

July 2017 Meeting - Mick Hanbury

Mick introduced the evening by saying that he was going to colour some wood. This is not to everybody's taste but he said "I do what I like, and I like what I do." He mounted a piece of 10" diameter, by 4" thick Sycamore on the lathe and started to clean the face with pull cuts. This stated the flow of information such as the size of the gouge determines the distance below centre line that you need to set the tool rest.



He also said that he had got fed up with shavings hitting him in the face as he turned, so he had changed his technique and often turns left-handed. Another tip, the first part of the tool to hit the rotating wood should be the heel of the tool, then by raising the handle the bevel and finally raising the handle a bit further the cut can be initiated. So remember "Heel, Bevel, Cut." Using pull cuts, he shaped the outside to an ogee curve and used a push cut with a 1/4" bowl gouge, making sure he did the whole cut in one pass. He then refined the chucking point and foot with a spindle gouge, being certain to leave a small indentation in the centre.



The outside was power sanded using a sanding pad mounted in a drill. Mick always applies a beeswax/liquid paraffin coating to the piece before sanding as this minimises the amount of dust produced. He worked through the grades applying more beeswax/liquid paraffin when required. The result is a fine surface that is capable of taking all forms of final finish.

Next came the main point of the demonstration—the colouring. To form a base Mick applied 3 coats of ebonising lacquer to the outside. While this was drying he mixed some copper coloured acrylic with some thinning medium and then randomly applied this to the bowl. This was followed by a thinned gold coloured and a thinned red coloured acrylic. While the paint was still wet he covered the outside of the bowl with cling film. He then moved the cling film around to blur the colours and to create some texture to the surface. The cling film was carefully removed and the paint allowed to dry.



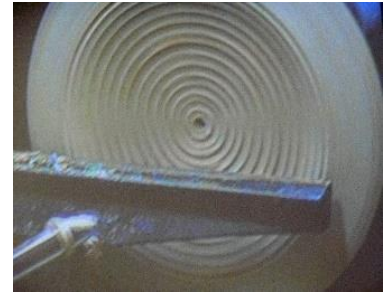
At this point Mick said that it is a good idea to have a second bowl ready turned and ebonised so that the patterned paint on the cling film can be directly applied to this new bowl.

When the acrylic paint was dry (Mick speeded it up using a hair dryer) he applied four coats of acrylic lacquer to get a gloss finish. The paint effect and the overall shape of the bowl can be seen in this photograph.

With the lacquer dry the piece was reversed in the chuck and the front face of the bowl cleaned up with a gouge using pull cuts.



Before starting to hollow out the bowl Mick had a play/practice on the waste wood with a texturing tool as he wanted to add a discrete texture to the rim area. Once he was satisfied with the effect he wanted he started hollowing out. He showed a technique of creating steps so that there is always an edge for the bevel to rub on and the tool will not skate back. He slightly undercut the rim and took a final fine finishing cut.



The inside of the bowl was power sanded, again using wax/liquid paraffin to minimise dust. He worked through to about 320grit and then introduced “Yorkshire Grit”. This is a mix of wax/liquid paraffin and pumice. It is applied by wiping on with a paper towel and spread evenly over the surface and the lathe is turned on. Applying pressure with the paper towel the grit begins to sand and burnish the surface. The pumice particles break down and so the grit gets finer. The surface is cleaned with several pieces of paper until there are no signs of wax being removed. A nice burnished surface was left.



All that remained was for the bowl to be mounted in a Longworth Chuck and the chucking point carefully turned away.

A very good demonstration full of useful hints, tips and techniques. The other message that can be taken away from this is “do not be afraid to experiment”.