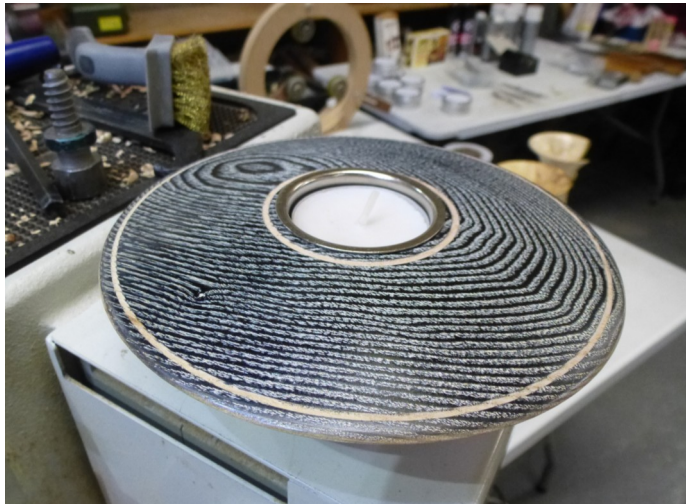


David Lowe

Colouring Part One

Galloway Woodturners, February 2017

After lunch David demonstrated the Colouring of a small Tea Light Candle Holder. He did make the point that the application of colour isn't to everyone's taste, (confirmed and agreed with from a member of the group). However the general public were more forgiving and weren't too stuck in their ways like some traditional wood turners.



The turning blank was attached to the headstock by a screw chuck. It was trued up on its circumference, and trued across the face with a bowl gouge. The profile for the base of the holder was turned using a push stroke of the gouge to the desired shape. An "internal" dovetail chucking point was also introduced to the base for the relevant chuck. This wasn't mandatory, but was David's preference for this project, the turner could also use a male chucking point if preferred.

The base of the piece was power sanded through the grits and finished with a light coat of Acrylic Sanding Sealer, Yorkshire Grit and polished to a satin sheen. Further finishes could be applied to the turners taste.

The piece was turned around and held in the four jaw chuck and the face of the top of the piece was turned to a pleasing curvature. Again, the top surface was power sanded through the grits and lightly brushed with a brass brush in the direction of the grain, followed by a light coat of Acrylic Sanding Sealer applied. Two light coats of Ebonising Lacquer were applied and allowed to dry. Drying could be "encouraged" with the use of a hair dryer held at a distance. If the dryer is held too close, it can cause bubbles in the finish. See Fig 1.



Fig 1

The light coats of the Ebonising Lacquer allowed the piece to become black but did not fill the more open pores of the timber with paint. Hopefully these would be filled by the application of Silver Gilt Cream. The jar of Gilt Cream was a little “hard” and had formed a crust on its surface, this was soon softened by a few drops of Jo Sonja’s Flow Medium. The Cream was applied with the lathe stationary and rubbed in with a soft piece of kitchen towel. This was allowed to dry and was then polished with the lathe running around 1000 rpm. See Fig 2.

On the photo you can see the mark to show the diameter required for the tea light holder. This was removed by the use of a parting tool and a flat scraper. After all sawdust was wiped off, a further coat of Acrylic Sanding Sealer (and Lacquer if desired), was applied.

The cutting for the tea light holder can be seen in Fig 3.

Once the holder can fit in the aperture with a loose fit, two grooves were cut on the face to enhance the piece. This is a personal decision and would depend on the turner’s decision and taste. A finishing coat of Sanding Sealer was applied to cover the new cuts and seal the surface. The Tea Light Holder was placed in the Hollow. It can be fixed permanently if it is preferred. See Fig 4.

The piece was then reversed and the holder aperture was held in the chuck to allow the dovetail chucking point to be removed and base tidied up. This again gave rise to some debate about the need to remove chucking points from a member of the club.



Fig 2



Fig 3



Fig 4

David Lowe

Colouring Two



David treated the group to another colouring demonstration. Again he highlighted that the finish isn't to everyone's taste but he seemed to enjoy the experience and it did expose the group to another finishing style. I don't think a turner would treat every piece this way, but as David explained, it was just another type of finish to be added to the methods that could be applied cheaply and quickly which gives pieces an entirely different look and style.

He used the same mounting method as before, (screw chuck), and trued the circumference and bottom face. The dovetail female chucking point was established and the form of the base was cut as before. Power sanded through the grits, Acrylic Sanding Sealer and Lacquer were applied to the base, the piece reversed and held in the four jaw chuck.

The face was trued up and then turned to the "flying saucer" shape which is so pleasing. It was then power sanded through the grits and a light coat of Acrylic Sanding Sealer applied, dried with the assistance of the hair dryer. When dried, two or three coats of Ebonising Lacquer were applied and dried. See Fig 1, 2, 3 and 4.

Fig 1 Power sanding



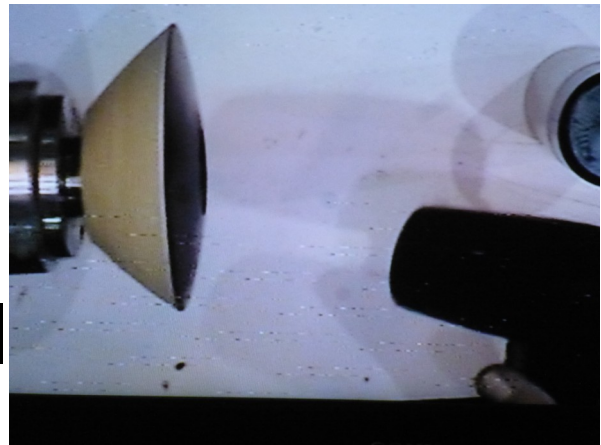
Acrylic Sanding Sealer with the Lacquer in the foreground. See Fig 2.

Fig 2



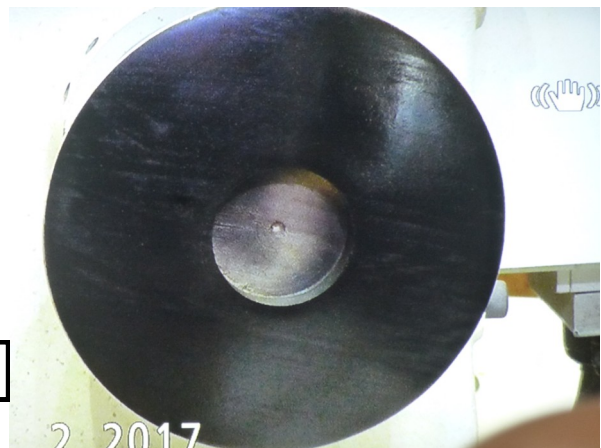
Assisting the drying of Lacquer. The application of the heat should only be lightly applied to prevent “bubbling” of the Lacquered finish. See Fig 3.

Fig 3



Dried piece before application of Gilt Cream. See Fig 4.

Fig 4



The Gilt Cream is applied from a stiff brush, (toothbrush), and by “Flicking” the brushes bristles, it is applied to the piece as it rotates at around 500 rpm. Further colours of Cream are applied to the turners taste. See Fig 5.

Fig 5



While the finish is not to everyone's taste, and some debate was held by a few members of the group, it can enhance the finish in some peoples eyes. See Fig 6.

Fig 6



The aperture for the holder was refined to allow a loose fit. See Fig 7.

Fig 7



Two cuts were applied to highlight the face of the piece, again to the turner's taste.

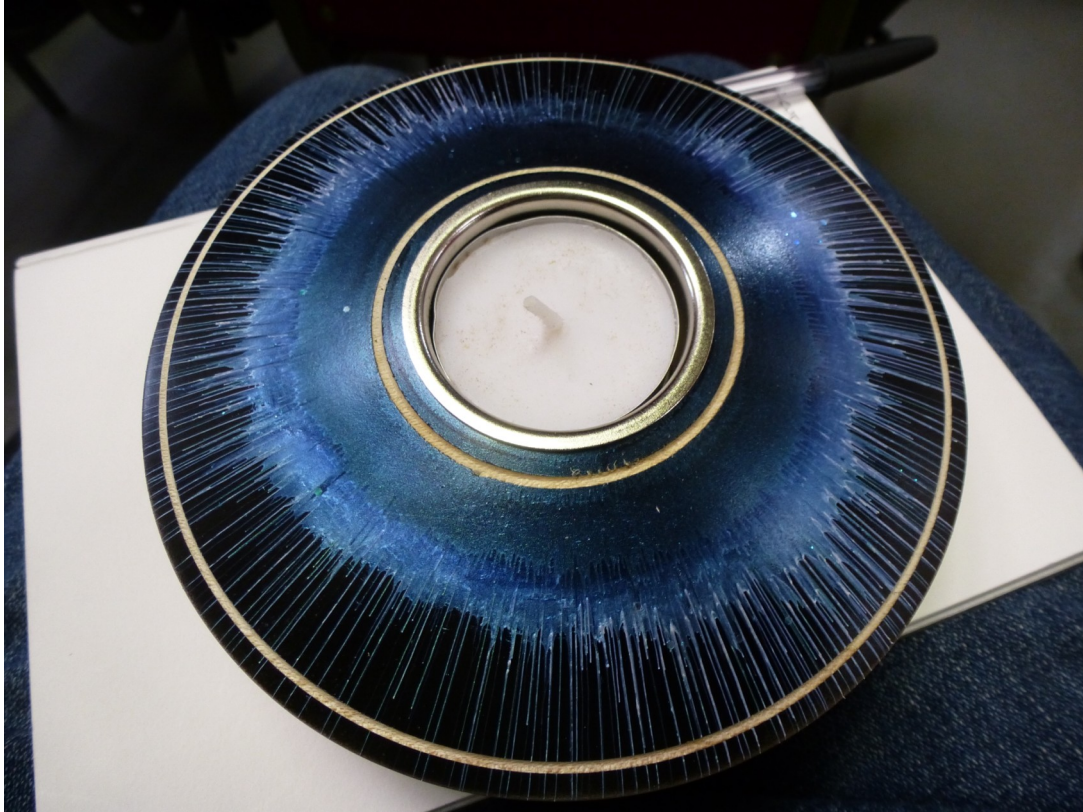
A light coat of Acrylic Sanding Sealer was applied followed by two light coats of Clear Lacquer to achieve the finished piece. See Fig 8.



Fig 8

David Lowe

Colouring Three



This effect was achieved by the use of Iridescent Gilt Creams. The technique to create the shape of the form was exactly the same as before and the “Flying Saucer” shape was achieved.

Once the piece was finished to the stage of the application of the Ebonising Lacquer, another method of application was employed to achieve a different effect.

The Iridescent Gilt Cream was applied with the lathe running around 3000 rpm, with the cream applied to the tip of a finger at or near the centre of the form. The centrifugal force then spread the cream to the extremities of the form, like the spokes of a bicycle wheel. It is essential that the turner and around the lathe be protected from any excess cream escaping the piece and being sprayed on the turner and surrounding areas. See Fig 1.

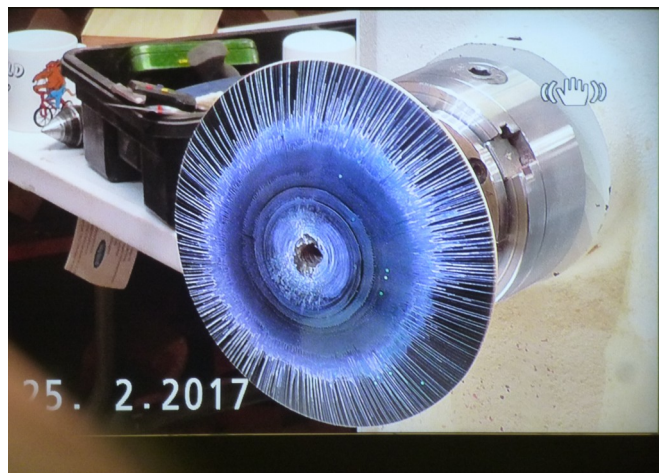


Fig 1

Additional colours of the Iridescent Creams can be applied to taste. Green was applied after the initial blue base colour. Mica Clear Gel was applied to give the piece a sparkle.

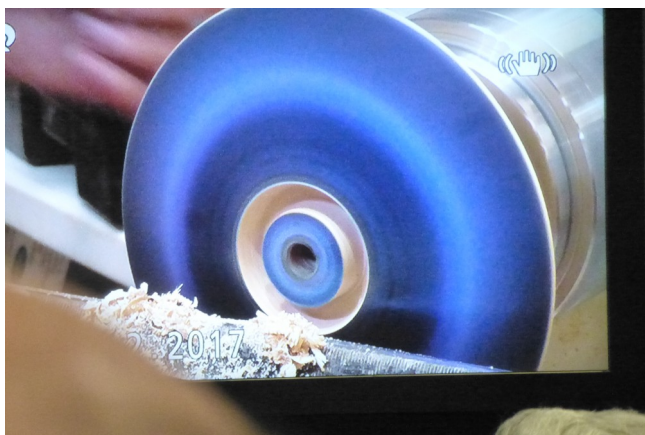
These colours can be applied to the base wood, but work better and appear more pronounced when a base of black is used. See Fig 2.

Fig 2



Once the desired finish is achieved, the recess for the Tea Light Holder was cut using a Parting tool and a flat scraper. As shown in Fig 3.

Fig 3



Again two relief cuts were made on the top surface to enhance the appearance of the piece as shown in Fig 4.

The piece was given a finishing coat of Clear Lacquer.

The holder was reversed in the chuck and the dovetail chucking point removed and the base was refined with a concave finish and two more relief cuts to give the base a "finished" appearance for the purists.

Fig 4



The finished piece.

