



## A Kaleidoscope of Colour

In September the club welcomed Stewart Furini for his first live demonstration since the Covid pandemic began last year. Once again it was good for members to be gathering for a live meeting.

After the notices, Stewart began with advice about safety including sensible footwear and clothing. All of Stewart's projects were showing various techniques for using colour on turned work. For this reason he did not turn to a finished shape but began by preparing two blanks for mounting in the chuck. After mounting the first one he trued it up and sanded it ready for the first colour trial using a Sealey airbrush. The compressor was a 1hp table top model which ran very quietly. Stewart explained about gravity fed and siphon fed brushes and single action and double action models. For more information on airbrush types see the May 2020 Newsletter available on the club website if you no longer have your copy.

Stewart advised wearing a vapour mask and gloves and working in a well ventilated space. He also recommended protecting the lathe against overspray.

Stewart had a set of siphon airbrushes with different coloured stains in each. He uses stains as they do not clog the airbrush and can be left in the siphon bottles, unlike paints which need cleaning out thoroughly after each use.

He began with some of his favourite colours, yellow, orange and black spraying first yellow then orange with the lathe running slowly. Stewart then used templates beginning with a piece of torn card then a straight piece. Holding the template against the stationary work, he sprayed black across the edges and repeated this, turning the work at intervals. See picture right.

Having cleaned the face of the blank, Stewart used the same one for his next technique using stencils. He randomly sprayed yellow stain followed by orange then sprayed black over a crackle stencil. Materials such as router matting, hot melt glue creations and stickers could also be used. The stencils can be cleaned with methylated spirit. Next, Stewart used masking tape and various round stickers stuck on the piece and sprayed black paint across the edges. By repeating this the masked areas appear to be above the darker exposed areas. When the stain is dry it can be sprayed with an acrylic sanding sealer then cut back and lacquered. See below left.



Following this, Stewart once again cleaned up the face of the blank to demonstrate his next technique using purple and peacock colours which he sprayed in lines with the work revolving. He then turned away the bowl section to show how the natural wood centre sets off the coloured rim.

After coffee, Stewart mounted a new blank which he sprayed with ebonising lacquer. To protect the lathe and surround for the next stage, he mounted a spray box held in place by magnets which would be fairly straight forward to make at home. He then applied colour and using the centrifugal force created by running the lathe slowly, spread the colour across the rim.

Acrylic paints such as the metallic and iridescent mediums can be applied with a brush. Thinner products will spread more easily and can be spread further by increasing lathe speed. Thicker paint results in a less even spread. Thicker paints can be thinned with a flow medium. Once the paint was dry, Stewart used a second colour then added silver and gold by dabbing the paint on randomly with a piece of kitchen roll. He also added red. See the resulting effect below right.



Stewart mounting his spray box

The central bowl section would then be turned away and the work sealed and finished.

Below centre is one of Stewart's finished pieces employing the same techniques. Notice also the texturing around the bowl.



Following this, Stewart prepared his original sycamore blank for reversing, to shape the back. He then used the Robert Sorby texturing tool on the foot area and the Proxon long necked angle grinder with an Arbortech sawblade to texture from the rim to the foot. After texturing the fibres can be cleaned up with nylon sanding mobs and suede brass brushes. Next Stewart airbrushed the piece with black followed by yellow then a light blue. He then spread white over it to blend the colours together. After cleaning up the edge with a bowl gouge he finished by texturing, adding red and finally gilt cream.

After lunch, Stewart reverse mounted the same blank and faced up the front removing the previous colours. He continued with more ideas for painting over texture by spraying with various colours and sanding back to reveal the hidden colours. Next Stewart once again cleaned the face of the work and showed us a dabbing technique for applying colour using a kitchen paper pad. He also demonstrated using crumpled newspaper and lolly sticks on edge and laid flat to produce printed lines. These colours can also build up texture.



One of Stewart's textured pieces using techniques described above.

To finish this type of decoration once dry, acrylic sealer should be applied followed by a light sand then acrylic lacquer.



Stewart mounted a beech blank and turned the back to an ogee shape with a chucking recess in the foot. Having refined the shape, sanded, buffed and finished with microcrystalline wax, he reversed it to work on the front and show more colouring tricks. After dabbing on yellow orange and green stains Stewart used a sharpie felt pen followed by a chalk marker with the lathe running slowly, to produce rings over the colours. He then added radial lines around the piece. The centre bowl area would be turned away, sanded, cut and polish applied with kitchen paper or a safety cloth before buffing and waxing. See work in progress left and a similar finished piece below left.



Stewart's demonstration gave members many ideas and options for using colour. It is down to the individual however, to experiment with combinations and effects. Sometimes the colour of the wood may interfere with the colours being applied and in this case a base coat of white stain can be applied with a brush. Stewart reused the same blank as a canvas rather than turning it to a finished stage before colouring. This gives an economic option for trying out new ideas. Many thanks to Stewart for an informative day.

Thanks are also due to Brian Rowson and team for setting up the audio visual equipment.



## Members' Work



Winning competition piece with carved base by Pete Hawes.



Small textured and coloured platter by Tim Cornwall.



Box by Brian Blanks.



Mr Gonk and his Gonky dog by new member, Rick Thompson.



Beech boxes by Robert Hollands.



Large hollow form with holes and natural edges by John Turner.

### October Meeting

October 17<sup>th</sup>. 10.00am - 4.00pm

Hands On Turn it or Burn it  
Demonstration by Gareth Garner and  
Greg Collett

Please bring your tools and wood offcuts,  
2 of 40mmx40mm x 100mm for an idiot  
stick and 70mm long for bottle stoppers.  
The club will provide the bottle top  
inserts.

Please also bring your own mugs.

Chairman	Maggie Wright
Vice Chairman and Competition Secretary	Peter Castle
Secretary	Anne Smith
Treasurer	John Turner
Events organiser	Greg Collett
Librarian	David Spice
Newsletter editor	Sandra Day
A-V co-ordinator	Brian Rowson

[www.wealdenwoodturners.org.uk](http://www.wealdenwoodturners.org.uk)

### December Competition Update

It has been decided that the summer open class for the Founder's Cup will also be held along with the usual classes this December. This class has been cancelled twice during lockdown and some members had already worked on their entries.

For the benefit of new members, The Founder's Cup is presented for shape and innovation.

See last month's newsletter for the other classes.

### November Meeting

November 21<sup>st</sup> 10.00 am - 4.00pm

Hands on Christmas Decorations.  
Please bring your tools.