

## April 2019 - Bryan Milham

Bryan's demo was based on adding texture and colour to a turning. To this end the demo was in 2 halves - firstly the rough shaping of a bowl and vase with sufficient surface finishing to be able to demonstrate the texturing and colouring products and techniques without worrying too much about the objects shape and form, and then secondly the adding of the decoration.

### Preparation of the sycamore bowl ...

Standard tools and techniques used to shape the bowl followed by appropriate abrasive. The outside was then coated in gesso (an acrylic base) and then, with the lathe running, BBQ skewers were used to create texture.



### Preparation of the holly vase ...

With the pre-drilled blank mounted on a spigot and the drilled end held with a cone mounted live center in the tailstock an Asley Isles 1/2" spindle roughing gouge was used to shape the vase followed by refining the shape using a skew and finally abrasive.

A couple of reliefs were cut, then covered with masking tape around the relief edges and then a skew used to ensure a perfect straight edge. The rest of the piece was then protected using kitchen roll before a hot melting glue (HMG) gun was used to create a random pattern on the masked off area, which was then sprayed with ebonising laquer.





**The second half of the demo proceeded as follows ...**

The use of metallic gilding flakes on the central area of a pre-decorated bowl. Using PVA "Sticky" glue the metallic gilding flakes are pressed lightly into place. Many other makes and colour combinations are available from craft shops. The flakes are then burnished to remove the loose part of the flakes.



A good example of the finished burnishing is shown below ...



Returning to the ebonising laquered vase, gilding wax is applied as a highlight to the HMG. Use a gentle touch using a hand to ensure a light coat (i.e. no large lumps or heavy application). A light dusting of the wax is also made to the 'troughs' between the HMG to lighten what would otherwise be a heavily black area.





Use the point of a skew to gently cut against the edge of the recess to separate the HMG overflow from the HMG recess. This is to allow the masking to be removed without lifting the HMG from where it is wanted.





Returning to the bowl ... With the gesso now dry, a mouth venturi tube (substitute for an Air Brush - available from Chestnut) was used to apply spirit stain in different colours.





Once dry the effect is lightly touched with abrasive to remove the higher points of the scratched pizzo to reveal the white of the gesso and 'tone down' the overall effect.

Finally, another bowl was decorated using a variety of products.



A pre-prepared blank with the top face covered in gesso and allowed to fully dry before being sanded to a smooth finish.



See YouTube for the many demonstrations of the various uses and applications available.

The bowl rim is lightly spritzed with water and the crystals very sparingly sprinkled over the wet surface. As the crystals interact with the water, they dissolve, and spread, creating irregular and interesting colour patterns.



Other interesting examples of such techniques were also shown and we thank Bryan for effort that he put into his demo to introduce many of us to the range of colour and texture possibilities.

My thanks also to James Whitmore for the photographs from the second half of the demo.

David Langan