

## 10.1 Paintwork - Colours and Finishes

## GILDING THE LILY

by R. Mountain

If you have your eye on one of the additional trophies to be won at this year's Rally, then now is the time to start acquiring a "Lyal" finish to your model.

Vintage Scott owners have the incentive given by the Vintage M.C.C. events to keep strictly to the original specifications ; but unfortunately many post-vintage models have been modified, in an attempt to "bring them up to date."

Your first guide should therefore be to obtain catalogue photographs of your particular machine, and use these as a strict guide to renovation.

Broadly speaking chrome plating and cellulose enamels were introduced in 1929-30, and are incorrect on machines prior to those years.

Having obtained the necessary "bits and pieces" to bring the machine into line with the catalogue specification, the actual work can be commenced on renovation.

Remember that the great enemy is rust and pitting, and whilst rust can be removed, no attempt should be made to remove pitting by filing etc., which could be really dangerous if carried out on frame or fork members. Instead, use a "filler" to cover the pit-marks.

It is the foundation that is responsible for the final finish, so this is the first goal. After the old enamel has been removed (and there are several excellent proprietary solutions on the market) the parts should be treated with a rust proofing solution. It is advisable to treat the parts one by one, in order that enamelling can take place immediately after the rust proofing treatment.

Using an oil based filler such as "Filloid," slosh on coat after coat in order that all signs of pitting, etc., disappear. There is no need to take much care in this work, for the object is to get as great a covering of the filler as may be necessary—much of it is going to be removed at later stages. Some renovators advise tinting each coat of filler, in order to give a guide as to how much filler is left when "flattening." After all, you don't want to get down to the bare metal. Each part should be left to dry before applying the other coats and, when finally covered, should be left for about three days before commencing the next stage which is "flattening." Using a piece of 400 "wet and dry," start the rubbing down process, and continue until your surface is up to the standard required. This is the foundation of your work, and unless the "surface" is obtained at this stage you will not obtain it with your final finishing coats.

Care should be taken to define the lugs and other brazings, as it is easy to get down to the bare metal at these points.

When your work of "flattening" has been completed and the results can be felt by running the fingers over the surface, the final enamelling or painting can be commenced.

We have said that cellulose is incorrect for machines prior to about 1930, so at this stage we will deal with vintage machines, leaving hints on spraying or brush cellulosing until later.

Thornley & Knights "Tekaloid" is an excellent paint for vintage machines, and they have even reproduced a Scott purple (Specification No. M.15384), but members may have their own preferences for paints or enamels.

Brushes should be scrupulously clean. You should avoid a brush that will shed hairs throughout the process. Have a small basin of paraffin handy and keep washing the brush after every few applications, and dry after each washing. You will be amazed at the amount of dirt that will be washed out at each application. Next—do not take your paint straight from the tin, or you will find that you will continually be adding dust and dirt to this, so that by the time you get down to the lower part of the tin, you will be adding a mixture of dirt and paint at each application. Instead, pour a small quantity of paint into a saucer or similar receptacle, closing your paint tin each time.

V4/1 April 1966

Work quickly, spreading your paint evenly over the part, and finally "draw" your clean brush over the surface using an even stroke (in the same direction) to finish your coat.

Care should be taken not to get your coat too thick, or you will find that it will "run" when left hanging to dry, leaving unsightly drips at the lower edges.

"Flat" again with a piece of used "wet and dry," just sufficiently to dull the surface so that you can see the progress of your final coat.

After your final coat has dried apply a good wax coating.

Lining (if you are unable to find any one to undertake this for you) can often be done by masking with cellophane; or there is an excellent little gadget advertised from time to time in *Exchange & Mart*, price 6/-, which should enable any amateur to obtain reasonable results.

You should now have sufficient tips to be going on with, or mulling over in your mind; and in part two we shall persuade John Lyall to give a few hints on plating and Stan Thomas a few words of advice on cellulosing.

---

V17/1 Dec. 1990

Victoria  
Australia.

Dear Brian,

In response to Mike Keighley's request for Bakelite radiator caps (*Yowl* — Flotsam and Jetsam — August issue, page 394), and to get Jack Butterworth back on the boil, (*Yowl* — October issue, page 416), a letter to Vintage Radiators may do the trick. They are located at: Main Street, Abthorpe, Nr Towcester, Northamptonshire, NN12 8QN, Telephone No. (0327) 85 7726.

I last bought a complete cap (1.9 x 20 TPI) — bakelite top, nickel plated brass cap, complete with leather washer, in March 1985. Cost then was 12 pounds. It was a beautiful job and I have always found this firm to give excellent service. They can also supply round and D section honeycomb tubes, as well as both sizes of radiator header domed end caps complete with embossed limit gauge badges.

Now — seeing as I have been stirred into writing, I will continue. (This Ed. character has a happy knack of being able to goad us into actions, hasn't he?)

Hanging upside down in this great land of bulldust, there has been a rather healthy discussion raging within our Aussie Section. The topic is cylinder barrel finish. Could one of our more enlightened Scott enthusiasts, please settle this argument once and for all? Have the cylinders always been polished and then coated with a translucent alizarin crimson varnish ex-factory, or were some cylinders coated with an opaque orangy red finish? If there are two types of finish, can you narrow down which models had what?

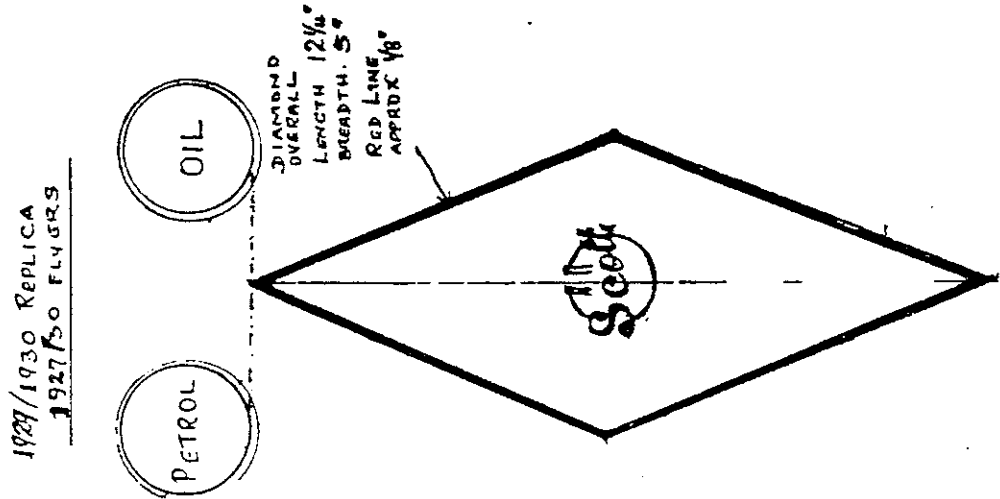
Yours faithfully — Neil C Earnshaw

*Ed: Personally I have always associated the translucent pearly-crimson lacquer finish with veteran and early vintage bikes, certainly the vast majority of two-speeders; with the straightforward "Midland Railway Red" finish on three-speed Flying Squirrels right from 1927 through to 1950, and then the Birmingham models showing all sorts of variations, including the almost orange shade mentioned by Neil. BUT, I have a couple of two-speeder barrels on the shelf, one "big port" and one "small port" that are definitely the same orange-red colour! Although the finish is obviously old (and where chipped shows no sign of a different underlying colour), I have no idea if it is original, or someone's repaint from forty or fifty years ago!*

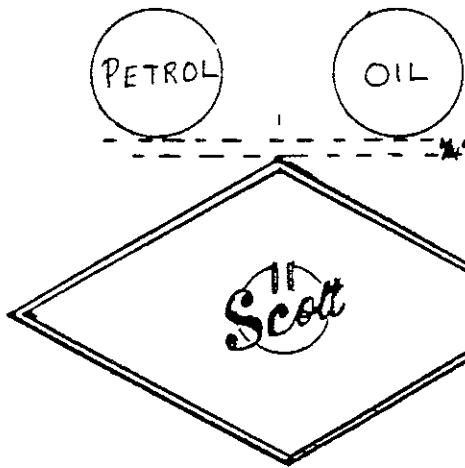
*These are just my personal impressions from looking at Scotts for years, but I am sure we would all like to hear something straight from the horses mouth, — from someone who actually KNOWS.....*

RSVP

\* \* \* \*



1932/48 FLYERS

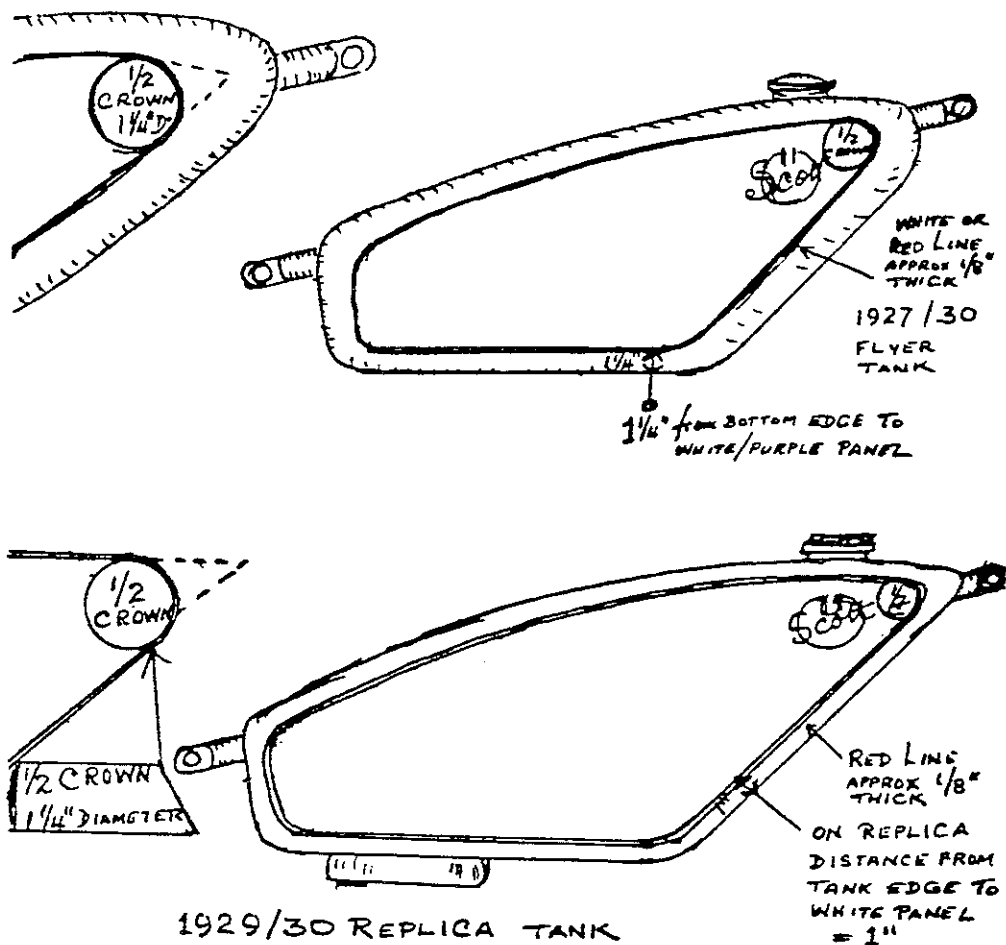


SIDE PANELS ON 1949/50 FLYERS ARE SMALLER IN AREA.

DIAMOND OVERALL LENGTH 9" BREADTH 5"  
 RED LINE } APPROX 1/8"  
 WHITE LINE }  
 1936 GOLD LINE APPROX 1/16"

LINES ON SIDE PANELS OF 1932/48 FLYERS ARE APPROX. 3/16"  
 GOLD LINE ON 1936 FLYER SIDE PANELS APPROX 1/8"

Drawings by Bill Hynds.



**DIAMONDS**

**Bill Hynds**

Diamonds are for ever. Diamonds are a girl's best friend. Diamonds on Scott tanks . . .

While attending rallies and runs I have noticed that owners have many different ideas about the size and position of the diamonds on Scott fuel tanks. Over the years, when preparing tanks for painting, I have made templates of diamonds, panels, and lines on originally-painted tanks. The sketches show my findings although, of course, all Scotts are not alike. They may be of interest to someone.

A notable omission, on machines fitted with Scott Klaxon horns, is the loss of the Scott badge. I overcame this by cutting a piece of black formica to size and Aralditing it in position. I then used one of Ernie Scott's small 'limit gauge' transfers which just happens to be the right size. I suppose the blue lettering could be painted red or purple?

*(Many thanks to Bill Hynds for these notes. The diamond on my own '27 Flyer, which I believe to be original, agrees fairly closely with his sketch — it is, in fact, about 1/4 inch shorter and 1/4 inch wider. The position in relation to the filler caps is exactly as the sketch shows. Could it be that these diamonds were done freehand to close but not precisely identical dimensions by the very gifted lining artists of the period? The side panels*

*on my Flyer do not extend as far forward as those shown in the sketches; only about as far as an imaginary vertical line drawn through the centre of the filler caps, and the radius of the curve is greater than that of those lovely old half-crowns. They appear to be very similar to the panels on the tank of the Scott shown on page 138 of Jeff Clew's book, The Yowling Two-Stroke, but this could be no more than coincidence. Ed.)*

#### DIAMONDS: A REPLY V 14/3 April 1985

*(The following letter is reproduced here, with Bill Hynds permission, because it will clearly be of general interest to Club members. Ed.)*

Dear Mr Hynds,

I am writing this because of the article on SCOTT "diamonds" in the February 1984 issue of "Yowl".

My machine is a 1936 600cc Flying Squirrel which was imported secondhand from a London firm who specialised in the sale of secondhand motorcycles. The condition of the machine when it arrived here was indescribable and, amongst other things, there had been a fire on the left hand side which had damaged the radiator hoses and badly burned the petrol tank on that side. The tank had been painted black over the blistered paint and the transfers and purple panels—the cylinder block was painted black and the nickle rims had also been painted black. And, we found out later, the bores and pistons were .040 inch oversize.

All this had happened in less than a year as we had the machine here in Australia by September 1937. The engine number DPY 4171 has been confirmed as a 1936 model so what some people do to nice machinery is beyond comprehension.

A lot of time and money was put into the machine and it became a very nice motor bike which gave excellent service over a distance of 57,000 miles in the ensuing twenty years. It was then used only intermittently and finally went out of use altogether.

Then in the late 60s it was brought over here and a bit later I decided to restore it.

One of the jobs was to repaint the petrol tank and to this end I stripped the old black paint off very carefully to see if there was enough of the original panels and transfers left for me to copy.

Well, there was on the right hand side but on the left both the panel markings and the transfer had been almost completely obliterated.

So I made up a (paper) template of the right hand side showing the shape and position of the purple panel and gold stripe and carefully marked the exact position and angle of the SCOTT transfer.

That was about 15 years ago and I have only recently got the tank to the condition for the application of the transfers.

I had carefully made a copy of my template to use in transferring the purple panel outline to the tank and simply traced through the paper to do the left hand side, but when I went to mark the position of the transfer on that side I realised that it would be sloping at a totally different angle to the one on the right hand side.

That "threw a rock in the cogs" and the big question-mark was: "are there left-hand and right-hand SCOTT transfers?"

I checked through quite a lot of literature, including the "Book of the Scott", 1936 and 1937 and 1949 SCOTT Brochures, old copies of "The Motor Cycle", a 1973 issue of an Australian motor cycles magazine which had the report of a Road Test of a 1947 SCOTT and all the copies of "Yowl" from November 1974 to the present day but could not find a picture of the left hand side of a SCOTT.

I have ten genuine SCOTT (Harold Peace) transfers which came from Shipley just after the war and were never used but they are all the same—the name SCOTT slopes upward from left to right. This agrees with all the many pictures I was able to locate of the right hand side of the tank but what happens on the other side?

I would be pleased to have your comment at your convenience.

A. G. Murrell

### SCOTT PURPLE CLUES

In the last issue a question was raised concerning the shade(s) of purple used on Scotts, and I mentioned previous references in antediluvian *Yowls* Geoff Harland was kind enough to look them up for me and send photocopies of the old magazines:-

YOWL VOL 1 No 10 (1960)

#### DEEP PURPLE

by "Swashplate Special"

*The traditional old colours — silver, black and purple — were chosen to please one of the ladies of the Scott family. It's a simple matter to have parts plated or enamelled black, and know they're as original. But what exactly is Scott Purple? Try to buy purple paint of any shade from a dealer: it just isn't made. Yet in printing inks there are more "purples" than primary colours. Magenta, amaranth, mauve, violet, petunia and so on.*

*Wanting to obtain exactly the original colour I began a little research on "Scott Purple." A letter to Maestro Tom Ward brought the usual prompt reply, and his last sample of genuine Scott Purple enamel — as listed in pre-war catalogues. It came as no surprise to find that it matched exactly the cover of a beautifully produced 1914 Scott brochure I had also borrowed. (Scotts themselves call it "Royal Purple." Without going into British Standards Kelvin temperatures, it is best described as nearly the colour of a current sa. stamp.)*

*Attempts to blend it from standard hues failed. Advice from a paint technologist revealed that purple is one of the colours that cannot be blended satisfactorily — the basic pigment must be correct. He made me a pint, which was put to good use.*

*Then, this year's Pioneer Run, I saw O. Tyler's lovely 1912 Scott in glistening and exactly correct purple! A few words with this Happy Wanderer, and soon I had another quart. This was made by JOSEPH MASON & CO. LTD., DERBY (yes, Derby!), and cost 16/-. It is called JOLEX HALF-HOUR FINISH — VIOLET TINTER. It is a cellulose, and the number of my particular batch was 9877.*

*The manufacturers of "Glasso" cellulose also make a purple — FAST PURPLE, it is called — available for either brush or spray application.*

*Both of these are as near the original as dammit, and should satisfy the most exacting vintagent. Neither is obtainable as a stock line, but must be specially ordered*

\* \* \* \*

### SCOTT PURPLE

*After lengthy and careful research, it has become obvious that even original Scott enamel varied slightly from year to year. The following is reproduced from "The Vintage Motor Cycle" and will be of interest to all 'purple-seekers'.*

*"Many wanted to know where decent plating at fair prices could be undertaken. A number of jobs have been done by Alloy Finishes Ltd. of Mary Street, Belsall Heath, Birmingham. Prices have been fair for a good job, deliveries reasonable and nothing lost. If your preparation is good, you need have no plating worries here. Scott owners may be interested to learn that this firm will plate Scott cyl. blocks after blanking out the bores. External plating before lacquering gives a nice lustre to the finish. While mentioning Scotts, you may care to learn of a source of supply for the correct shade of purple enamel. By flatting with 400 grade wet and dry paper, the heavy grey coat of paint inflicted by the W.D. in the '14 War, onto the Birmingham Science Museum's 1913 Scott, was removed. Underneath was exposed the original shade of purple, which was carefully matched by Thornley & Knights' chemists. And the result has been given a specification number and is available. When ordering, specify T. & K.'s Tekaloid Finishing Enamel, Scott Purple, No. M15384. A surprise "find" was that the mag. magnets were finished purple on this machine, as were the legshields and the top of the petrol tank only. T. & K.'s address is Thornley & Knight Ltd., Bordesley Green Road, Birmingham 9."*

*Phil Smith (the Knowle one.)*

\* \* \* \*

Well, I don't know if these references will be of any help today, although of course Thornley & Knight (Tekaloid) and Joseph Mason & Co. Ltd are still in business. (One of my old firm's vans was written off by a reversing lorry in Mason's yard about 10 years ago!)

#### STOP PURPLE PRESS NEWS

Our Spares Secretary has just acquired a large tin of purple paint from Messrs Marcel Guest, the makers of the one small tin that was left in stock when he took over. This will soon be decanted into some smaller containers for sale, hopefully with some directions as to correct thinners for spraying, etc.. The shade is given as MAGENTA.

BM

---

V:7/4 June 1991

Malton  
N. Yorks.

Dear Brian,

I have been following the correspondence about the "correct" Scott purple with some interest. As a newcomer to the Scott scene when I retired and acquired a non-running Scott Flyer I was faced with many mysteries. One of them was what colour to paint the cylinders. Different Scotts seem to have different answers. Eventually a fellow Scott owner (John Yeomans) passed a "secret formula" on to me. He took it from Vol I of "Classic Mechanics." It is as follows . . . . a tube of Windsor & Newtons oil paint, Alizarin Crimson, mix this with some clear varnish until you get a translucent red effect. Try it out on a spare piece of metal until you have the right mixture. Before applying the paint, clean and polish the cylinders down to the bare metal. apply the paint with a soft brush — 2 or 3 coats as necessary. The heat of the engine will bake it on. The original recipe recommended baking each coat in an oven. I found this unnecessary. The result has proved quite satisfactory giving an interesting translucent colour which, moreover, lasted several seasons. Whether it is the correct colour or not I would not like to say.

Having been a parish priest all my life I am enjoying my retirement with a Scott and relish the fact that it's purple is as near as I shall come to being a bishop!

All good wishes — (Canon) Stanley Griffiths.



### SCOTT TRANSFERS

Ernie Scott has sent me a letter written to him by Jack Dodds some years ago detailing all the Scott transfers that he could recall. Regrettably the handwriting is VERY difficult to decipher, but I think it says the following, (and listing only five types) :-

1. Flying Squirrel
2. Limit Gauge (standard size)
3. Ditto (small size)
4. Scroll transfer "Scott"
5. Limit gauge with gold outline.

Use:- 1. Tank and steering head. 1926 Two and three-speed open-frame Flyers, sides of long tank, sometimes in diamond on top, otherwise scroll (type4) was used in diamond

2. So far as I can remember this was used on all other models than the above

3. I saw this once on a 2-speeder "triangular" tool box, and on quite a few 2-speed gear shields.

*Ed: Also on ends of chain oiler tanks?*

4. On rear mudguards, and sometimes on tank tops, as mentioned above.

5. As types 2, but only on two-speeders up to 1924 or 1925??

About 1934 or 1935 the word Scott across the Limit Gauge was made appreciably larger or more pronounced. This seems to be born out by illustrations in the 1954 issue of "The Book of the Scott" from St Mary's Row, Birmingham, though I must admit the limit gauge emblem on my 1927 issue has a very prominent Scott across it, whereas the emblem on the 1932 and 1954 issues has a small printed Scott inside the gauge. Perhaps that was the original.

V8/2 Nov. 1972

### ON VARNISH FIXING TRANSFERS

Since we (the Club) and me (Badge Secretary) have been in a position to supply Scott scroll transfers in gold varnish fixing form, I have often been asked when handing these out — "How do you fix them?"

Here are some instructions which I have culled from a book first published around 1928.

First, thoroughly clean the area to which the transfer is to be applied, removing all traces of oil, wax, polish etc. Next, lightly rub down the area with VERY FINE wet and dry paper. This really is all that is needed on the area to be adorned NOW THE TRANSFER. First here is to commence to remove the thick backing paper from the transfer front, e.g. the thin tissue paper onto which the transfer is made. The backing paper can be removed completely at this stage, but this is largely a matter of personal choice. Now paint transfer varnish (which can be obtained from art/craft shops, stores like Halford's) over the transfer design *only*, overlapping this by approximately  $\frac{1}{4}$  in. Now set the transfer aside until nearly dry. When the transfer is dry almost (tacky) remove all the backing paper, if not already done and place the transfer in its final position, sticky side down of course, pressing it carefully into place with a dry, soft cloth, making certain that there are no air bubbles under the design. Set the whole article aside to dry, preferably for 24 hours. It is essential that the varnish and transfer be left to thoroughly dry.

When dry, remove the tissue paper with a soft damp cloth, soaking the tissue paper well and removing it carefully. Now leave the finished transfer design to harden again for about 24 hours, and then lightly varnish over it again, and any of the surrounding area that needs it, e.g., where it was rubbed down prior to applying the transfer.

The transfer should not be varnished again until it has had time to harden, as this will cause the transfer to cockle up, especially at the edges.

I have found this method quite satisfactory, although I'm sure that other people may have easier, quicker ideas. If so, let us know.

E. SCOTT.

**CYLINDER LACQUER****Jim Best**

Certain members who have purchased Scott cylinder lacquer from the spares scheme, have enquired how to apply it, as they cannot get it on by brush—it dries so quickly! The answer is to mix it 50-50 with thinners, and spray it on with a small Humbrol air brush available from most model shops (approx £4.00).

Several coats are needed to obtain the right colour. It is best to try your technique on a piece of steel plate first.

V18/12 Oct. 1994

**Lettering on Number Plates**

Dear Editor,

The letter from Patrick Garland prompts me to send a line about number plates. The 1920s plates had lettering  $1\frac{1}{4}$ " high, and about  $1\frac{1}{4}$ " wide. The style must have varied with the signwriter (probably often the dealer himself) but some of it was quite aesthetic.

The change, by law, came in 1930, when  $2\frac{1}{2}$ " lettering on rear plates became mandatory.

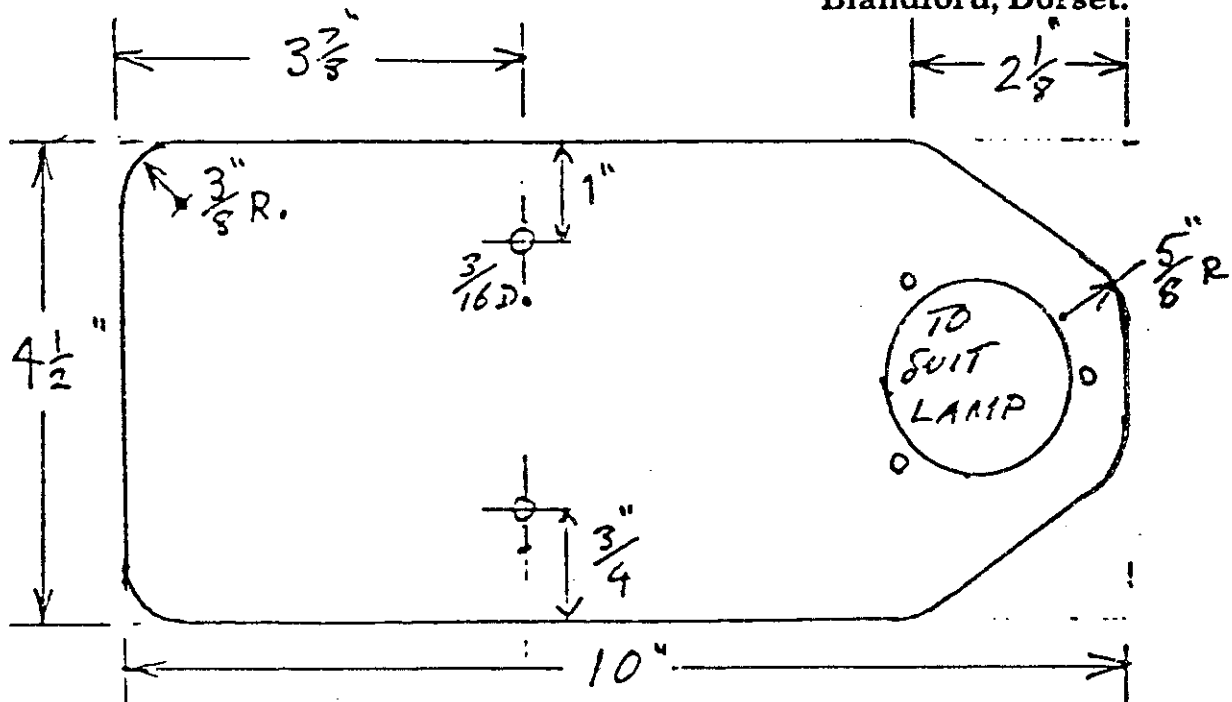
My father bought his three-speed Scott in May 1930 and it had the small lettering. His record book notes that he changed it to the larger plate on 3rd Oct. 1930. The original plate then hung on a nail in the workshop for the next 60 years!

When I restored this bike I had the original plate repainted with small lettering and fitted it. I am not certain if pre-1930 bikes should legally have the  $2\frac{1}{2}$ " lettering, but I imagine there is some leeway available.

Someone may correct me, but I assume the small vintage plates were thrown away in thousands as everyone had to change over to the larger lettering. Certainly all the unrestored 20's bikes I have knowledge of have the large 1931 type plate.

I enclose a sketch of the late 20's Scott plate. It is made of 18 s.w.g. steel and has a slight curve to fit the mudguard.

**Mark Ordish,  
Blandford, Dorset.**



## PRACTICAL BLAST CLEANING TECHNIQUES

R. F. Mann

(The following article has appeared in other journals but it is included here because it will be of great interest to many members of the SOC — Ed).

Most people concerned with the restoration or care of classic cars have, at some time or other had components blast cleaned using one of several available methods. The particular method used on any one component is critical. On the one hand the part could be ruined and on the other, you would be paying for a far better finish than you actually need. In this article, I hope that sufficient information has been given for you to be able to select the most suitable process for your requirements.

All blast cleaning processes remove metal. Dry grit blasting using a coarse grit will remove a lot of metal; Vapour Bead blasting will remove very little. Metal removal means 'damage'. A classic case of wrong process choice often occurs with motorcycle mudguards, or indeed any thin metal panel. How often have you seen such items come back from the blast cleaners looking like lacework? It is inevitable that some holes will appear where the metal has rusted through but in most cases these panels are blasted using a coarse grit at too high a pressure. Result — Even where there is good metal underneath the rust, that too is blasted away. Remember that it is much easier afterwards to restore a panel which is thin in places than one which has good metal blasted away leaving a hole. I have listed below, the various processes in order of aggression.

1. Dry shot blasting
2. Dry grit blasting (with pressurised grit supply)
3. Dry grit blasting (with suction grit supply)
4. Dry bead blasting
5. Vapour bead blasting

1. **Dry Shot Blasting.** Although most people regard any blast cleaning process as shot blasting, technically 'shot' blasting refers to blasting with round steel balls. This is a very aggressive process and because of this it is totally unsuitable for the car restorer.

2. **Dry Grit Blasting** (with a pressurised supply). With this method, the container of grit is actually pressurised and like shot blasting is very aggressive, but it does have its uses. It will remove heavy rust and thick paint deposits from steel both quickly and cheaply. On large areas, therefore, such as car chassis it is probably the best process to use. Remember though, that it is really only suitable on thick steel parts. The reason for this is that a firm which carries out this type of blasting would normally use a coarse grit operating at a high pressure. If this were the case then it would be all too easy to blast through a thin section such as a car wing or even to distort it because of the 'peening' effect of the grit. Moral; go to a firm who are experts in the field of blast cleaning. If you are having a chassis cleaned, remove all components which may be damaged in the process. This means such items as brake calipers, brake pipes, or wiring. Any items which cannot be removed and which may become damaged must be masked off. One layer of masking tape is NOT adequate. It requires several layers of, for example, PVC insulation tape. Finally the chassis must be completely free of grease or the rubbery type of underseal. This is because they absorb the grit and in the time it takes to blast off a blob of grease or underseal, the surrounding area will have been well and truly 'over blasted' or even blasted straight through. After any component has been grit blasted, paint it as soon as possible with a good quality anti-corrosion primer. It's surprising how quickly rust will form on clean oil-free metal.

3. **Dry Grit Blasting** (with a suction grit supply). Instead of being forced to the gun, it is sucked and because of this the concentration of grit at the gun is much lower. This form of grit blasting is therefore less aggressive than that described in (2) above. It can be used for removing rust and paint from most metal items without too much damage being done to the metal underneath. Again, remove any parts which may become damaged — oil seals must be either removed or well masked off. This is probably the best process for such things as suspension springs, links or any other relatively small item which is to be repainted.

4. **Dry Bead Blasting**. This is more a cosmetic finish and uses glass beads instead of grit. Because the beads are spherical, they do not have a cutting action. They will therefore remove Contamination and finish surfaces without destroying critical tolerances of the parts being treated. Bead blasting is a much slower process than grit blasting and is therefore more costly. Use it on parts where the surface would otherwise be damaged. As a true decorative surface, I consider that it is over-rated. Although a fresh bead-blasted surface is beautifully clean and has a slight sheen, it does tend to be a 'spikey' surface and because of this, it become dirty quickly and is difficult to clean — as you will know if you have had any components dry bead blasted.

5. **Vapour Bead Blasting**. The least aggressive form of all the cleaning techniques previously described. Absolutely ideal where you do not want to damage the component. Vapour blasting uses glass beads and compressed air, but in addition it also uses water under high pressure, the glass beads being suspended in this high pressure water/air jet. Because of this high pressure water jet, each glass bead is cushioned by the water when it hits the surface being cleaned. The result is that the vapour blasting process actually smooths and polishes the surface, unlike the dry blast process which tends to roughen a surface the more it is processed. Vapour blasting is the only process I know of which will reproduce the original bright, shiny finish as seen on new aluminium castings such as cylinder heads, blocks or gearbox casings. The surface literally shines just as it did when first manufactured. Unlike dry blasting, the surface will not mark easily and when it does become dirty it can be cleaned easily because of the 'closed' texture of the surface. This 'closed' surface texture also means that the component will be far less susceptible to corrosion. For this reason it has been found that alloy wheels, when vapour blasted and lacquered will resist corrosion far better than the original polished/lacquered surface.

If you take components to be vapour blasted, it does not matter, within reason, if they are oily and greasy because de-greasing and cleaning is carried out in one operation. In addition, rust inhibitors are added to the water so that steel items will not subsequently rust. This is not a permanent rust proofing process, but will give protection for one to two weeks — long enough at least to prime the parts. Vapour blasting is the most expensive of the five processes described because it is the most time consuming to perform and because the equipment costs around six times more than for other blast cleaning processes. Roughly, if an item were to cost say, £5.00 to have it dry blasted, then to have it vapour blasted instead would cost around £7.00.

Description of the five different types of blasting is, of necessity, generalised. As an example type (2). A very fine finish indeed can be obtained with this method if a fine grade of grit is used at low pressure. Indeed, car wings can be processed like this without distortion and with minimal surface damage.

Blast cleaning plays a very important part for anyone restoring an old car or indeed any piece of equipment. Indeed, clean, rust free metal should form the basis for any good restoration project. Chemical rust proofing agents are now extremely reliable and play an important part in neutralising rust. I would certainly advocate their use in difficult areas where it is im-

possible or impracticable to blast clean. My own opinion, however, is that their use should be limited only to these areas. Other items which can be removed should be blast cleaned. There is nothing quite like painting a freshly blasted, rust-free component for renewing lost enthusiasm in a restoration project when the car is just one big box of bits.

Generally a specialist blast cleaning firm will be able to advise you on the most suitable process for your requirements, but make sure that they are in fact able to offer the various types of process — obviously if they only have one type of process then they may well give a biased opinion. A firm, however, which has several processes to offer will be able to give good unbiased advice — some of your components may require fine grit blasting, some coarse grit blasting, and some vapour blasting. I have seen a set of early Rolls Royce wheels which were blasted using a very coarse grit — They were fit only for the scrap yard. "They only cost £2.00 a wheel to have blasted . . ."

Written for general guidance by R. F. Mann of:

Langthorpe Blasting Services  
The Old Stables, Brewery Yard  
Langthorpe  
Boroughbridge  
YORK  
Tel. Boroughbridge (09012) 3154