

## Kintsugi for Wood.

Kintsugi, the ancient Japanese art of repairing broken pottery by mending the areas of breakage with lacquer dusted or mixed with powdered gold, silver or platinum. It's similar to the philosophy of *wabi-sabi* which is the embracing of the flawed or imperfect. Kintsugi can also be seen as a variant of the adage, "waste not, want not".

I use my form of Kintsugi to ensure no ashes escape from the urns and keepsakes I make.

All too often I see pieces of turned work with faults and splits "disguised" with some sawdust and superglue which to my mind stands out as a bad repair.

I prefer to make a feature of them, "embracing the flawed or imperfect". I haven't used powdered gold, silver or platinum yet.

Materials;

Powdered metals.

Aluminium

Brass

Copper

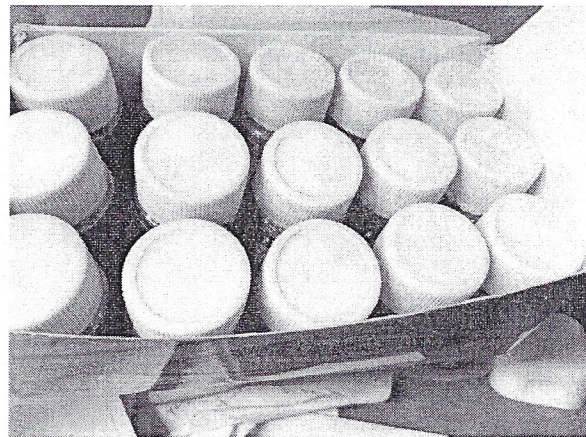
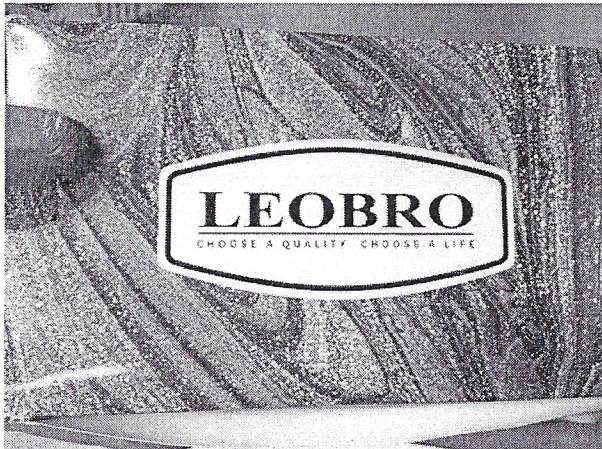
Bronze

Glitter Paint additive. some of which is holographic.

I use the brand V1rtus which in the UK I buy on Amazon and is only available in 100 gram packets.

It is available in about 10 colours

Another brand is Leobro which comes in small pots in 15 different colours of about 10 grams per pot.



5 min syringe epoxy.

I use the Gorilla Glue brand which dries clear, some of the less expensive brands don't.

I mix in whichever filler I have decided to use so it's a consistency of smooth peanut butter, with the powdered metal it's a compromise between getting the maximum concentration of filler and it being spreadable.

Application;

I use a small stainless steel artists pallet knife about 1  $\frac{1}{8}$ " long and  $\frac{7}{8}$ " wide. These aren't expensive and are nice and flexible.

My mixing board is a 6" square of  $\frac{1}{2}$ " thick Corian which is easy to clean up with a wide wood chisel when any excess filler has dried. I've been using the same piece for years.

Method;

The most important thing is that the item being "Kintsugied" is dry, all my pieces are twice turned to ensure that they won't move.

I use a  $\frac{5}{8}$ " bowl gouge to make the piece round again and then refine the shape and surface with my Irons Shear Scraper, made by Woodcut Tools.

The faults, voids, splits and cracks are cleaned with either an pyrography knife or mini drill in a micro motor. After using the pyro knife I brush out the carbon build up with a small toothbrush like brass brush, dust from the mini drill is blown out with compressed air.

I thoroughly mix the appropriate amounts of filler and glue together and fill the cracks as quickly as I can, I've found that the fillers cause the glue to start setting quicker making it difficult to spread, this can be challenging when doing large pieces. Unless the amounts of glue and filler are identical there can be a colour variation if two batches are required for one project piece.

I normally let the filler cure overnight before using my Irons Shear Scraper to remove the excess filler before proceeding with my normal sanding routine i.e. 120 through to 600 grit and finally applying my preferred finish, either several coats of hardwax oil or a waterborne gloss lacquer, the holographic flake is more effective under a gloss finish.