.

Apply leaf in nongeometric shapes, tearing the sheets and laying them down with ragged edges. I deliberately leave about 5% to 30% of the background paint exposed (a Japanese technique called Notan gilding), and sometimes I mix different metals for effect. I also use a mask, or a resist, made of mesh netting to create a fish-scale effect.

*(Continued on following page)*

To burnish the leaf and ensure that it firmly adheres to the size, place a sheet of waxed paper over the leaf and rub it down with your finger.

### Tarnish the metal with chemicals

Chemical patinas are achieved by oxidizing the metal leaf with mild acids. When mixing and using the chemicals, wear gloves and eye protection and work in a well-ventilated space.

The chemicals may be applied with a brush, sea sponge, spray bottle, or rag. To avoid an overly uniform patina, apply different absorbent materials to the work piece to allow different rates of chemical exposure. For example, I sometimes lay wrinkled tissue paper or cheesecloth on the surface (moistened with water so that it remains in place), then apply the chemicals with a brush, dabbing selectively. Feel free to experiment to find the right effect.

After the chemicals have done their work, remove the paper or cheesecloth and blot the work piece dry with paper towels. The chemical reaction is gradual, which allows you to stop the patination process before full oxidation takes place. Different exposure times will produce slightly different colors on the metal.

### Seal the work piece to protect it

Once the surface is dry, I seal it with a thin coat of shellac, or Krylon gloss Acrylic lacquer. Once that dries, I apply a light coat of shellac. Any finish you put over the patina will diminish some of its rich colors, although shellac or lacquer have a more minimal effect. I use shellac for the seal coats, because it is compatible with the oil size underneath the metal leaf. At this point you can continue on with more coats of shellac or you can follow up with vinyl sanding sealer and lacquer. Other finishes that work are polyurethane, catalyzed lacquers or urethanes, and even water based finishes. All of these will work over the seal coats of clear shellac. You can even use the size for your clear coats because it is a varnish.

### Overview of Process:

#### Begin with a layer of color:

Prime and paint the work piece. For primer, use a white pigmented shellac. I have good success with the Bin Zinsser Alcohol Based Shellac Primer. Then apply one or more layers of Japan colors. Last, selectively sand through the paint, exposing some of the underlying colors.

#### Brush on the size:

The size, a type of varnish, acts as an adhesive for the metal leaf. To test the size for readiness, touch your knuckle to the size, the surface should feel tacky.

#### Gild the surface:

Metal leaf goes over the painted surfaces. To add texture and abstract patterns, do not apply the leaf uniformly. To achieve a random textural pattern, use a mesh bag (the kind fruit or vegetables are sold in) to mask off parts of the work piece. Make sure that the bags are some type of plastic material, because cotton fiber will stick to the varnish and the plastic will not stick. Then apply pieces of metal leaf using a soft brush (I use a sable synthetic combination brush), tamping the metal leaf down through the gaps in the mesh. Remove the mesh, the result will be a random fish-scale pattern.

*(Continued on following page)*

Remove the excess metal:

After the size has dried and the leaf has adhered fully, brush away loose pieces of leaf.

Color the metal with chemicals:

Patina chemicals are mild acids that will change the color of metal leaf (silver, copper, and Dutch metal). The intensity of the color may be controlled by how much and how long the acid is applied. Since these chemicals are mild acids, it is a good idea to wear hand and eye protection when mixing them. Work outdoors or in a well-ventilated area.

Chemicals and their effects:

Potash sulfurated (liver of sulphur) turns silver leaf a gold tone, then light red, light blue, and finally black.

Barium sulfide turns copper leaf purple

Sodium sulfide turns copper leaf red, but dry it off within about 10 – 15 seconds to keep the red color. Also turns Dutch metal orange, then light red, and finally blue-green or gold-green.

The cupric nitrate and ammonium chloride combination turn Dutch metal to a green-blue, chalky-bronze patina. This formula is different than the others: I use 1/8 teaspoon of cupric nitrate added to ¼ teaspoon of ammonium chloride, dissolved into ½ cup of warm water.

Basic formula:

Mix 1/8 teaspoon dry chemical to ¼ cup warm water (always add the chemical to the water as opposed to the water to the chemical).

Technique tip:

Instead of applying the acid directly to the metal leaf, which would leave a more uniform patina, try selectively covering the substrate with layers of tissue paper and cheesecloth moistened with water. Then dab on acid with a brush. Taking away the chemical-soaked cloth reveals a patina with a wide range of tones. Be sure to blot away the remaining acid using a piece of crumpled tissue paper or a soft paper towel. When dry, the piece should be sealed with shellac and then top coated.

Sources of Supply:

Chemicals & Leaf: [www.ArtChemicals.com](http://www.ArtChemicals.com)

Gilding Products: Sepp Leaf Products, (212) 683-2840 [www.seppleaf.com](http://www.seppleaf.com)