

## June 2013 Meeting - Mick Hanbury

We were fortunate that Mick stopped off in the area on his way back to Lincolnshire from France where he had been demonstrating. For his demonstration he produced three items, working partly on one, then the next while the first was drying and so on. Rather than giving a blow by blow account of the demonstration I will attempt to describe each in turn. He used Sycamore throughout the demonstration.



For his first piece Mick mounted a bowl blank on a screw chuck, trued up the face then formed a spigot for chucking and then defined the foot of the bowl. He very quickly turned the underside of the bowl to an ogee shape using pulling cuts from the centre out to the rim. He then switched to a smaller gouge and with push cuts from the centre to the rim took fine finishing cuts, Mick explained that with the push cut one gets better bevel contact and this method cuts and lays the fibres better. He then rubbed, with his fingers, some mineral oil/beeswax paste over the surface and proceeded to abrade to a finish. The oil/beeswax has two purposes, one it minimises the dust and two it forms a wax/dust slurry which fills the pores in the wood and improves the surface.



The bowl was reversed into a 4-jaw chuck and faced off with pull cuts. A fine finishing cut was made from the rim to the centre and the surface sanded without using the oil/beeswax technique. With masking tape Mick randomly masked off parts of the top of the bowl. He then applied a black acrylic artists paint over the exposed areas with a foam brush and a twisting action. This method adds an "Artex" type texture to the paint finish. When the paint was dry he removed the masking tape, and hollowed out the centre and sanded it.

To add further interest he used a Dremel or similar tool with a small round burr cutter fitted to make randomly sized and spaced indentations. By holding the tool on the wood he was able to scorch the indentation to add to the effect shown in the photo. The surface of the bowl was sealed with an acrylic lacquer spray.

For his second piece Mick quickly turned the underside of a bowl, again with the ogee shape and this time he showed the use of a texturing tool to add interest to the feel of the bowl. He showed how by tilting the tool one way and then tilting it the opposite way it is possible to get a cross-hatched finish.

The bowl was again reversed into the chuck and faced off. A spiralling tool was used to cut quite deep spirals in the inner part of the rim. Mick then sharpened up the finish of these by gently cutting the surface to a slightly domed profile with a small gouge. He then defined the outer edge of the spiral with a V cut and the inner one with a small bead. For the demo he did not hollow and finish the bowl.



The final demo was a vase, the piece was mounted between centres, roughed to a cylinder and a spigot formed on one end. This was mounted in the chuck and the outer shape quickly turned and sanded (again without the oil/wax mix as he was going to apply a painted finish). Mick very quickly hollowed out the vase. Black acrylic artists paint was applied over the surface with a foam brush and a texture applied by dabbing the surface with the flat part of the foam brush. He then used a can of compressed air (the type used for blowing dust from computer keyboards) to blow dab of violet iridescent acrylic paint (Jo Sonja brand) into a flower shape using a swirling motion. He added several more around the vase. He then repeated this but with a green iridescent acrylic and blew this around between the flower parts to give a foliage effect. Some of the black was left visible.

A very entertaining demonstration of how interest can be added to turnings in quite simple ways.