

9th August 2018 Demonstration by Mick Hanbury

Mick Hanbury travels from Lincolnshire a 250 mile round trip. He is known for his application of paint in all its forms and creates beautiful patterns on finely turned pieces. His work is sold in London and the USA. His favourite phase is "I turn what I like and I like what I turn".



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2. This month's project began with a piece of sycamore mounted between centres driven by a screw chuck and supported by the tail stock. The face and the edges were trued up ready to be shaped.



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3. 4. This shows previously turned pieces one plain finished in wax and No.4 coloured.



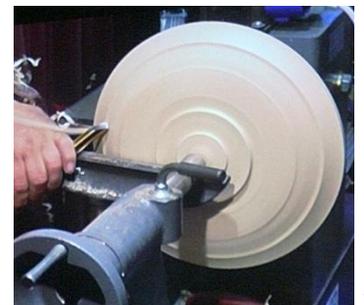
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5. 6. Using 15mm bowl gouge with a 60 degree finger nail profile the back of the bowl was shaped, the foot and spigot created.

With a final pull cut the bottom was finished off. To achieve this kind of finish from the tool it is essential that it is kept sharp.



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Finally having applied a wax paste, the surface was cut back using 320 and 400 grit. The wax was made from a mix of baby oil and bees wax the ratio of 80% oil to 20% wax which enabled the surface to be sanded without airborne dust.



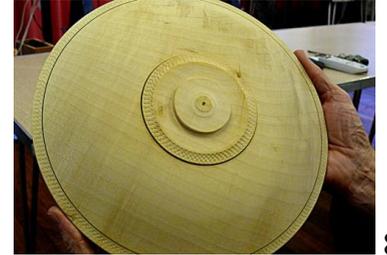
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7. 8. Using a texturing tool the edge of the foot and the rim were patterned to enhance their appearance.

It is important when using this type of tool to gain experience by experimenting with different speeds and pressure on a piece of waste wood first in order to avoid an "Oh dear" cut. The choice of an incorrect speed and pressure can cause the tool to be thrown sideways thus causing damage to the piece.



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9. 10. With the piece now remounted on the chuck the diameter of the future bowl was defined. The curvature of the sides, edges and rim were marked out and patterned with the texturing tool.



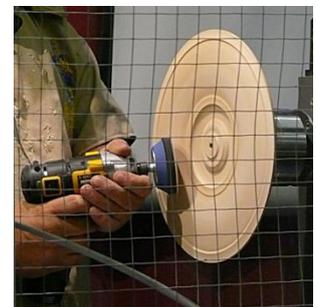
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Mick then applied wax before sanding to the required finish.



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11. 12. Power sanding was a preferred method moving through the grits and applying further paste as required until a satisfactory finish was achieved.



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Further texturing to the rim and the edge of the bowl was made to form a natural break after painting.



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13. Using an 'Arbortec' fitted with a chainsaw type blade and with the aid of the lathes' indexing system, the piece was locked in place, a pattern was created, then the indexing forwarded by 90 degrees and further patterning applied. This was done twice more to complete the design.



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14. 15. The surface was then scored with a wire brush and the raised fibres burnt off, this retains the effect of the wire brush without any of the spikey fibres standing up.



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After brushing off all the soot with a brass brush ensuring it was free from all loose material, it was ready for painting.



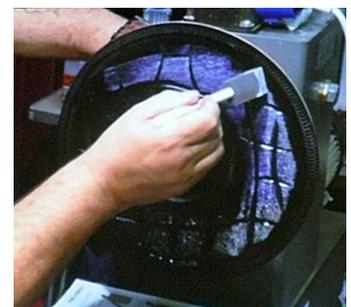
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16. 17. The application of black acrylic paint needs to be applied evenly and allowed to dry between coats. Blue iridescent paint appears to be white until applied to the black background when it becomes blue.



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The iridescent paint was applied using a foam brush, this emphasised the grooves in the pattern previously cut by the arbortec.



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18. Once again it is vital to dry the paint before applying a second or a change of colour. In this demonstration drying time was reduced by using a hair dryer to good effect.



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19. The edge of the textured area (Fig.7 rim and edge of bowl) was highlighted using a small gouge to emphasize the white wood. The bowl itself was created using a bowl gouge, taking care not to go too deep. Use a depth gauge to check the depth and to avoid creating a 'halo'



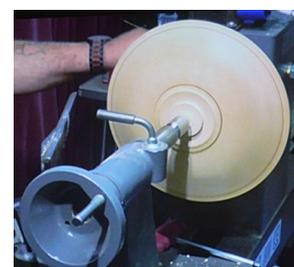
20. Finally carefully power sand the bowl section again using paste to avoid air born dust.



21. 22. 23. Using a foam pad to protect the inside of the bowl, and supporting with the tail stock the bowl was held between centres to allow the foot to be removed.



Having turned away the chucking point wax was applied and polished off before the final stub was removed by hand and the area sanded off.



25. The finished article was an example of what can be achieved with practice and a few years experience.



Well done and thank you Mick.

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