



Tonight's demonstration was given by Mick Hanbury, who showed us how to turn a bowl and decorate it with painted roses. Mick was taught to turn by Keith Rowley and Allan Batty, and tries to keep to their style. He recommends keeping a slack pulley which will help to reduce the effect of dig-ins.

The first step was to get the enormous blank down to size to fit over the lathe bed, which involved turning it outboard by sliding the head stock up to the tail end. Once this was done he talked a little about the shape – he prefers an 'ogee' shape, with a base about 1/3 the diameter of the finished bowl, and with a flat-ish top (for the decoration).

He then mentioned seasoning the wood, and stated that it is important to store the blank with the grain running vertical so that the sap can drain out. He also advised that winter felled wood is preferable as the sap will not be rising.



Before starting, Mick always makes sure the tool is sharp, and touches it up lightly before cutting – and he always sharpens just before the finishing cut. Most turning tools have a serrated edge (finished on the grind wheel); the exception being the skew, which he always finishes like a woodworking chisel. He uses a Wolverine jig for his bowl gouges.

Now to the bowl: first job is to true up the edge. He then puts the tailstock up to the blank and peels the base away to true it up: thumb on top of the handle while peeling. The end of the handle should be against your hip, and look at the shape and not at the cutting edge of the tool. Keep the flute closed with the handle down (cut to the left, 10 o'clock, thumb on top; cut to the right, 2 o'clock, finger on top). To help the tool drift you can put a bit of liquid paraffin on the back of the chisel.



Once the bottom is trued up, create a chucking point and then refine the profile and soften the curves to make a natural transition. Then remove the spigot where the tailstock centre was, and re-make the centre hole for later use.



Now dovetail the chucking point, making the base around it slightly concave, which will help in centring the work on the chuck. It is important to get the diameter of the chucking point as close as possible to the optimum diameter of the chuck (that is, where the jaws form a perfect circle) – this will also help to centre the work on the chuck and will also reduce the amount of marking the jaws make on the wood.

He then made the final cut on the outside (after sharpening the tool). If you get bevel bounce (as he did) it is due to too much pressure on the tool. He then sanded the outside using 320 grit. He introduced his special beeswax/liquid paraffin mix which he applies to the surface before sanding, which reduces the dust almost completely. He uses about 20% beeswax, but the exact mix depends on the ambient temperature. After sanding remove the excess oil with kitchen towel.

Now mount the bowl on the chuck and start to work on the top. First clean the face with a finishing cut towards the centre, and sand (again with 320 grit).



At this point he paints the surface – this is done before the bowl itself is hollowed out so that you don't have to be too careful with the paint. The surface is painted with black acrylic as a base, and then left to dry (about ten minutes).

First of all he paints on the rose stems, again using acrylic, and simply puts on "S" and "C" shapes around the surface in one or more colours.



Once this is done, the flowers are put on, and this is done using compressed air: first put a tiny blob of acrylic paint of the required colour on the surface, then taking the airgun, from a distance at first to spread the paint, then move in with a spiralling motion to produce the rose. This technique took Mick six months of practice to perfect, so don't expect instant results!

Finally, protect the finished paintwork with acrylic lacquer, and then finish the bowl: first, Mick made a couple of grooves on the painted surface, one near the edge and one near the middle, just next to the middle.



Then he took the middle out. When hollowing out you need to use a smooth movement and try not to leave a pimple in the middle: swing round until the tool touches your belly (and this may be sooner rather than later for some) and then move your body in to finish with the tool in the middle of the bowl. Listen to the

sound of the cut: the thinner the base, the higher the frequency.

To make the finishing cut it is advisable to use a faster speed and a finer cutting edge, and don't forget to sharpen just before making the cut. Open the flute towards the centre - start on the bottom (around 2 o'clock) and finish on the top (around 12 o'clock). If you end up with a small pimple, then sand it off, rather than risk going through the bottom. When sanding inside use a small holder and a big pad. (Mick uses self propelling arbours from Simon Hope).

Now sand away any paint that has got onto the rim, and turn the bowl around to remove the chucking point.

Mick uses a sponge pad held in the chuck to support the inside of the bowl, and a live centre on the tailstock.



Put the toolrest up against the centre and using a bowl gouge take off the chucking point, leaving a slightly concave base.



You will have a small spigot left in the centre but this can be carved off with a wood chisel.



Mick Hanbury Quotes and tips

“If the tool is sharp, it does the work for you”

“The art of woodturning is to do as little sanding as possible”

“If the tip of the tool becomes hot, then it needs sharpening”

“Wrap your paint brushes in clingfilm and they won’t go hard”

“Don’t sell too cheaply – you devalue the trade”



Forthcoming Attractions

Aug 6 th	@ 7:00 pm	Mick Hanbury
Sep 3 rd	@ 7:30 pm	David Tilley – Christmas Trees
Oct 8 th	@ 7:30 pm	Hands On
Nov 5 th	@ 7:30 pm	David Simms Christmas Decorations
Dec 3 rd	@ 7:30 pm	Hands On
Jan 9 th	@ 7:30 pm	Annual Party
Mar 3 rd	@ 7:00 pm	AGM

Remember members who do demos will receive payment.

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