

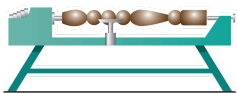
WOODTURNERS
SOCIETY
OF QUEENSLAND INC.

TurningTalk

Vol. 39 September 2025



Exhibition August 2025, Mt Coot-tha.



Editors Note

By Joyce Arnold

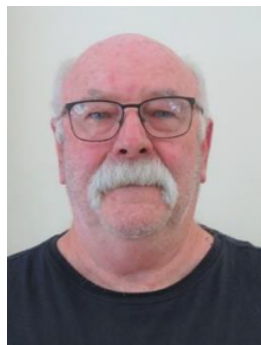
Spring has arrived with lovely weather so that having the August exhibition completed this month, it's time to prepare for the November Mt Cootha event. Thank you to contributors for their articles this month and Mick Pythian's calendar of events as well as Binny Willis' program of Saturday events. I have included an article by Rob McGregor on pricing items for sale, hopefully in good time to consider this for the next exhibition. We have a summary of the demonstration by Dan Woodward on making wooden hinges for boxes and a summary of the Show and Tell forum. Happy reading and if you have items for future editions, please send them to me at

drjoycearnold6120a@gmail.com

phone 04 66650 048.

Presidents Report

by Mike Dunne



Competition 2026

A suggestion has been made to introduce a smaller-scale competition to coincide with the May 2026

Showcase. The suggestion was considered at the last committee meeting, and we believe this idea

has merit and should be explored further. At this stage, we're looking to explore the idea further, and there are several important factors to consider:

Scope and Scale: What size and format would be manageable yet meaningful?

Category Simplification: Feedback from previous years has indicated some confusion around current categories. This competition could be an opportunity to streamline or clarify these.

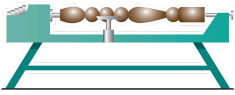
Entry Limits: Should we limit the number of entries per person or group to encourage diversity and manage workload?

The committee will be setting up a focus group made up of past entrants and volunteers. We would especially value input from past entrants, to help guide this process. If anyone is interested in participating in the focus group, we will keep everyone updated as plans progress in the short term.

Bunnings PowerPass Cards

Just a reminder that members can obtain a Bunnings PowerPass card through WSQ. The card provides discounts on various items purchased from Bunnings. For example, timber, landscaping supplies, paint, and other hardware items. Last year, members spent over \$96,000 using the PowerPass card. PowerPass cards can be arranged by emailing Alan Short at acshort@iinet.net.au with your details, name and email address. Cards are sent to the club for members to collect.

Sana Va'ai is WSQ's National Account Rep contact for Bunnings Trade. Please feel free to contact Sana if there are special items needed that you can't find in store. Sana can also assist if you have



any upcoming projects and require quotes or any product information. Sana can assist in placing orders in any Bunnings location. If anyone contacts Sana, please let him know that you are a member of the Woodturners Society. Sana can be contacted by email to AVaai@bunnings.com.au

Charlotte Fung

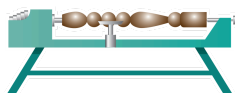
Miss World Australia WSQ member, Charlotte Fung, hosted a Charity Concert, "Songs of Childhood" in the auditorium at Pine Street on August 13 th. Eight performers shared songs, including compositions accompanying short films, vocal duets, and a ukulele trio. Charlotte played flute, trumpet, trombone, and harp, even tap-dancing! The hall welcomed over 40 attendees and \$800 was raised for Variety - the Children's Charity.

Red Rose Foundation

I was proud to attend and represent WSQ at the launch of the Red Rose Foundation's Red Bench at the Coorparoo School of Arts last Sunday. WSQ member Keith and his brother John generously built and donated two beautiful timber benches to the Red Rose Foundation on behalf of WSQ.

The Red Rose Foundation is a national not-for-profit charity dedicated to addressing the devastating impact of domestic violence in our communities. The presence of a Red Bench in a public space serves as a powerful symbol to raise awareness and ensure this important issue remains visible.





Until next month.

Secretary's Report

Binny Willis, Secretary

August Management Committee Meeting 19/07/2025

Meeting opened at 7.25am

Present: Mike Dunne, Binny Willis, Jan Chapman, John Donaldson, Bob Kennedy, Barry Wilson, David Williams, Katherine Ogg, Therese Richards (visitor)

Apologies: Alwyn Clark, Reg Weber, Neil Howard

1. Minutes The Minutes of the July meeting were accepted as presented

2. Business Arising from Minutes - Nil

3. Correspondence The Inwards Correspondence was accepted and the Outwards endorsed

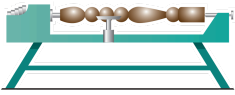
4. Finance The Finance Report was presented by the Treasurer

5. Membership In the absence of Alwyn Clark, the Membership Report was presented by Mike Dunne. The Applications for Membership received from Garth Wiltshire, Melinda Fay, Grace Sung and Bruce Wilson were ratified.

6. Workplace Health & Safety: No issues raised or Accident Reports received

7. Building & Grounds

a. The receipt of a Grant from the BCC for the external painting of Pine St was acknowledged.



WSQ will need to contribute the balance and painting is scheduled to commence mid September.

b. A clean up and dumping of unwanted timber will be scheduled. The storage of timber definitely needs to be re-organised and alternate accessible storage facilities for timber needs to be a priority. Some timber needs to be cut up and offered for sale to Members.

8. Tools & Equipment

a. The issue of efficient extraction system that will cope with wood chips in the downstairs workshop was discussed and issues raised:

i. Further consultation with Micronair to ascertain that the current system is working at full capacity

ii Modification to the existing double bag unit by removal of motor and fan and using it in conjunction with the current system

iii Barry Wilson presented an option involving the purchase of a new system.

Investigation of less expensive systems required

b. New work benches are planned for the downstairs workshop and will be equipped with woodworking vices. The donation of a woodworking vice by Chris Smith was acknowledged.

c. Mike Dunne reported that the Tidy HQ database is under trial at the moment and is proving easy to use and showing great potential

9. Events and Activities

9.1 November Mt Coot-tha

Promotion of the November Mt Coot-tha Exhibition is required. Notices to be sent to local Councillors and social media outlets. The Charity Table at our Exhibitions was a topic of discussion and it was decided to dispense with the table and offer the charity 10% of Net Profit earned at the Exhibition.

9.2 There will not be a Christmas lunch this year, instead there will be a Christmas Morning Tea at the last Tuesday workshop.

9.3 Further refining work is necessary before details of the 2026 Competition are announced

10. Governance

10.1 The SGM is scheduled for 18 th November. The election of the 2026 Management Committee

will take place at that meeting. Current Committee Members were asked to indicate their intentions.

10.2 Mike Dunne is undertaking a review of the by-Laws.

Meeting Closed at 9.15am

NOTICE

This is to advise all Members that in accordance with the Constitution of the

WOODTURNERS SOCIETY OF QUEENSLAND INC.

there will be an

SPECIAL GENERAL MEETING

at 19 Pine Street, Greenslopes

at 9.30am

TUESDAY 18 TH November, 2025

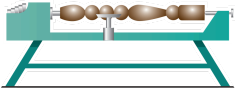
AGENDA

1. Confirmation of the Minutes of the Annual General Meeting held on 18 th

March, 2025

2. Election of the 2025 Management Committee

3. Other Business



Treasurer's Report

By Jan Chapman

The financial results for July represent an excellent month for the Club. We had few expenses (repairs and maintenance - \$625, and flyers for Mt Coot-tha - \$355), and significant income including the proceeds from the Children's Hospital table project - \$13,300, interest from a maturing term deposit - \$601, shop sales - \$1868, membership fees - \$2024, and workshop fees - \$1172. It is worth noting that the costs of building the tables was considerable – with materials, transport etc being around \$5,000 – not to mention the time and effort put in by the members involved in the project.

Although the results of the Mt Coot-tha exhibition will be advised in next month's edition of Turning Talk, I can report that total sales for the event were \$14,253 – a bit down on this time last year (\$15,126).

We also received good news that an application to Brisbane City Council for the external painting of the building was successful, with a grant of \$11,000 received to contribute to the total cost of \$18,500. Painting is currently underway. We have a further grant pending with the Gambling Fund to cover the cost of the auditorium air-conditioning, previously discussed. It will be a few weeks before the outcome of this application will be known.

Membership Report

by Allwyn Clark

Below are the birthdays for September.

Nikki Smith
Michael Peachey
Johan Laubscher
Kamil Kuciak
Bob Keast
Richard Watkins
Anthony Zandvliet
Ken Warren
Michael Mason
Douglas Underwood
Murray Ralph
Lucas Watts
Don Randall
David Williams

Please remember you must wear your name badges to the club and at club outings, this is a requirement

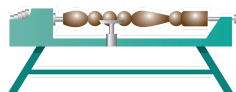
Bunnings PowerPass

cards provide discounts across a wide range of categories including the cafe.

Don't have one?

Simply email Allan Short at

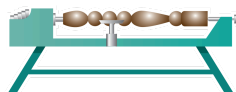
acshort@iinet.net.au with your name as it appears on your driver's licence and he will arrange for you to get one.



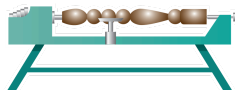
Convenors' Roster

Mick Phythian – Convenor

Wk	Date	Day	Time	Session	Convenors	Convenors
1	1/09/25	Monday arvo	2 pm- 5 pm	Training program	John Reed	
		Monday evening	6pm-9pm	Training Program	Paul Machin-Everill	
1	2/09/25	TuesdayMorning	8am - 12pm	Open Workshop	Alwyn Clark	John Donaldson
		Tuesday Evening	6pm - 9pm	Open Workshop	Mick Phythian	Dan Woodward
		Tuesday Evening	6pm - 9pm	Pyrography	Dan Woodward	
		Tuesday Morning	8pm - 12pm	Downstairs workshop Toygroup	Barry Wislon	
		Tuesday Morning	8am - 12pm	Shop	Don McMillan	
		Tuesday Morning	8am - 12pm	Library	Mike Mason	Peter Wyer
		Tuesday	10.30 - 2.30pm	Pyrography Group	Mike Dodson	
		Tuesday arvo	1pm4pm	Open workshop	Allan Short	
		Tuesday arvo	1pm-4pm	Boxmaking	Reg Weber	Barry Wilson
1	4/09/25	Thursday Morn	9am - 12pm	Convenors Workshop	All Convenors	
1	5/09/25	Friday morning	8am-12noon	Open workshop	Don Randall	John Reed
		Friday morning	8am-3pm	Toygroup	Barry Wilson	Peter Churchward
		Friday arvo	1pm-4pm	Open workshop	John Reed	
1	6/09/25	Saturday Morning	9am - 12pm	Demonstration	Rob McKee	
2	08/09/25	Monday Arvo	2pm - 5pm	Training Program	John Reed	
		Monday Evening	6pm - 9pm	Training Program	Paul Machin-Everill	
2	9/09/25	Tuesday Morning	8am-12 noon	Open Workshop	John Carney	John Donaldson
		Tuesday Evening	6pm - 9pm	Open Workshop	Mick Phythian	Dan Woodward
		Tuesday Evening	6pm - 9pm	Pyrography	Dan Woodward	
		Tuesday morning	8am-12 noon	Downstairs workshop	Barry Wilson	
		Tuesday morning	8 am - 12 noon	Toy group	Barry Wilson	
		Tuesday morning	8 am - 12 noon	Shop	Don McMillan	
		Tuesday morning	8 am - 12 noon	Library	Mike Mason	Peter Wyer
		Tuesday Arvo	10.30am - 2.30pm	Pyrography Group	Mike Dodson	
		Tuesday Arvo	1pm-4 pm	Open workshop	Allan Short	
		Tuesday Arvo	1pm-4pm	Box making	Reg Weber	Barry Wilson
2	11/09/25	Thursday Morn	cancelled			
2	12/09/25	Friday Morning	8am - 12pm	Open Workshop	Don Randall	Alwyn Clark



Wk	Date	Day	Time	Session	Convenors	Convenors
		Friday Morning	8am - 12pm	Carving Workshop	Keith Greenland	
2	13/09/25	Saturday Morning	8am - 12pm	Open Workshop	Paul Machin-Everill	
3	15/09/25	Monday arvo	2pm-6pm	Training program	Mick Phythian	
		Monday evening	6pm-9pm	Training program	Mick Phythian	
3	16/09/25	Tuesday Morning	8am - 12pm	Open Workshop	Rob McKee	John Donaldson
		Tuesday Arvo	1pm - 4pm	Open Workshop	Rob McKee	
		Tuesday Evening	6pm - 9pm	Open Workshop	Rob McKee	
		Tuesday Morning	8am- 12 noon	Downstairs Workshop	Barry Wilson	
		Tuesday morning	8am-12 noon	Toy group	Barry Wilson	
		Tuesday Morning	8am - 12pm	Library	Mike Mason	Peter Wyer
		Tuesday Morning	8am - 12pm	Shop	Don McMillan	
		Tuesday	10.30am - 2.30pm	Pyrography Group	Mike Dodson	
		Tuesday Arvo	1pm-4pm	Box making	Reg Weber	Barry Wilson
3	18/09/25	Thursday Morn	9am - 12pm	Convenor Workshop	All Convenors	
	19/09/25	Friday morning	8am-12noon	Open Workshop	Don Randall	John Reed
		Friday Morning	8am - 3pm	Toy Group	Barry Wilson	Peter Churchward
		Friday Arvo	1pm - 4pm	Open Workshop	John Reed	
3	20/09/25	Saturday Morning	8am - 12pm	Open Workshop	John Carney	
4	22/09/25	Monday Arvo	2pm - 6pm	Training Program	Mick Phythian	
		Monday evening	6pm-9pm	Training Program	Mick Phythian	
4	23/09/25	Tuesday Morning	8am - 12pm	Open Workshop	Rob McKee	Alwyn Clark
		Tuesday Arvo	1pm - 4pm	Open Workshop	Rob McKee	
		Tuesday Evening	6pm - 9pm	Open Workshop	Rob McKee	
		Tuesday morning	8 am- 12 noon	Downstairs workshop	Barry Wilson	
		Tuesday morning	8am-12 noon	Toy group	Barry Wilson	
		Tuesday Morning	8am - 12pm	Library	Mike Mason	Petr Wyer
		Tuesday Morning	8am - 12pm	Shop	Don McMillan	
		Tuesday	10.30am - 3pm	Pyrography Group	Mike Dodson	
		Tuesday Arvo	1 pm-4pm	Box making	Reg Weber	Barry Wilson
4	25/09/25	Thursday Morn	cancelled			
4	26/09/25	Friday Morning	8am - 12pm	Open Workshop	Don Randall	Alwyn Clark
		Friday morning	8 am - 12 noon	Carving Workshop	Keith Greenland	
4	27/09/25	Saturday morning	8am-12 noon	Open Workshop	Paul Machin-Everill	
5	29/09/25	Monday arvo	2pm-5pm	Training program	John Reed	
		Monday evening		Training Program	Paul Machin-Everill	



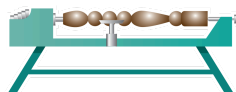
Wk	Date	Day	Time	Session	Convenors	Convenors
5	30/9/25	Tuesday morning	8am-12 noon	Open workshop	Rob McKee	Alwyn Clark
		Tuesday arvo	1pm-4pm	Open Workshop	Rob McKee	
		Tuesday evening	6pm-9pm	Open Workshop	Rob McKee	Brian Creese
		Tuesday morning	8am-12 noon	Downstairs Workshop	Barry Wilson	
		Tuesday morning	8 am- 12 noon	Toy Group	Barry Wilson	
		Tuesday morning	8 am- 12 noon	Library	Mike Maason	Paul Wyer
		Tuesday morning	8 am- 12 noon	Shop	Don McMillan	
		Tuesday	10.30-2.30	Pyrography	Mike Dodson	
		Tuesday arvo	1pm-4pm	Box Making	Reg Weber	Barry Wilson

Date Claimers

Demonstrations and Show & Tell Forums All members must sign in and pay the \$5 entry fee. Starts at 9 am.

Binny Willis.

Date	Item	Description
Saturday 6th September	Unfortunately , Ben Guha will not be able to do his demonstratio n of embellishing techniques due to ill- health. Coastering along! - Rob McKee	Coastering along! - Rob McKee Rob McKee has kindly stepped in at short notice. He will demonstrate the making of some interesting and functional coasters. Ideal quick projects that would make excellent Christmas gifts and very saleable items at Mt Coot-tha in November.
Saturday 20th September	Show and Tell	Have you had a go at making some coasters? Bring your creative endeavours along and share with your fellow Members.
Saturday 4th October	40+ Year retrospective Terry Martin	World acclaimed turner and writer, Terry Martin will present 40 years of his turning life with an amazing collection of his own work and that of others he has accumulated over that time. He will explain techniques and challenge you with ideas that will send you back to your lathe to have a go.



Saturday 18th October	Show and Tell	Come and share a cuppa with your fellow members and show what you have been up to, or simply chat about ideas and techniques.
Saturday 1st November	Turning eccentricities - Len Mengel	Len will demonstrate the techniques of Eccentric Turning and elaborate on the different chucks available for this technique. Time permitting, he will also demonstrate some different 'off-centre' techniques.
Saturday 15th November	Show and Tell	Share what you have been up to with your fellow Members. Were you game to have a go with eccentric turning, or some 'off-centre' turning?



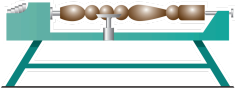
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a.sign is proud to support Woodturners Society of Queensland.

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Email. info@sign.com.au



Turning Drink Coasters by Rob McKee

I use a Drink Coasters every day of my life these days. From my morning cup of tea to a cool drink at lunch to a beer watching Football. My philosophy in life is.

If I am going to make something, then it needs to be useful.

What is more useful than a Drink Coaster.



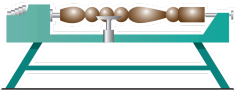
Demonstration report :

by Garth Forster

Boxes Part 2- making the hinges.

Dan Woodward demonstrated his techniques for making wooden hinges for lidded boxes. Dan's methods are the results of much experimentation and refinement to achieve practical and aesthetically pleasing results.

Dan starts hinge making by cutting a piece 100 mm by 100 mm from 10 mm thick rose mahogany or similar durable timber to make a hinge blank from which a pair of matching hinges will be cut. Fingers for box joints are formed by cutting into both ends of the hinge blank to a depth of 10 mm on a router table using an 8mm straight bit. A jig is used to correctly space the fingers and the fingers on opposite ends of the hinge blank are offset by 8 mm (the thickness of a finger in the box joint). After the fingers are cut, the hinge blank is sawn in half vertically and horizontally to form two pairs of hinge leaves. However, before sawing into four pieces, the left and right halves of the hinge blank are labelled top and bottom so that the hinge leaves can be matched up after sawing. This is particularly important when the hinge blank has striped or patterned grain which makes grain matching essential.



After sawing apart, the pairs of hinge leaves are flipped to so that the fingers can interlock to form the emerging hinge joint. Each pair of hinge leaves is then trimmed so that one leaf has three fingers and the other has two fingers. This is a consequence of offsetting the original top and bottom sets of fingers to produce the interlocking leaves. Edges are trimmed with a couple of homemade devices, a sanding disk that fits onto the headstock of the lathe and a table rest that fits into the banjo.

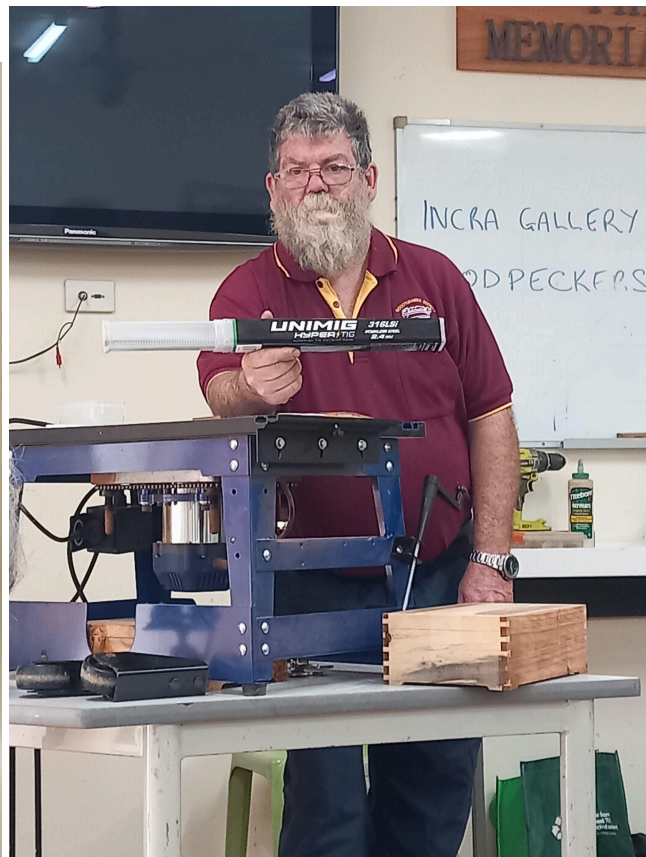
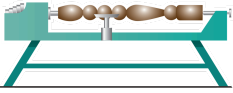
Ultimately the hinge leaves with two fingers are fitted to the lid of the box and the hinge leaves with three fingers are fitted to the box proper. This is because it is easier to fit the hinges this way for reasons explained later.

The next step is to put a hinge pin through the side of the fingers to act as an axle that the hinge leaves can pivot on. This requires the use of a jig to get the holes in the fingers of the two hinge leaves to be properly aligned. Dan made his jig from a plastic spacer block used as a shim when fitting doors. This block is 20x100x150 mm and is available from Bunnings. Dan routs a wide rebate lengthwise along the edge of a flat side of the spacer then glues a short small bolt into the corner of the rebate at one end with epoxy. This bolt is 10 mm in diameter and has had a narrow hole drilled along its axis on the lathe by holding the bolt in a chuck with pin jaws and drilling it with a fine drill bit. In use, the jig is held vertically in a vise and the hinge leaves are progressively clamped in the rebate against the end of the bolt with the joint fingers resting on the narrow edge of the rebate. The hole through the bolt is a collar to guide a long fine drill bit centrally through the sides of the fingers to ultimately take the hinge pin.

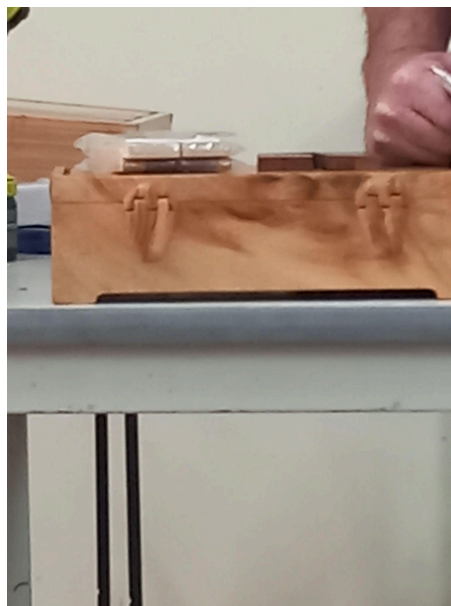
Dan uses sections of stainless steel TIG welding rods as the hinge pins. These rods come in 1.6, 2.4 and 3.2 mm diameters. The hole drilled through the fingers on the hinge leaf with three fingers is drilled to fit tightly around the hinge pin and hold it in place. Conversely a slightly larger hole is drilled through the fingers of the hinge leaf that has two fingers to allow that leaf to move freely on the hinge pin. Obviously, that means using two different drill bit sizes for the two types of hinge leaves. However, to allow the hinge to open and close all of the fingers must have their face corners sanded off to allow that leaf to pivot on the pin between the fingers of the other leaf.

The sanding setup described earlier is used for this. After rolling over the edges of the fingers the hinges are assembled by inserting the hinge pin. Dan uses a cut-off 2 mm pin punch to drive the hinge pin home. Long thin drill bits are used by Dan to drill these holes and these drill bits are obtainable from Bunnings and Trade Tools. A complication is that the finer drill diameters are not available in metric sizes so it is necessary to do metric to imperial conversions to work out the nearest appropriate drill bit size to use. These small diameter bits are mounted in a miniature Jacobs chuck which fits into a normal drill chuck. Bunnings stock these miniature Jacobs chucks.

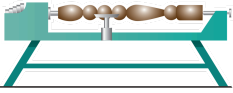
The hinges can be left rectangular but Dan trims them to various shapes and demonstrated making heart-shaped hinges. He laid a heart-shaped template over the back of the hinges and traced the heart onto each of the hinges then cut out the heart shapes with a scroll saw. Next, he sanded the sides of the hinges on his sanding set-up then he used a sanding disk on a Dremel tool to roll over the edges of the hearts.



The template was marked with a cross for alignment purposes. The horizontal bar of the cross corresponded to the hinge line and the join line of the lid and box while the vertical line corresponded to placement marks on the box and lid. There were also five drillhole locations marked on the template. Two of these drillhole locations were on the top part of the heart shape and the other three were on the bottom part of the heart shape. These drillhole locations were transferred to the backs of the hinges and to the placement points on the box and lid which by this stage were fitted together and held in place with blue painter's tape.



The hinges were fitted to the box and lid by miniature dowels. These miniature dowels were 2 mm bamboo toothpicks from Daiso. These were sourced from there because they are consistently machined to 2 mm diameter. The dowel holes were drilled at 2.5 mm diameter to allow for any slight misalignment from freehand drilling. A short



length of plastic tubing was placed around the drill bit as a depth stop. Before the final glue-up it is essential to try a dry fit of the hinges and dowels to make sure everything is properly aligned. Having just two dowel holes in the hinge leaf being fitted to the lid of the box make it easier to adjust the drill holes to line up as a pair.

Finally, the dowels were glued into the hinges and then onto the box using Titebond glue and taking care not to glue up the hinge fingers or gluing the box shut. After gluing up, the hinges were clamped in place. Clamping without any preparation would cause the sides of the box to collapse inwards but Dan avoids this by putting one or two spacer bars inside the box prior to taping the box and lid together.

Overall, Dan's presentation was well thought out sequential techniques to fit rather elegant wooden hinges to lidded boxes and was much appreciated by the attendees.

Pyrography Report

By Mike Dodson

It has been an exciting month for the pyro team starting with an exciting Mt Cootha exhibition which created a lot of interest in our work. A big thank you for our demonstrators Joyce Arnold, Roy Smith and a special appearance from Rosie Thornton who made it down from Cairns for the weekend. We also had some new signings to the club who showed a lot of interest in joining our group. If you come to the club on Tuesday, pop in and say hello and have a burn. The club has 3 burning units for you to use and we will even find a bit of timber for you. Happy 🔥🔥



Also welcome to our new pyrography members, Bruce Ian, Debbie, Di and Sandra,

Library Display Report

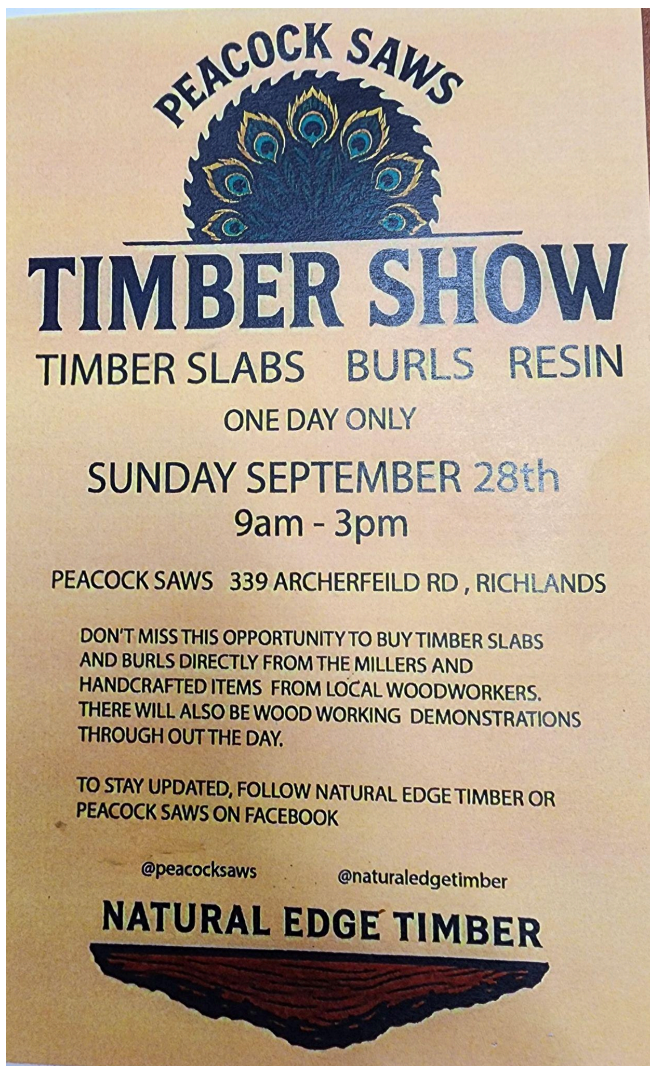
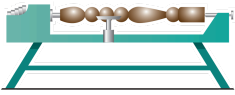
By Joyce Arnold

Thanks to the two teams who placed items at the Banyo and Coopers Plains libraries last month. It was nice to see that a new member joined the club after seeing the display at the Wynnum library and taking a flyer home, that the library displays have positive impact.

Birthday celebrations at WSQ.

180 years between them, celebrating two members' birthdays, both 90 years of age, with cake. Congratulations to Lyndon Prescott and Andrew Bruce.





Don McMillan turned a square lidded box that is a copy of one made by his father.



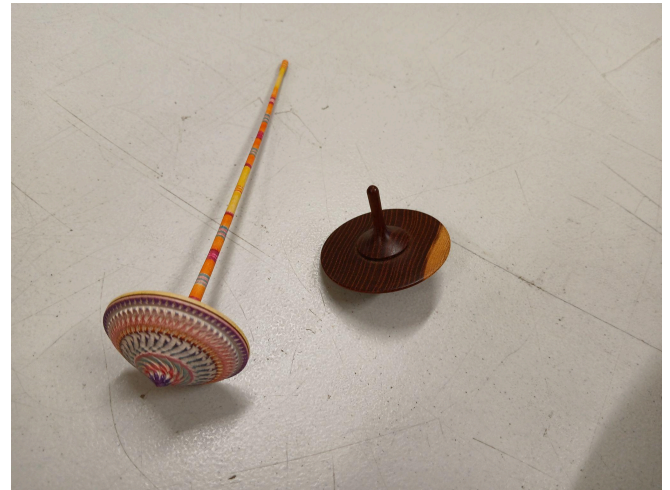
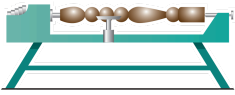
Rob McGregor , finishing the bowl he started a previous month from a beautiful piece of camphor and earrings turned from resin pen blanks.

Show and Tell forum report

by Peter Wyer

August show and tell

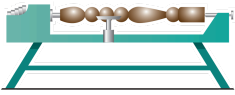
Mallet in Huon pine, part of a collection from Gary Bidgood who is also turning a pen with inlaid letter. The black edge is from the laser cutting.



Harold Galway made this table frame to take a glass top joined with mortice and tenon joints and natural sides on the pine timber.



Terry Martin brought 3 bowls in huon pine with burnt rim and one called Rim with a bowl. He also showed spinning tops, very thin spindles allow for very fast spinning.



THE PRICE OF OUR WORK.

by Rob McGregor

What do we do with all of the pieces that we produce?

Why do we make all these items?

Many reasons –because we can; we enjoy making them; improving our manual & design skills; we make items for gifts or to sell; or we make them to keep us out of the kitchen!

What is the overhead cost involved with our hobby? If you are a turner, the lathe is just the beginning, followed by lathe accessories & hand tools, chain saw, bandsaw, compressor, spray gun equipment, epoxy equipment piercing tools and ongoing is electricity, wear & tear on tools & equipment and on it goes.

Every genre within our club will have a hidden list of overheads, which may be considerably smaller or considerably larger – my list is just the start! Cost out your equipment & tools you will be surprised; you may not want to share that figure with someone else!!!

Next are the consumables; timber, timber for test pieces, finishes, epoxy resin, glue, blades – just to name a few!

Timber may be obtained from many sources, purchased from a store, obtained from the club at a very reasonable cost, given to us or picked up for free.

There is no such thing as free timber. Even if it is given to you and it doesn't actually cost you anything, there is still a cost involved for that timber before you receive it, even if it is petrol & time to pick it up. So, if we make an item with "free" or cheap timber, should we pass the free timber onto a buyer so that we can make a sale?

The purchaser only needs to know there is a true value for timber. Any saving is your good luck.

The 'value' of the timber can be reflected in the article made, with the quality of workmanship and finish. Reflecting back some years, one of our members made jewellery boxes that were really well made and were beautiful. While on display you could see them grow wings – they were so popular they flew off the shelves! He had trouble keeping up with demand. People knew they were getting a bargain; the WOW factor the price – they were so underpriced, but he

was using 'free' timber. He was encouraged by other members to increase the price, which he did. He didn't sell quite as many, didn't have to make as many and still made an acceptable profit for his effort.

It is unfortunate that there seems to be a culture with the public that undervalues our work & they expect to buy our items at bargain prices, possibly because most of us are retired with 'nothing better to keep us 'occupied'. We only have ourselves to blame, while we keep prices cheap the public will expect it. Since Covid hit, the prices of almost everything has increased and we need to band together and gradually increase our prices in line with everything else. To do nothing means we are actually going backwards. With selling our items and asking a reasonable price we must keep the quality standard high.

Consider the price.

For most of our work we have the advantage of having made the item as opposed to quoting for a job yet to be made. We have experienced the process which includes materials, sometimes sacrificial material & trial material to make sure something will work as needed before ruining quality timber. Glues, abrasives, finishes, electricity etc. all need to be included as they cost.

One of the hardest things to decide on is your hourly rate for labour. Starting with the aged pension as an absolute minimum, converting the pension to a 40hour week, the hourly rate is approximately \$14. The average hourly rate for a cabinet maker is \$39.

Putting together your price

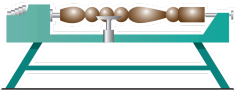
Labour + materials + consumables + overheads (wear & tear on tools/machinery) + profit margin.

But wait , this is not the end!

Once you have your cost, compare it with others possible.

Other things to consider – what is your target market? Where are you selling? If you are selling through a gallery you may have to negotiate price with the gallery. They have a good idea of what the item would sell for; they will want to make a certain profit & offer you a price which you may need to consider. You may vary the price of items according to the venue and target the potential buyers. I know a turner who varies the prices depending on the venue & why people are at that venue.

When I was making hat blocks, I had a fixed price



calculation, which allowed me to compare my prices with others on the net and this allowed me to be competitive. I once had a customer who asked if I could give a discount (before she ordered). I politely told her that was my price & that it was competitive with other makers. She accepted that & I made blocks for her for many years.

Of course, everything we make is not for sale. We have 'keepers', but then there are pieces we make that are good, may have spent a lot of time making, of which you wouldn't get your money back. We make items for loved ones & friends & if someone has done me a special favour, I like to give them something special that I have made. I would rather give something away to a friend than reduce the price for the sake of making a sale, especially if you are asked to reduce the price.

All you have to do now is put figures into the equation.

My point is that if you are selling articles cheap, you could be selling them for less than the cost to make the item, and that is not considering anything for your labour. It also makes it harder for other sales that are realistically priced.

For further reading, Australian Wood Review 121 has an article Counting the Costs by Brisbane maker Damion Fauser. While the article is about quoting work, so much is relevant for costing work already completed. Another article in the same mag is, The Value of your Work by David Boucher.

The magazine is available in the library.

Expansion chucking using a shallow recess

by Terry Martin.

At a recent club meeting, I briefly showed a jacaranda platter that I had mounted in expansion mode with a 1mm-deep recess. Some concern was expressed about the safety of this method, so I'd like to offer some clarification for those interested in the details of the technique.



First, safety is always paramount. An insecurely mounted piece on the lathe can be dangerous, and there is no single work-holding method that

is appropriate for every situation. The method I demonstrated is not a universal recommendation for all turners or all projects. Rather, it is a technique suitable in specific circumstances, where:

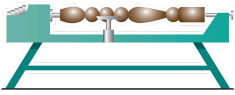
The recess walls are sound and cleanly cut,

The timber is free of cracks or defects in the mounting area,

The turning is light and the stresses on the workpiece are moderate.

A shallow recess can have advantages in certain designs. It can reduce the need for later reshaping and can be more visually discreet. My preferred method for mounting bowls is to use a spigot, but there are times when a recess is suitable and that recess doesn't always need to be deep.

Woodturning has always evolved through sharing knowledge, discussing alternatives, and exploring new ideas. Of course, rules are needed for both safety and for the smooth functioning of the club. However, I am sure that most members would agree that overly strict application of rules can stifle innovation. I appreciate the concern that some members might not be experienced enough to use such methods, but that doesn't mean they should be prevented from learning how to use them.



We also need to remember that many WTSQ members are advanced turners. I am willing to explain and demonstrate this technique to anyone who is interested. I always welcome respectful discussion and look forward to future opportunities to share and learn together.

Carving Report

by Keith Greenland

Carving Conkerberry Timber.

Introduction

Conkerberry timber, a native Australian shrub *Carissa spinarum*, is highly regarded for its near-white sapwood and rich orange heartwood. It's called Marnukuji by Walmajarri people and Biriyaali by Gooniyandi and Bunuba people. Carving with conkerberry timber presents both challenges and rewards.

About Conkerberry Timber

Conkerberry, also known as bush plum or native currant, is a slow-growing shrub found across northern Australia's arid and semi-arid regions. Its timber is dense and fine-grained with a striking range of colours from creamy yellow sapwood to bright orange heartwood. The small diameter of the trunks and branches means that it is typically available in modest sizes, making it ideal for small-scale projects such as carving, turning, and jewellery making.

The branches have 1–3 cm thorns. White, star-shaped flowers are followed by green berries, which turn black or dark purple when ripe. Conkerberries are edible, but only when fully ripe. They have a sweet flavour, but the unripe fruit is poisonous. *Carissa spinarum* is frequently a weed in grazing land. It chokes out grasses for grazing livestock, interferes with stock handling and provides a refuge for vermin.

Characteristics of Conkerberry for Carving

- **Density and Hardness:** Conkerberry is a hard, heavy wood, requiring sharp tools and patience. Its density, while making it more challenging to carve, allows for crisp edges and fine detail.

- **Colour and Grain:** The timber's rich colour variations and close grain structure create visually stunning pieces, especially when polished.
- **Durability:** Highly resistant to decay and insect attack, conkerberry timber is well-suited for items intended to last generations.
- **Size Constraints:** Due to small log sizes, conkerberry is best suited to small carvings, inlays, knife handles, and turned objects.

Preparing Conkerberry Timber for Carving

Before carving, it is important to season conkerberry timber thoroughly to prevent cracking or warping. Air-drying for several months in a shaded, well-ventilated area is recommended. If possible, try to select pieces free from splits and with stable grain orientation.

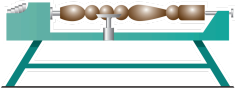
Given its hardness, conkerberry timber should be cut into manageable blanks using a fine-toothed saw. Sand the surfaces to highlight the grain and check for any hidden defects.

Recommended Tools and Techniques

- **Sharp Blades:** Use high-quality, razor-sharp chisels, gouges, and knives. Regular honing is necessary due to the timber's abrasive nature.
- **Power Carving:** For larger or more complex pieces, rotary tools with carbide burrs can save time and effort, though care must be taken to avoid burning the wood.
- **Hand Carving:** For fine detail, hand tools provide more control. Take light, controlled cuts to avoid chipping.
- **Sanding and Finishing:** Progress through finer grits of sandpaper to achieve a smooth, glassy finish.

Popular Projects and Applications

- **Sculptures and Figurines:** The fine grain allows for intricate shapes and delicate features.
- **Jewellery and Inlays:** Small pieces of conkerberry timber are prized for their beauty in rings, pendants, and decorative boxes.



- Tool Handles: Its strength and density make it ideal for knife and chisel handles.
- Turned Objects: Small bowls, pens, and knife handles showcase the timber's vibrant colours and grain patterns.

Tips for Success

1. Take your time — work slowly to avoid splitting or chipping the timber.
2. Maintain sharp tools for safe and effective carving.
3. Plan your project to maximise the use of small blanks and feature the best grain and colour.
4. Experiment with different finishes to see which best highlights the wood's natural beauty. In my opinion, oils and waxes may dull the vivid heartwood colours of Conkerberry. At this stage I'm using Rust-Oleum 2X clear satin with good results.

Conclusion

Carving conkerberry timber is a rewarding pursuit for woodworkers who appreciate the challenges of working with dense, hard timbers and the beauty of native Australian woods. With patience and skill, conkerberry can be transformed into heirloom-quality pieces that capture the essence of the Australian landscape.



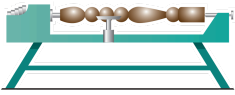
Conkerberry bush



Cross cut sections of the trunk. Note the pith is often rotten with radial splits as the shrub grows



Double vase with Chinese-style motif carved on the outer sapwood with orange heartwood as background.



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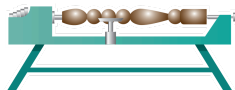
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- What's the difference between the bird flu and the swine flu?
One requires *tweetment* and the other an *oinkment*.
- What's the difference between Iron Man and Aluminum Man?
Iron Man stops the bad guy.
Aluminum Man foils their plans.
- My boss said "dress for the job you want, not for the job you have." So I went in as Batman.

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