
AS THE WOOD TURNS

June 2005

Decorative Woodturning



Demonstration by Irene Grafert

2005 MSSW Officers

President - Hank Cahill (781) 878-0234

Vice President - Richard Friberg (508) 378-2436

Treasurer - Wally Kemp (781) 871-1390

Secretary - Mal Partridge (781) 843-3883

Librarian - Leonard Mandeville (508-586-7679)

Newsletter - Mal Partridge (781) 843-3883

Web site: <http://www.mssw.sitelinker.org/>



Next Meeting

Tuesday, June 28th, 2005, 7:00 P.M.

At Hank Cahill's *Dust Bowl*

Refreshments by: John Murphy

Member Challenge: Decorate a turning
using an Irene Grafert technique

Demonstration: TBD

Meeting Minutes

The meeting was called to order at 7:00 pm at Hank Cahill's Dust Bowl

President's Report and General Business

Visitors present were Dan Katz and Bill Dodge.

A \$5.00 fee was collected by Richard Friberg to help cover demonstrator expense. Hank kept the business meeting short to allow as much time as possible for Irene Grafert's presentation.

Ken Lindgren had two handouts - South Shore Art Center Arts Festival, June 17-19 on Cohasset Common. and MSSW Exhibition at Fuller Craft Museum Jan 21 to April 2, 2006. They covered details of each event.

Denise Cahill gets turning instruction at a Saturday Hand's on session



From Mike

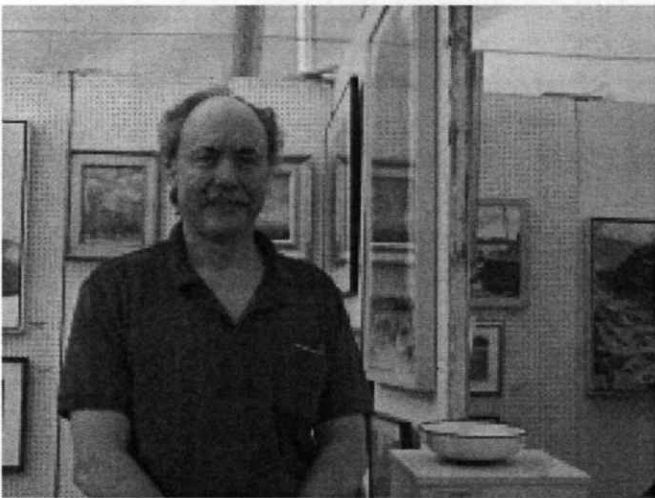


On her own



From Harold

MSSW at South Shore Art Center's 50th Anniversary Art Festival, Cohasset, MA June 17, 18 & 19, 2005



Jeff's Alabaster bowl received an Honorable Mention



Jeff, Nigel and Ken in our display tent



Ken and Andy relax



Wally's still trying to sell his large piece !

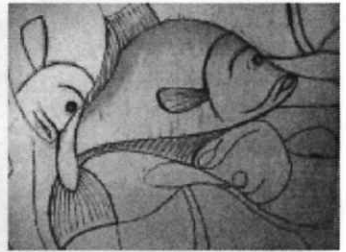
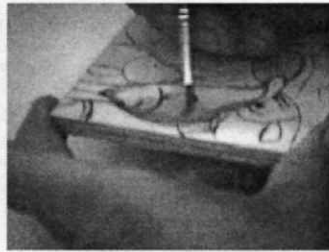
Irene Grafert's Demonstration



To dye for - a little dab will do ya



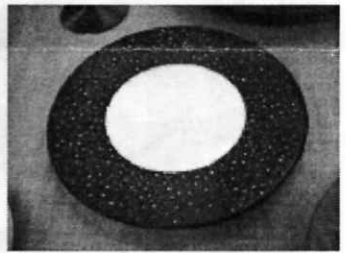
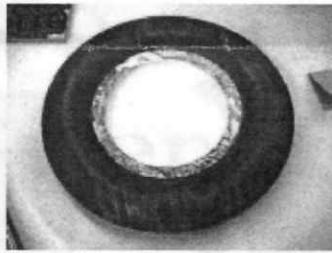
Pyrography design for coloring wood



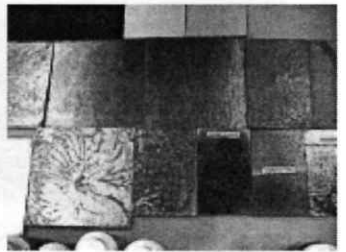
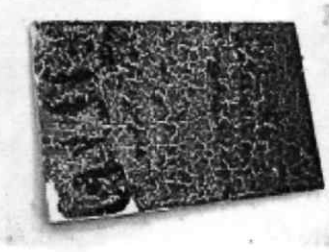
Cut and burn design to define and separate areas to be colored



Applying leaf metals



Finished pieces



Water based crackling medium and Patination

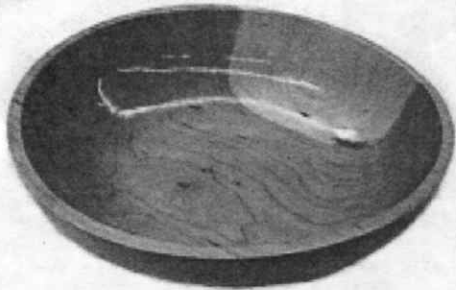
Note: For complete details of Irene's procedures refer to her Handout which was sent via E-Mail to members on the mail list. Members who did not receive can pick up a copy at the next meeting.

Show & Tell

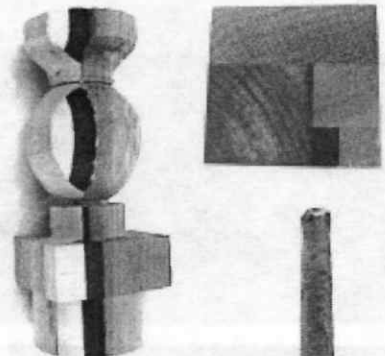
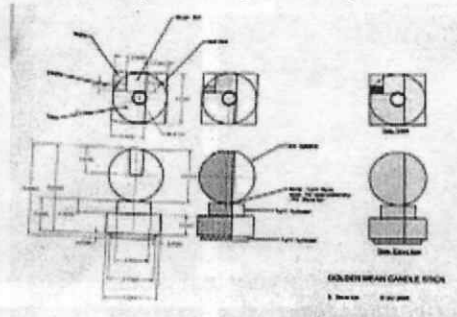
May 2005



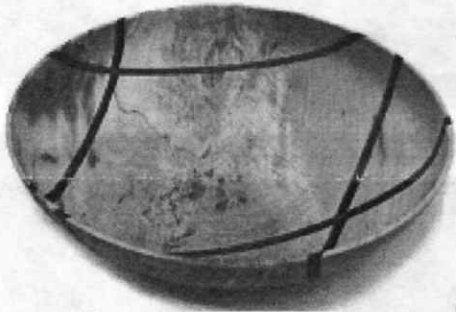
Jeff Keller's Arborvitae burl bowl



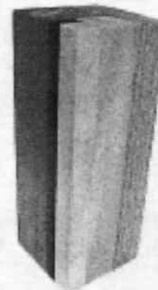
Harold Dyke's Segmented piece



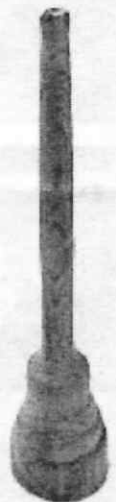
Don Diedrich's Golden Mean candle stick project



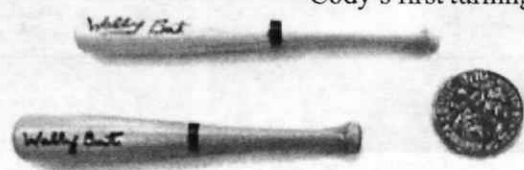
Bob Sutter's large mug



Cody's first turning!



Nigel Howe's four bowls



Lenny Langvin's tiny bats

Due to time constraints Show & Tell was not held at May meeting - Details at June meeting

Handout by Irene Grafert

Colouring wood

Be sure that you have raised the grain and sanded it back again with very fine sandpaper, at least once, before you start on any colouring methods.

After colouring you can sand again. If you prefer an oil finish, sand now, if you use a lacquer wait till after the first layer of lacquer.

Use Abralon 2000. If you use coarser sandpaper there is a risk that you will go through the coloured surface.

Use a dust mask when sanding.

Ebonizing/ Blackening

1. Vinegar steel mix also called iron acetate.

a. Let a glass with vinegar and steel wool stand for a day or two.

b. Brush, sponge or pad onto wood.

Wood such as Walnut, Oak, Elm contains a lot of tannin and will then turn black

If black colour is wanted with this method on other woods you can add tannin to the wood before adding the Iron Acetate

c. Dissolve some tannin in hot water, add to wood a couple times. Let dry in between. When dry again add the iron acetate. The piece will now turn black. If you are not satisfied do the procedure all over again, to achieve a blacker colour.

It's safe to use items coloured this way for foods.

2. Lab Stain

Consists of a two part solution and an oil. Make in glass jars with tight lids.

Some of these chemicals are very poisoning, can be absorbed through skin and don't inhale the fumes either. Be sure to protect yourself if using this.

Part 1: 200 gram copper sulphate, 100 gram potassium chlorate and 1,2 litres hot distilled water.

Part 2: 200 gram aniline hydrochloride 80 gram ammonium chloride and 1,2 litre shot distilled water.

(You can of course make a lot less, because this amount will cover a lot of square meters of wood)

a. When needed, mix equal parts of the two solutions, making no more than you than you need for each coat.

b. Apply to the wood with brush or sponge. Do this three times with 24 hours interval between.

c. When totally dry add oil. I use linseed oil, but any oil will do. If you want to lacquer your piece afterwards you must use a drying oil such as linseed, tung or teak oil.

It is not advisable to use items coloured with this method for foods.

Wear protection gloves and a good mask to take away the fumes from the chemicals.

Bleaching

40 % Hydrogen peroxide and household ammonia.

Work to be done outside on a sunny breezy day (wind in your back)wearing proper protection. (gloves, protected skin and eyes)

- a. Mix only what you need. Do it outside. Use open plastic container. Pour ammonia into Hydrogen peroxide.
- b. 5 parts Hydrogen Peroxide to one part ammonia.
Heat and foam will start producing quickly.
- c. Brush, sponge, pat onto wood. Leave in sun to dry.
- d. If not bleached enough, give it another coat.
- e. Rinse with plenty of running water. Do twice drying in-between.

Dyeing / Staining

1. Textile dye Remazol

A fibre reactive textile dye from Hoechst in Germany. It has very bright colours and they are very light fast and easy to work with.

- a. Dissolve 1 tsp. dye in 1 decilitre 60 degrees Celsius hot distilled water.
You can thin the solution with distilled water if you find it too strong.
Different colours can be mixed to get exactly the colour you want.
- b. Sponge onto wood for bigger areas or whole pieces. Use a good quality watercolour brush to fill out patterns with desired colour.
- c. If you want to save the left over colour then add a few droops of jam preservative.

2. Water based Ink, Ecoline

A very lightfast and bright coloured ink from Royal Talens in Holland. It can be thinned with water.

Pyrography design for coloring wood

Totally finish surface you want to design on (raise grain, sand back with finest sandpaper)

Design: Freehand design to be pyrographed on to surface. Transfer pattern from photocopy, either by heat, (iron or special razortip pen) or with acetone, nail polish remover, brush cleaner (depending on ink medium in copying machine)

Overhead projector and or antisciope if you have access to these as well.

Using scalpel pen to cut and bum in your design to define and separate areas to be colored.

Touch sand lightly with Abralon 2000.

Using different sizes watercolor brushes, color areas using watercolor techniques.

After finishing- finish the surface with a lacquer (not water based).

Leaf metals

Leaf metals can be bought as copper, coloured copper, brass, aluminium and silver. You can get it as loose leaves in a little booklet or you can get it stuck to waxed paper. It is easier to work with the leaf metal on waxed paper, but also more expensive. Leaf metals can be obtained in most art supply stores.

Materials needed

Leaf metal, shellac, sandpaper 400-600, gold size, soft finger or if you prefer other then soft brush or cotton pad

Sand your wood, raise grain, sand back again with at least 400.

Seal wood with a sanding sealer. Shellac is easy to work with and dries very fast. Repeat a second time, sanding between.

Brush on your gold size. As thin and evenly as possible.

When tacky as Scotch tape, apply leaf metal with soft finger or soft brush or cotton pad.

Carefully sand away excess leaf metal with sandpaper 600.

Now you can either continue to patinate the leaf metal or seal it with a lacquer. Shellac is fine.

If you leave it as it is, it will patinate over time.

Patination

You can patinate your leaf metal, not aluminium though.

Lots of books have been written on patinating different metals, with hundreds of recipes and procedures.

They are written for solid pieces of metal, and not thin leaf metals, so my experience is that most of them don't work on leaf metal or you don't get the results you expected. You can choose making your own patinas or buy already made ones. Common for all is that you will never obtain the same patina twice. Humidity, warmth, application method and layer all have an influence on the outcome. Only experience will enable you to get what you want.

Here are some recipes I have worked with that have worked for me:

Green/blue colours:

Urine on copper. Needs moisture and time to turn green this way. Wrap piece in plastic wrap and leave in warm room for a day or two.

Household vinegar and acetic acid 32%. One tablespoon vinegar to 1/2 teaspoon acetic acid. Pour acid into water, not opposite. Spray or pat onto copper or brass.

Saltwater. 1/2dl water, 2 tsp fine salt, 1 tsp. Vinegar

Copper sulphate: 1 1/2tsp dissolved in 1 dl hot water. Spray or brush onto leaf metal. Works best on copper

Copper nitrate: 1 1/2 tsp dissolved in 1 dl hot water.

Ammonia thinned sprayed on dry copper sulphate or copper nitrate.

Black and brown colours:

Liver of sulphur dissolve a lump size of a pea in hot water. Works best on copper, but will also work on silver.

The company "**Modern Options**", makes ready to use patinas. Blue, green and black patinas. They can be bought in a range of different art supply and hardware stores all over the country.

Address: www.modernoptions.com

Sealing patinas:

If finished pieces are to be handled, you should seal the patinated surface, as it otherwise might come off. When sealing - spray on. I use a fixative instead of a lacquer, as lacquers seem to darken all the colours much more.

Website: www.woodturndeco.com - Email: info@woodturndeco.com