



Cheam Woodturners Association

Associated with the Association of Woodturners of Great Britain

Twinned with Central Oklahoma Woodturners Association

October 2015

Mills made for the dining table

Richard Hoodless reports on a bouncy, enthusiastic performance by Les Thorne during September's meeting

Les explained that he makes only unique coloured and textured peppermills because a basic model in a shop can be bought for about £10 — he cannot compete at that price!

He uses Crushgrind mechanisms which require a step drilling process as there are three holes of different sizes needed and a recess to be cut for the mechanism.

Les uses rippled sycamore as this gives a good effect when coloured. He explained that he drills a 28mm dia. hole all the way through the bottom piece of the mill with a twist drill and then uses a peppermill mill which cuts the other two holes in one pass. If you use sawtooth bits, drill the largest diameter hole first then the medium size hole followed by the smallest diameter hole.

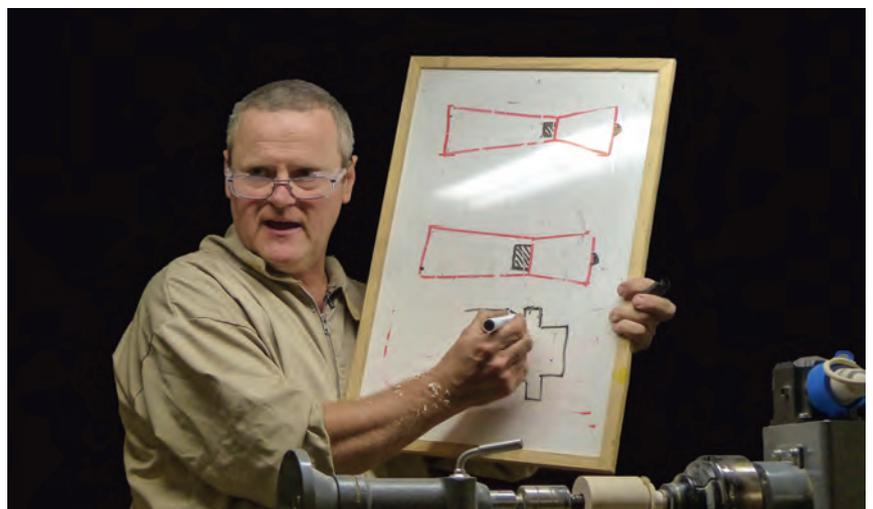
Les prefers to cut the corners off the blank to make an octagon as this makes roughing down the blank quick and easy. A ready-drilled blank was put between centres and roughed down to a cylinder with a roughing out gouge ground to about 45 degrees using the centre of the cutting edge and ensuring the bevel was rubbing.

Finishing cuts were then taken using the side wings of the tool. A bead was turned at the bottom of the mill with a skew chisel and a taper turned using the roughing out gouge.

Continued on page 2



Above: rippled sycamore ready to be converted into a Crushgrind mill. The corners have been trimmed to form an easy-to-rough-down octagon. Below: Les takes to his sketching board to explain the mechanism of the Crushgrind



If you have any comments, corrections, or items to add, please contact e-news editor: chris.r.taylor@hotmail.com

We look forward to seeing you all on October 21

Page 1



Continued from page 1

The bead was sprayed with black ebonising lacquer, allowed to dry and the taper finished with a skew chisel removing the lacquer on the wood near the bead.

The top of the mill was drilled to take the capstan head, the top of the mechanism inserted into the hole and a piece of pentagonal steel held in the chuck used to drive the wood. The top was turned to diameter and the spigot which fits into the bottom piece turned with a straight chisel. A bead was cut next to the spigot and coloured black as before, but masking tape was put on the spigot. The top was tapered with a slight curve.

The mill was put together and placed between centres on the lathe. Les explained that stains do not work well on wood sanded to 400grit or that has been burnished and so he sprayed the mill with methylated spirit to raise the grain.

He recommended putting the darkest stain on first and brushed on a red stain, taking the excess off with a rag before using a 400grit Nyweb pad lightly over the mill. Next an orange stain was put over the red with a rag and finally a yellow stain was applied using a rag.

Acrylic sanding sealer was applied and then ten to 15 coats of acrylic lacquer would be applied in a spray booth.

A brass top for the mill was turned on the lathe using a small spindle gouge or a piece of tool steel held in a handle. Some texturing was created with a chatter tool, the piece sanded with 240grit abrasive followed by 400grit with burnishing cream as a lubricant. Finally Nyweb or Webrax was used with burnishing cream to produce a shine.

Les spent a few minutes on marketing. He recommended checking out what sells and what people are willing to pay. Presentation is important so put the piece in a suitable box. He has found that people seem to like heavy things and that is why he adds the brass top to the peppermill.



Above: One that Les had prepared earlier! This cross-section shows the construction very clearly. Below: The finished job



Discussing roughing gouge grind angle



Sanding the top after raising the grain



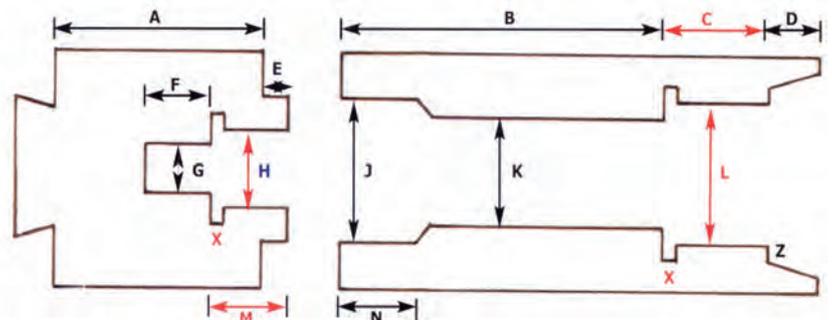
Spraying the top with black lacquer



Red stain is the first colour to be applied



Shaping the top with a spindle gouge

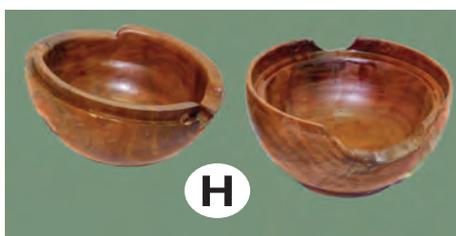
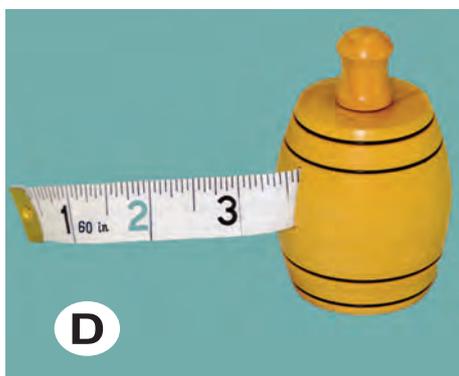


Crushgrind dimensions from the Stiles & Bates catalogue. Full construction details are given there on page 80

Diagram by permission of S&B



Showcase of members' work, September



A: Derek Dowle, beech and laburnum. B: Chris Taylor, limed oak, wax finish, cherry base. C: Martin Peachy, oak, oil finish. D: Richard Hoodless, boxwood, melamine lacquer. E: Brian Ash, yew. F: Martin Peachy, ash, oil finish. "Stolen from Brian Ash's garden!" G: David Buskell, horse chestnut, Calabash style bowl. H: Francois Greeff, lignum vitae, no finish, ex-bowling ball. J: David Buskell, ambrosia maple, sander/sealer, Danish oil. (Wood from Maryland, USA).

Frank Clarke competition

December may be a time for Christmas celebrations, but it is also competition time. Entries will be judged, as usual, by fellow club members.

Categories are:

- Beginners: A candlestick
- Intermediate: Offset turned candlestick
- Advanced: Pair of spiral candlesticks

Christmas club night
DO NOT bring food — it will be provided by the club.



Towards perfection

Having visited the AWGB Loughborough seminar, Gordon Cookson reports on a critique by three prominent turners (one USA, two UK)



I always thoroughly enjoy the immense variety and skill on show in the Instant Gallery at the AWGB seminar. I hope you will find the following thoughts useful from the excellent 2015 critique given by Ashley Harwood (USA demonstrator) and Nick Agar of pieces they chose, with occasional comments from Ray Key.

- Is your eye immediately attracted to a piece and do you go back to it ?
- Does the rim frame the piece and draw you into looking more? Is a rim needed, how wide or thick should it be?
- Does any stand or foot add or detract? Is it of the same standard or style as the turning?
- Do any additional materials help or hinder?
- Would a group of similar items be more effective than one on its own?
- Is the shape pleasing throughout? Consider using the Golden Ratio?
- Has the type of wood and the piece's orientation in the tree been used to its best advantage (eg growth rings concentric with the middle for a decorative piece)?
- Is there a story behind the piece or incorporated successfully in it (eg collaboration between turners or other craftspeople, competition interest, wood source)?
- Does the decoration suit the piece? Is there enough or too much? Should it continue underneath?
- How will it be used or displayed?
- Should box lids be openable with one hand?
- What height will it be displayed, how might it be changed to look good at any height, option — to hang on a wall (dovetail included into foot/back design)?
- Is finish appropriate for use and buyers?
- Is depth of finish consistent throughout?
- Has finish dried or cured properly before being wrapped for travel (oil finishes can come to the surface if wrapped too soon in plastic/bubblewrap)?
- Is matt black appropriate for the inside of highly decorated pieces?
- Should wood be visible somewhere on decorated pieces to show that it is not some other material?
- Beware of marks left from previous displays (eg, museum gel to stop piece moving.)
- Has glue discoloured the wood?
- Are you proud of the piece?
- Did you enjoy making it?
- Sign it appropriately?
- Would it be any different if you were going to give it to someone you really loved?

Doing as I am told!

You may notice that my name no longer appears as editor of this most reputable (!) publication. Sorry about this, but many years of sitting in front of a computer screen has caught up with me and my osteopath has told me to stop (well, not completely, but to avoid long stretches). So, no newsletter stints.

I am very grateful to Chris Taylor (aided by his computer whiz daughter!) for taking over the helm.

Ron Grace

**Deadline for the
November issue
of the
e-newsletter
November
1st**

If you have any comments, corrections, or items to add, please contact e-news editor: chris.r.taylor@hotmail.com



Carshalton Craft Market

A highly successful day was the verdict on the Carshalton Craft Market in September, with David Buskell and Alex Bellringer demonstrating, displaying and selling their wares.

The club plans to be represented at the October market, with our chairman, Derek Dowle taking the lead. Derek is looking for others to join him on the day.

At the time of writing, the market is scheduled to take place on Saturday 31st October; however, there is a possibility that it may be held on Sunday 1st November as the venue is changing to Charles Cryer Studio Theatre in the High Street.

The market is organised by the MINE Gallery which takes a 10% commission on anything that is sold.

This will be an ideal opportunity to display gifts for the Christmas season. Please contact Derek on 07767 463756 if you would like to join him.



A selection of pictures taken at the event

