



Volume 18 Issue 1

January 2005

Editorial

This will be a much shorter editorial than in the past. This month, I will devote much less space to my own ramblings and use the space to give an extended write-up of the January demonstration. This is especially easy this month as I also did the demonstration, but I hope to continue this in the future.

I surely am not the only person who finds it impossible to pay attention to the demonstrator and take notes at the same time. Hopefully printing a full account of the demo will be helpful to those who were at the meeting and of interest to those who could not attend.

President's Message

I would like to thank all my constituents and campaign members for all the hard work they put in to get me elected. I know it was a tough election and we almost lost, but thanks to my campaign manager Dennis and his hard work for the campaign we won. I wish my competitors better luck next year.

Seriously, I would like to thank all the officers last year for the wonderful job they did, especially how well they improved the financial status of CNEW. I would also like to thank the members for giving me this opportunity to lead CNEW for the next year. Since December I have thought about what I would want to have an impact on, and am still thinking about it. Most of all I want the members to enjoy coming to the meetings, watching the demos, and showing off their work.

In lieu of the February meeting we have open shop visits and I hope everyone takes the opportunity to visit someone's shop. I have never been, but hope to visit one of the shops this year. I always find it very interesting to see someone else's shop and learn something to help improve my shop.

February Program

As Ray notes, several members will be opening their shops to the rest of us in February. Open shop night will be on or around Thursday February 4th, in place of our regular meeting. The members who have kindly offered to open their shops are

Hank Cahill (Abington, MA) 781-878-0234

Joe Harbey (Westfield, MA) 413-562-6705

David Durrant (Harvard, MA) 978-456-3695

John McAtee (Shrewsbury, MA) 508-842-7074

Everyone has limited space and can only accommodate a limited number of visitors so if you want to visit, call the host as early as possible and in any case no later than Friday, January 28th. The host will provide directions and other details, such as the date and time of the open shop, when you call.

Attendees at the various locations are asked to take (digital) photos at the shop. Please forward photo files to the Editor. One person should take notes and forward these also.

Contents

Editorial	1
President's Message	1
Next Month's Program	1
Club Officers	2
Minutes of Last Meeting	2
Dyes and Other Decoration	3
Show & Tell Photos	6
Misc. Announc.	8

Club Officers and Contact Info for 2005

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Minutes of January Meeting

This was the first meeting chaired by new CNEW president Ray Boutotte.

The January meeting was postponed 1 week from our usual date due to winter weather. Please ensure that your CNEW contact information is kept up to date to help us get the word out if we have to postpone again.

Reid Gilmore announced plans for the upcoming Woodworks show in Springfield Jan 14-16. CNEW will share a booth with the Central Connecticut chapter. CNEW no longer has any promotional materials to distribute to prospective members, so we will use old newsletters for this purpose.

Glenn Randall would still like to borrow turned pieces for a garden show February 24-27 at the Worcester Centrum. The theme he is supporting is "tropical dinner" - he would like some turned plates or other appropriate items. Contact Glenn (508 366 7954) directly if you would like to help.

The AAW runs a chapter spotlight feature in American Woodturner journal. To participate, CNEW needs some high quality digital photos of our best work. Bring up to two pieces to the March meeting. A four-person committee (Graeme Young, Barbara Craig, Frank White and John McAtee) will select pieces to be photographed and submitted to the journal. Emilio will photograph them. Treasurer Richard DiPerna was not present, but sent a report.

Balance at end of 2003: \$941

Balance at end of 2004: \$2340

We have around \$500 in unpaid bills, so our assets total about \$1840.

This surprised some members who recall the discus-

sion last Spring about whether we had enough funds for the year. The improved situation is due to increased membership (dues), wood swap and video revenues, and reduced postage costs. Our current active membership is 93.

CNEW has received our certificate of insurance under the AAW liability policy. Note that this only covers CNEW for members who also belong to AAW, so we strongly encourage everyone to be an AAW member, too.

Ray suggested that the CNEW library purchase a 2 CD-ROM set from the American Woodworker Journal containing all of their back issues. Cost is \$64 plus shipping. Voted and approved.

Internal VP Bobbi Tornheim was not present, but sent a request for members to volunteer to demonstrate at upcoming meetings.

The following people volunteered:

March	Paul Charbonneau	Bandsaws
April	Frank White	Hollowing
May	Glenn Randall	Multi-axis turning

As an added incentive to volunteer, Bobbi suggested that the demonstrator at our meeting should get first pick from that month's wood swap. The motion was enthusiastically seconded by Graeme, our January demonstrator. The motion was approved.

Other New England chapters will be bringing in demonstrators from outside our region.

- The Rhode Island chapter will have Jean Francois Escoulen (from France) on July 16

- The South Shore Chapter will have Michael Brody (from Arkansas) on January 25

(Continued on page 7)

Dyes and Other Decoration

Graeme Young

This month's program was a talk on using dyes and other surface decoration techniques. I had a number of pieces to show the different effects that could be achieved. I have not included any photographs here because the striking colours lose a lot when printed in black and white.

Dyes are available in powder form, as a concentrated liquid or premixed and ready to use. They can be mixed with water, denatured alcohol or petroleum-based solvents. Powders are generally specific to one solvent. I use Transtint dyes, which are a concentrated liquid best diluted with either water or alcohol. They can also be mixed with epoxy and some oil-based carriers, not those with a high proportion of mineral spirits. Trans-tint can be expensive (about \$16 for a 2oz. bottle) if you use a lot of one colour, but can be mixed in very small quantities. Powders can be cheaper but have to be mixed in larger quantities and have a limited shelf life once mixed (the powder should last forever as long as it is stored properly).

You will often see dyes referred to as aniline dyes. They most likely aren't. Aniline, derived from coal tar, was the chemical used in the first synthetic dyes. But that was back in 1856 (the chemist responsible for the discovery, William Henry Perkin, was trying to synthesize quinine but missed). The term "aniline" soon became a generic term used to describe any synthetic dye.

The primary difference between dyes and paints is the size of the pigment particles. Dyes have much smaller particles, which means they don't have the covering power that paints do. Dyes also absorb into wood fibres rather than sit on the surface like paints. Dyes give a different effect from paints and pigment stains. They allow the grain and to some extent the colour of the wood to show through.

Dyes can be used to enhance an attractive grain pattern – lighter colours tend to be effective for this, as in the maple yellow and red bowl. The striking "hedgehog" grain pattern is shown up nicely by the yellow dye used on the outside. The pattern is still there but not nearly as obvious under the red dye on the inside.

Dyes can also enhance the appearance of a dull or unattractive piece of wood - darker colours work better in this application. The cherry bowl was a dirty and

blotchy (beginning to spalt?) mix of heartwood and sapwood without the bordeaux and brown mahogany dyes.

As in "flat" woodworking, dyes can also be used to blend different shades of the same wood closer together. The red oak segmented bowl was made from at least two different boards, of slightly different shades. The orange dye blends the colours together nicely.

Apply dye with a cheap foam brush, synthetic brush or spray. Paper towel is not a good applicator – it absorbs too much of the dye. I mostly use an airbrush, which works well for the size of turnings (8–12" diameter) I generally make. Airbrushing gives a more even coat than brushing, especially when using alcohol as the solvent. The airbrush I have gives a spray about 1-2" wide from a distance of 6-8" – this is not a full-size spray gun! Alcohol dries very fast, within a couple of minutes, which can make life difficult if you try to brush an even coat over a large area but makes it easy to keep spraying light coats. If you apply dye with the piece turning on the lathe, run the lathe as slowly as possible. 100 rpm is good, anything over about 200 rpm will get more difficult as centrifugal force throws the dye towards the largest diameter. Don't apply so much that it forms puddles or major runs. Keep some paper towel handy for mopping up excesses. Because it dries more slowly, a water-mixed dye is much more forgiving than one mixed with alcohol.

You can use any finish you like over a dyed surface but expect some of the dye to migrate back into the finish, especially if the finish is a solvent for the dye. Unless you spray, don't try to apply finish over two different colours of dye at the same time. The airbrush does not work well for finishes – even diluted a lot the finish is too thick and just splatters. Be careful sanding the finish: it is very easy to sand through the dye layer too. If you have a choice, experiment on the outside not the inside. Damage is easier to repair on the outside. And if you mix custom colours, mix enough just in case you do need to apply another coat in some areas.

The rest of this article describes the various pieces I had to show. Most are test pieces made for this demonstration.

Christmas Ornaments: The two with finials are white maple branch wood, dyed with green and red Transtint in alcohol. Notice the pale band around the centre - the dye does not penetrate so well here because we have

face grain with no end grain component. Even going over the area a second time does not help much. The one with no finial is also maple but from a piece of dirty grey-coloured wood. It looks much better dyed than not but is not as bright as the others – you can't totally ignore the colour of the wood with dyes as you can with paint. The striped one shows what the maple branch looks like undyed. The brown areas come out looking different when dyed.

Black Locust bowl: Turned green with three beads on the rim, dyed and finished immediately.

Outside dyed with green Transtint mixed in water, applied with foam brush with lathe running at 100 rpm. Took 20 minutes to dry.

Inside coated with glazing liquid coloured with black Transtint (plus dilute green/blue Transtint plus gold PearlEx, neither of which had much effect). First coat wiped off immediately, leaving a very thin, ugly washed out effect. Second coat allowed to dry for 30 minutes, then won't come off evenly. Leaves a heavy ring inside rim and blotches in the transition from side to bottom. Sanding with 800 grit has no effect except to polish it a bit. Allowed to dry thoroughly then scraped, making even more mess. After sanding out most of the scraper damage inside rim is bare. Glazing liquid (used to give faux grain effects) is difficult to control on turnings.

Another Black Locust bowl: Airbrushed inside and out with yellow Transtint in alcohol, lathe running at 100 rpm. There are two areas of torn grain on the outside which the dye does nothing to hide. If anything it makes them worse.

Inside brushed with 3 coats of diluted polycrylic finish and a synthetic brush, then sanded with 800 grit. The dye comes off like crazy – do not switch colours doing this, and transfer your finish to a small container.

On this one, the dye is really struggling to brighten up a wood that was really too dark for it to begin with.

A Third Black Locust bowl: Inside sprayed with green/blue/black Transtint in alcohol, lathe running at 750 rpm. The dye runs out in rings and bleeds over the rim, following the grain.

The outside gets a coat of brown mahogany paste filler, wiped off with denim with the lathe running at 200rpm. Then sanded 320-400, which muddies it up and does nothing to hide the sanding marks that were there previously.

This time, the colouring has not added anything to what was there before.

Black Locust with wide rim: Sanded inside and out to 400. Not very well because scratches show up on the outside, mostly near the rim. The more details you put in, the more careful you have to be about thoroughly sanding right up to them, or the dye will make the scratches more obvious.

Top rim is painted with Black Cherry acrylic. Closest colour I had to purple, which is the complement of yellow-green, which was what the wood mostly seemed to be.

Outside dyed with Transtint (Honey Amber plus Green) mixed in alcohol. Applied with Taklon brush at low speed. The dye dried in 2-3 minutes: much faster than water-mixed but it looks uneven going on. There is a great temptation to mess with it too much. Dyed areas burnished with paper towel to avoid having all the dye colour the finish.

Carving the rim with a V-tool gives a pronounced effect going through the paint, less effect going through the dye. Mainly because of the different colours – the contrast is greater against the dark cherry paint.

Bleached Maple bowl: Sanded inside and out then bleached. This has no effect on the ugly green stains in the otherwise white wood. Sanded again and abandoned. Not worth returning to because there are serious sanding marks on the outside and no possibility of power sanding.

Black Sassafras with gold rim: This was originally painted black inside. Maybe dyed also. I do remember I had a terrible time trying to get the colour even by brushing it on. Finally I picked it up again and airbrushed the inside with black Transtint in alcohol. That evened out the colour.

Dusted the inside with PearlEx (gold coloured dust, available from craft stores) and wiped off with toilet tissue then brushed with several coats of dilute polycrylic finish, with another dusting of PearlEx in there somewhere. Now it looks good, the gold is showing and the finish goes on evenly and dries in less than 30 minutes. The rim is painted with Liberon gilt varnish (Trianon), two coats. The outside is finished with two or three coats of Formby's Tung Oil Finish (my usual finish).

Mulberry Saucer: Top sanded to 180 then dyed with Transtint yellow in alcohol and sanded from 240 - 600.

The idea was to sand most of the dye off, leaving it mainly in the pores. This didn't work, the dye has soaked in thoroughly and has penetrated through to the bottom surface in places.

The bottom is turned as several shallow steps, sanded and coloured with broad Prismacolor markers, alternating steps green and blue. These are never going to give a uniform depth of colour (try colouring a sheet of paper with these things) but they are more controllable here than dye, and do not penetrate into the wood. They are good for highlighting a rim, where the colour variations will not be noticed.

Blue Clouds Form: Another piece of undistinguished, dirty looking slightly spalted maple, enhanced with blue and blue/black dye. The finish is Formby's Tung Oil Finish applied with a rag – the dye does not mix with the finish and largely stays put. The collar on this piece is walnut, ebonized with steel wool in vinegar. That didn't work very well, the variations between heartwood and sapwood are too great. Even black dye over that does not turn the surface totally black. Next up: black shoe polish.

Flat natural edge ash plate: Another "what not to do". The piece was wet-sanded with oil then dyed with water-mixed dye. Surprise: oil and water don't mix! The dye only takes in the areas where sanding had not been very thorough.

Ash Box: This is heartwood with random colour swirls of different browns through it. Thoroughly sanded up to 600 grit before colouring with brown mahogany paste wood filler, applied with a rag and quickly rubbed off with the lathe running. This works best on spindle-oriented turnings because you are rubbing across the grain: rubbing along the grain tends to pull the filler out of the pores. The knob (flat top with four small beads) is not filled but dyed with brown mahogany Transtint. Wood filler here would be impossible to get out of the grooves. The paste filler tints the wood, pulling the colour variations together and improving the look of the piece.

Spalted Ash Plate: Another ugly piece of wood to begin with. Sanding out all the tearout left the surface smooth but very uneven. Then the piece was coated with Minwax Whitewash Pickling Stain, sanded and coated again. The pickling stain is more like a paint than a dye. You might expect it to collect in the pores

and emphasise the grain but it doesn't. And it is so thin that wiping it off when wet takes off almost all of it, like the glazing liquid. But if you let it dry for too long it will block up and look as if you applied six coats of paint then stripped most of it.

Resources

Homestead Finishing www.homesteadfinishing.com
Jeff Jewitt's web site. Lots of information about dyes and finishes. Maker of Transtint dyes (Woodcraft also carry them).

Liz & Michael O'Donnell *Decorating Turned Wood*
Lots of ideas for colouring and other surface treatments.

Russ Fairfield *Colouring Wood with Aniline Dyes*
<http://www.woodcentral.com/russ/finish12.shtml>
Russ takes a different approach, much more thorough and time-consuming than my one coat, slap it on and be done with it. Russ has also written a number of articles about various aspects of finishing, all available at the WoodCentral web site.

For Vibrant Color, Use Wood Dyes

Chris A. Minick in *Fine Woodworking*, October 1995

Craft Shops: A.C. Moore and Michaels are the big ones in central Mass. Prismacolor markers, PearlEx, acrylic paints, brushes and lots of other stuff to experiment with.

Coloring Wood with Jan Sandera. In our video library.





Segmented bowls by Beth and Reid Gilmore
Spruce hollow form by Frank White



Hank Cahill: Natural-edge maple bowl
from a maple cutoff.
John McAtee: Lidded box out of punky
wood and "2 bottles of CA glue", with
segmented lid.
Paul Charbonneau: Cup and saucer from
cherry burl



"Closet mushroom" in unfinished
cedar with sandpaper to renew
the smell (Mickey Goodman).
Box elder bowl and desk-set
made out of the bowl "waste"
(Joe Harbey)
Icicle christmas ornaments
(Arnie Paye)
Red maple "picnic table" bowl
(Graeme Young)
Lidded box in cherry (Al Faul)



Photos by
Emilio Iannuccillo





Two segmented bowls by Dennis Daudelin and a segmented lidded box on a tall spiral pedestal by John McAtee. Five rolling pins by Donnie Jackson and one bowl from very light metasequoia wood (“most of the weight is the finish”) by Paul Charbonneau.

Minutes (from page 2)

There was some discussion about whether CNEW could afford to bring in a major demonstrator this year – perhaps for an all-day Saturday event. A proposal to form a committee to investigate options was not acted on. Perhaps this will come up again at another meeting this Spring.

Reid Gilmore passed along the news that the Worcester Center for Crafts will not hold a Spring craft fair this year. The November fair is still planned. Reid also had information about the Wrentham Arts Festival in October. Frank White said he has been doing this show for a couple of years and has already booked a booth. CNEW will not participate.

The Worcester Center for Crafts expects to buy a new lathe – probably a OneWay. They are seeking input on what accessories/options to buy. Contact the Center directly.

Micky Goodman asked if there was any interest in creating a CNEW store. The store would purchase supplies such as sandpaper or CA glue at bulk prices and sell to members at meetings. Several members supported the suggestion, but no action was taken.

Reid Gilmore brought up the fact that about 30 titles are now missing from our video library. Last year, the plan

was that the library would be self-funding from video rental fees paid by members. Reid suggested that we spend \$150 to help rebuild our collection (voted and approved). The video librarian (Al Faul) will choose DVD titles for purchase.



President Ray Boutotte, obviously petrified by the thought of addressing this audience.

The CNEW SKEW

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Central New England Woodturners

A Chapter of the American Association of Woodturners



On the web: www.cnew.org

**Wood Turning Center, Philadelphia
February 4th - March 19th**

Upcoming Exhibit: Artists' Reflections: Selections from the Wood Turning Center's Collection
Selections of artwork from the permanent collection of the Wood Turning Center will be paired with current work by the same artists. This inaugural exhibition is being held in the Center's newly expanded facility.

Opening Reception: Feb 4, 5:30-7pm

Gallery Tour & Talk: Feb 5, 1pm, with Albert LeCoff, Executive Director

Creating & Collecting: Artists & Collectors Chat
Feb 5, 2-4pm, with dinner following (registration required, contact the Center for more information).

Artists: David Ellsworth, Jack Larimore & Mark Sfirri
Collectors: Fleur Bresler, Bruce Kaiser, Greg & Regina Rhoa, & Joseph Seltzer

WTC Hours: Mon-Fri: 10-5, Sat: 12-5, Sun: Closed
Wood Turning Center
501 Vine Street
Philadelphia, PA 19106
215 923 8000

<http://www.woodturningcenter.org>

**Turning Commissions
from Ray Boutotte**

Lynn S., department head for the WCC wood studio, receives several calls monthly from people looking for turned items. Either gifts for people, or reproductions of broken items like balusters, etc... I was thinking our club could put together a list of members who would be willing to receive a call from someone looking have items created or reproduced.

If anyone is interested please email Ray with your contact info, and turning specialty. This list will be forwarded to the Craft Center so Lynn knows who to refer people too.

PAY YOUR DUES - Please
The Editor

CNEW dues for 2005 are now due. If you have not already done so, please mail a check for \$20 to our treasurer, Richard DiPerna. If there is a red dot on your address label, it means I have no record of your having paid. I believe my list is up to date as of the January meeting.