

## MICK HANBURY – ALL-DAY DEMONSTRATION

**Saturday October 28<sup>th</sup>, 2023**

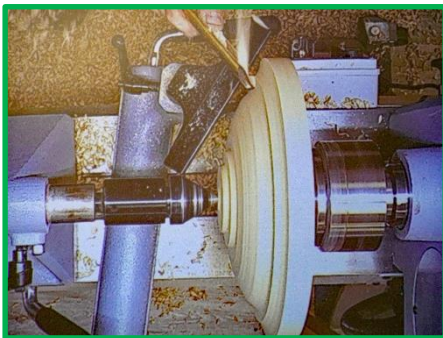
Mick has been to the Club on numerous occasions and did not need much introduction, but he still gave a description of his career for the benefit of any newcomers.

He talked a bit about the plan for the day and then stressed the importance of using tools that are sharp. He said that he normally sharpens his tools every 30 minutes or so. When he sharpens them, he only does one pass on the grinder to restore the edge – more than that is “a waste of steel!” Sharp tools mean cleaner cutting and hence a better finish which alleviates the need for a lot of sanding. Also, having sharp tools means that less force is needed to cut the wood, making for safer working and less strain on the body. He showed the correct way to hold the tool so that the turning was done using body movement with the tool in contact with body, tool rest and the bevel rubbing on the wood.

### **Textured and Coloured Bowl**

For the first demonstration, a piece of weathered, spalted beech (10” diameter) was mounted on a screw chuck and the tailstock brought up for extra support and safety.

Once mounted the edge and face were squared up using a bowl gouge. Mick also cleaned about 1-2” of the face near the headstock so that he would have a clear idea of the rim of the bowl.



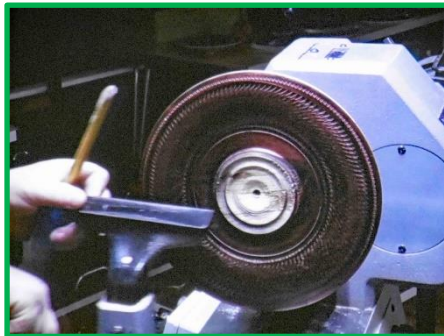
He started to shape the underside of the bowl by taking step cuts to quickly remove the waste. He was using pull cuts with the bowl gouge for this. A foot was delineated, and a chucking point turned before Mick used a small bowl gouge (freshly sharpened) to make the finishing cut to show the ogee form off nicely. He used a push cut to get the fine finish. He stressed that you should not push too hard, or you will get “bevel bounce”.

The underside of the bowl had Mick’s own brew of beeswax and liquid paraffin paste applied and then sanded with 240 grit. The wax/oil mix stops the dust when sanding and does not appear to affect any further finishes that may be applied. The result was a smooth surface with some attractive patterning.

The bowl was removed from the lathe, reversed, and mounted in the chuck using the chucking point formed earlier. Mick marked out the width

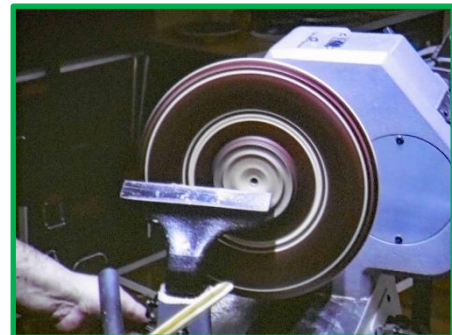


of the rim and the central portion. He turned a slight domed shape on the rim and made some initial coring cuts in the centre. The rim was sanded with 240 grit abrasive after application of the wax/liquid paraffin mix, and then the domed part of the rim was textured with a Simon Hope texturing tool. The rounded metal end of the texturing tool was used to burnish/flatten any raised fibres from the texturing.



Chestnut black acrylic lacquer was used to ebonise the surface and allowed to dry. Copper acrylic paint was applied over the ebonised finish using a dry brushing technique with a foam brush. The edge of the rim and the limits of the domed area of the rim were highlighted by cutting grooves with a spindle gouge. Mick explained that a spindle gouge is used because it will “cut” the fibres whereas a point tool does not and does not give a clean finish.

The centre of the bowl was hollowed out with a bowl gouge and finishing cuts completed. Several coats of clear gloss acrylic lacquer were applied to the rim area, allowed to dry with application of gentle heat from a hair dryer.



The centre of the bowl was sanded with 240 grit and a wax finish applied.



The finished bowl.

### Wall Shield

The second project was a shield to hang on the wall. A 14” diameter piece of Ash was mounted on a screw chuck, with tailstock support and the edge and faces trued up with a bowl gouge. Because of the size of the piece, the lathe speed should be slower than for the previous piece. Mick started to shape the face of the shield as seen in the photo.



Once the shape had been roughed out, he cut a chucking point to fit the chuck when used to hold the blank in expansion mode. The blank was removed from the screw chuck and reversed onto the jaws, using the chucking point just formed.

A groove was cut with a parting tool to give some means to hang the finished shield on the wall. The centre was hollowed out as with bowl turning but Mick left a raised portion in the centre in order to create a second chucking point. This one was disguised as part of the decoration.



Once the hollowing and shaping had been completed, the surface was sanded, and texturing applied. The rear of the shield was now complete as can be seen in the photo.



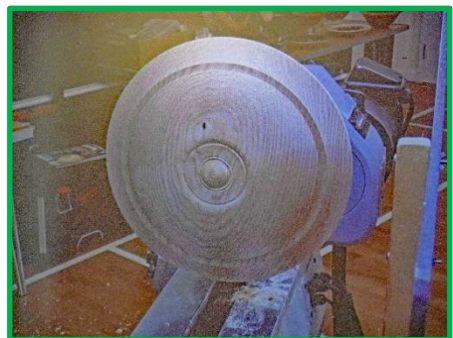
The shield was removed and remounted on the rear chucking point so that the front of the shield could be completed. The final shaping of the ogee curved surface was done, and a shallow cove was turned towards the edge of the rim. The chucking point was converted into the decorative boss of the shield.



The whole face of the shield was given two coats of black acrylic ebonising lacquer which was dried using the hair dryer. The heating must be kept low, or the lacquer will blister. Mick then applied a coating of clear acrylic lacquer for a fine gloss finish. This is in preparation for applying a paint

finish.

Mick mixed Jo Sonja iridescent turquoise paint with some flow medium in a small pot, and in another pot, he mixed some iridescent gold paint with more flow medium. The turquoise and gold paints were randomly applied over the surface of the shield with more gold than turquoise applied around the rim.



Mick now started his trademark use of his fingers to move the paint around. With the lathe stationary, he made small twisting movements with his finger in the gold on the rim to get a random pattern. In the turquoise he drew curving lines radiating from the boss to the outside cove. He then turned the lathe onto a slow speed and held the end of a brush handle on the surface to draw a circle, he repeated this across the turquoise area to give a pleasing effect.



On the boss, with the lathe turning slowly he drew a spiral with his finger. The use of the flow medium meant that the paint was very fluid and so could be manipulated more easily. It took Mick several attempts to get the spiral effect that he wanted. When he was satisfied, he dried the paint with the hair dryer.

The coves around the rim and the boss were recut so that bare wood showed, and the texture tool was used to add decoration to these areas. Mick used the indexer to measure regular points around the outer cove and marked them with a centre punch. He hammered in studs at these marked points, he also mounted a decorative metal piece in the centre of the boss.

To finish, several coats of gloss lacquer were applied, and the result can be seen in the photos. The paint effect can be best seen in the one on the right.

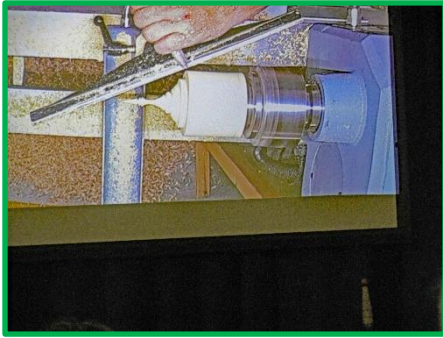


### Finial Box

A length of spalted Elm was mounted between centres and roughed to the round, Mick used a bowl gouge to rough out the piece. He explained that his gouge is ground with long wings and that he can use it to direct his shavings into a bin and save on clearing up. He turned a spigot on each end to fit his chuck jaws. He parted the length into two as he was going to use the second piece for the next project.

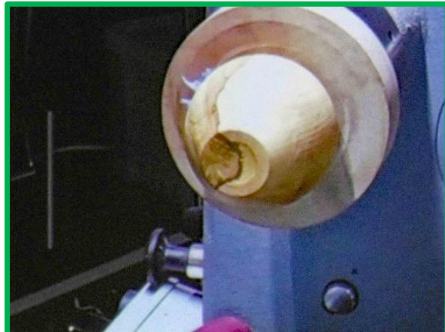
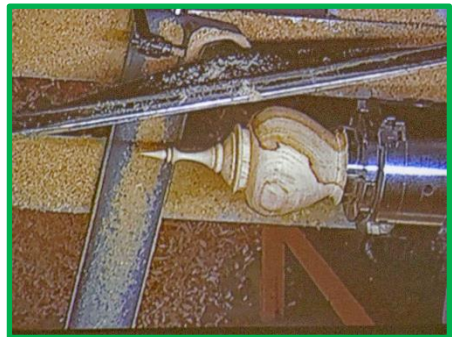


He mounted one of the pieces in his chuck and used a roughing gouge to true it up. On the tailstock end of the blank, he started to form the finial with the roughing gouge. Having got the length of finial that he judged to be in proportion to the box part of the blank, Mick sanded it to soften the point.



He then switched to using a spindle gouge to turn the fine details of the finial and the rim of the lid. He formed the spigot that will hold the lid inside the box and started to shape the outside of the box. He allowed space on the spigot for parting off the lid.

The overall shape was refined, and the finial parted off, leaving a short length of the spigot attached to the box as a guide for the width of the opening. Mick used his spindle gouge to drill a hole to the depth inside the box and quickly removed the waste from inside. He used a Simon Hope carbide tool to reach the undercut at the top of the box.



The diameter of the mouth of the box was finely adjusted so that the lid was a sufficient fit to give a “pop” as it was removed. The box and finial was given a finishing sand. The box was parted off and a jam chuck turned so that the box could be fitted onto it and the bottom of the box finished neatly and sanded.

The completed box with finial.



## Goblet

The final demonstration of the day was a goblet which Mick proposed to make from the piece of spalted Elm that he had cut off the length used to make the finial box. He mounted in the chuck and trued it up and squared off the end.

The spindle gouge was used to bore the centre to the desired depth and then was used to remove the waste by means of pull cuts. Care was taken to get a gentle curve on the inside.

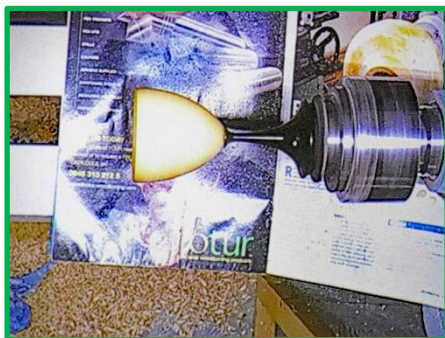


The outside of the goblet was carefully turned to follow the inside curve and to get an even wall thickness. Once the shape was finalised then the inside and outside of the goblet bowl was sanded. He folded a paper towel into a tight wad and inserted it into the bowl of the goblet. He



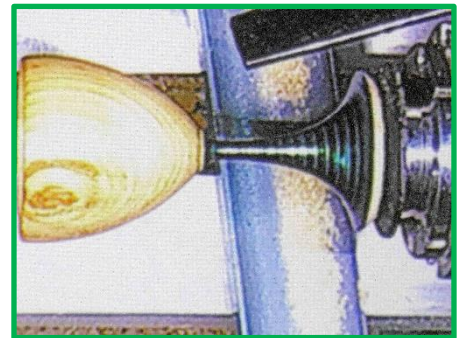
then brought up the tailstock, fitted with a revolving centre, to give support for the next step.

Next, Mick started work on the stem, beginning at the base of the bowl to get the thickness, and then worked with sweeping cuts from the base to get a nice flowing curve. The stem and base was sanded.



He decided to colour the stem and started by spraying the stem with black ebonising paint. This was dried and some iridescent green acrylic paint applied. Mick used his fingers to give a spiral effect on the stem and base. When this was

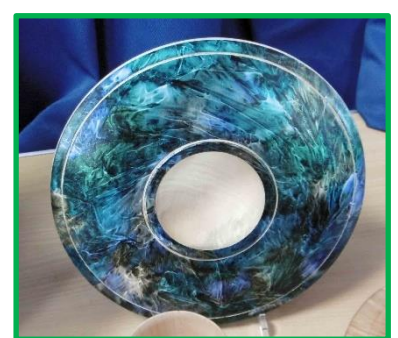
dry he gave the stem and bowl a coat of clear lacquer and parted off the goblet.



The finished item can be seen below.



Mick brought along some examples of his latest pieces for display.



A really enjoyable, educational, and fun day. Thankyou to Mick for his time and enthusiasm and humour, and thankyou to John Woods for organising the day.