

WOODTURNERS
SOCIETY
OF QUEENSLAND INC.

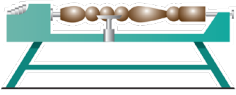
TurningTalk

Vol. 38

October 2024



Lidded bowl by Paul Machin-Everill, winner in the WSQ competition 2024.



Editors Note

Joyce Arnold

Welcome to the October issue of Turning Talk and thank you to all the contributors for their excellent work and articles. This month's *Meet the Maker* is Paul Machin-Everill who has kindly agreed to share some items about his woodwork. He is the winner of the Ma. Lu. Car Trophy, the Max Morris Shield perpetual trophies and won first prize for his large bowl, shared first prize with Don McMillan for the small bowl, highly commended for another small bowl, first and second prize for platter, first and second prize for lidded container in the WSQ competition 2024.

There is a summary of the demonstration by Dan Woodward on the walking mushroom. The demonstration was well attended and all found the techniques very interesting, showing a combination of turning, texturing, pyrography and airbrushing, inspired by Rebecca de Groot's demonstration at Turnfest earlier this year. There is a report on the demonstration by Debbie and Jeanette on pyrography techniques and an article on the history of pyrography. If you would like to contribute to the next Turning Talk, contact me drjoycearnold6120a@gmail.com, ph 0466650048

Presidents Report

Name Badges



There was a point raised and there was much discussion on the requirement to wear name badges when attending the club and particularly when participating in workshops.

The accreditation system became operational in January 2023. The accreditation system requires members to wear their name badges and are not permitted to operate machinery unless displaying the appropriate colour on their badge for a particular machine.

In addition, wearing name badges helps members, particularly new members to the club, identify each other and encourages networking and interaction.

It was decided at the Committee meeting that the current requirement to wear name badges would remain in place.

Special General Meeting

A reminder that the Special General meeting is planned to be held on Tuesday November 12th at 9.30am. The primary purpose of the meeting is to elect our committee for next year. Nomination forms for committee positions will be available in the auditorium from October 12th. If you don't normally come in on Tuesday mornings, please consider attending the meeting.

Bunnings Father's Day Family Night

Binny and I attended the Family Night on Thursday August 29th. Attending the event helped us to promote the Club. Bunnings will have supported the Club with 8 BBQs by year end and it was our way of acknowledging their support by attending the event.

Bunnings Sausage Sizzles

We have accepted an offer of a BBQ at Bunnings Wecker Road on Sunday Saturday December 21st.

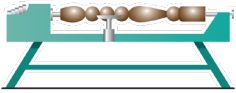
A volunteer sheet is on the notice board in the auditorium. Any assistance will be greatly appreciated.

Thank you to all those members who have freely given their time to assist with the BBQ's.

Christmas Party – Save the Date

The Christmas Party is being arranged for Saturday December 7th. Further details will be provided in next month's Turning Talk.

Mike Dunne, President



Secretary's Report

Committee Meeting 14th September, 2024 Meeting opened at 7.30am

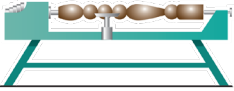
Present: Mike Dunne, Alwyn Clark, Binny Willis, Jan Chapman, David Williams, John Donaldson, Katherine Ogg, Barry Wilson, Reg Weber, Neil Howard

Apologies: Bob Kennedy

1. Minutes of the August Meeting were presented and accepted as a true and accurate record.
2. Correspondence Inwards and Outwards received and endorsed.
3. The Finance Report was presented by the Treasurer Jan Chapman and accepted by the meeting. The Treasurer noted that Income from the recent Mt Coot-tha Exhibition amounted to \$3381. The recent Bunnings BBQ yielded \$1700. She drew the attention of the meeting that a Term Deposit was renewed at an interest rate of 4.8%. She also noted that the Volunteers Insurance Policy is due for renewal with a premium of \$2,145. A Grant Application for the BCC Seniors Grant has been submitted and an application for a BCC Healthy & Vibrant Communities Grant to cover the painting of Pine St is currently being prepared.
4. The Membership Report was prepared and presented by Alwyn Clark, the Membership Secretary. He noted that current Membership stands at 229. He noted that there were no Applications for Membership received during the month. The issue of the wearing of badges was raised and after much discussion it was resolved that the requirement to wear badges indicating accreditation to use all machinery will be upheld and that Members should be encouraged to wear their name badges while on the Pine St premises.
5. The Workplace Health & Safety Report was presented by David Williams, who noted that there was one (1) Accident/Incident Report filed during the month. A piece of timber came out of the jaws of the chuck while hollowing with a spindle gouge. The Member was advised to ensure that the tenon fitted securely and that shark jaws would be more appropriate for this hollowing situation. David Williams advised the meeting that the additions to the Safety Manual to include the changes regarding the new Grinders System need to be ratified. The motion was moved by John Donaldson and Seconded by David Williams and the motion was accepted. The meeting was advised by Bob Kennedy in a document sent to all Committee Members that a quote had been received for the fitting of new electronic Fire Alarms and a timer on the outside light at a cost of \$1265. Furthermore Bob Kennedy also advised in the document that at the recent Convenors' Meeting the issue of the individual turner's responsibility to check the lathe prior to starting its operation was discussed at length. The Committee resolved that Members are to be reminded that, as per the Safety Notice on each lathe, it is the individual operator's responsibility to check that the spindle is not locked and the speed dial turned to zero before switching on the lathe.
6. Tools & Equipment - Reg Weber advised the meeting that the Grinding Platforms had been installed at each Grinder. Convenors would continue to be solely responsible for the grinding of WSQ chisels and gouges. Reg further advised that the compressor will be serviced on Tuesday 17/09 which will mean that air will be turned off for a relatively short period during the morning workshop.
7. Events & Activities - The August Mt Coot-tha Exhibition was reviewed and Members' comments about the timing of the Exhibition taken into consideration as an explanation for the lower attendance. It was resolved that enquiries be made about an alternate date for the first 2026 Mt Coot-tha Exhibition so the Committee can be better informed in the event of any future consideration of the issue. The Committee considered the proposal submitted to establish a Glass Workshop. Further information on a number of issues is required before this Proposal can be further considered.
8. Governance - The Secretary advised that preparations are underway for the 2004 SGM. A Notice will be prepared for the October *Turning Talk*.

Meeting Closed at 9.15am

Binny Willis, Secretary



NOTICE

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

WOODTURNERS SOCIETY OF QUEENSLAND INC.

there will be an

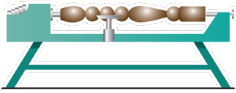
SPECIAL GENERAL MEETING

at 19 Pine Street, Greenslopes

at 9.30am TUESDAY 12TH November, 2024

AGENDA

1. Confirmation of the Minutes of the Annual General Meeting held on 19th March, 2023
2. Election of the 2025 Management Committee
3. Adoption of the **Complaint and Dispute Resolution Policy** as per the Model Rules and mandated by the Office of Fair Trading and 47A of the Associations Incorporation Act 1981 into the Constitution of WSQ as new Clause 30
4. Other Business



Treasurer Report

For the second consecutive month our earnings were strong at the Club, with nett income for August being \$7079. A significant contributor was the August Mt Coot-tha exhibition, which added \$3,300 to our coffers. Expenses were relatively low, with no major purchases made or invoices paid during the month.

Although income for the latest Bunnings sausage sizzle will be included in our September figures, it can be said that it was a successful day with a profit of \$1,770. With further dates now scheduled before the end of the year, including an upcoming 'sizzle' on 6 October, we are going to need volunteers to help out. If you haven't already done so, and would like to know more about what's involved, please speak to other members. Income from these days is really important to the Club, with the benefits shared by us all.

Jan Chapman, Treasurer

Membership Report

by Allwyn Clark

Happy birthday in October to our members:

- Taleah Huckerby
- Amanda Lloyd
- Lew Holmes
- Neil Lloyd
- Patrick Nolan
- Ganan Clarke
- Keelan Fischer
- Holly Smith
- Reuben Desai
- Allan Short
- Peter Wyer

New Membership:

- Dean Taylor from Cannon Hill 4170

Members Only Facebook group



A members-only Facebook group to serve as a virtual extension of the club, providing a space for members to share their projects, ask for advice, and stay connected even if they cannot frequently visit

the club. This platform can also be used to announce events, share resources, conduct informal polls to gather member input on various initiatives and buy and sell timber/tools/equipment between members.

You can join the members only group on facebook via this link: [Join WSQ FB Group](#) or scan the QR Code

Safety Report

by David Williams

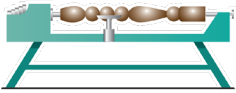
Lathe operation at WSQ

This is a friendly reminder for all those members using our lathes. The onus is on you, the lathe operator, to be accountable for the safe operation of the wood lathe you are about to use and for the safety of your fellow members working nearby. It is absolutely essential before you start that you check the lathe to make sure that

- The spindle lock is not engaged.
- The variable speed controller is wound back to zero speed.
- Please also ensure that when you have finished and are cleaning up that the same steps are carried out.

All of this is written on the laminated safety notice which is hanging on the lathe. Can you also please remember to air blow out the chuck you have used to prevent the build up of grunge inside which affects a chuck's smooth operation.

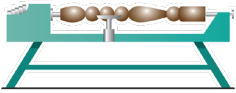
Thanks for your cooperation in these safety matters.



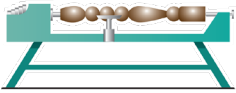
Convenors' Roster

Mick Phythian – Convenor

Wk	Date	Day	Time	Session	Convenors	Convenors
1	01/10/24	Tuesday Morn	8am - 12pm	Open Workshop	John Donaldson	Alwyn Clark
		Tuesday Arvo	1pm - 4pm	Open Workshop	Alan Short	
		Tuesday Evening	6pm - 9pm	Open Workshop	Mick Phythian	Dan Woodward
			6pm - 9pm	Pyrography	Dan Woodward	
		Tuesday Morn	8am - 12pm	Downstairs Workshop and Toy Group	Barry Wilson	
		Tuesday Morn	8am - 12pm	Library	Peter Wyer	
		Tuesday Morn	8am - 12pm	Shop	Don McMillan	
		Tuesday Arvo	10.30 - 2.30pm	Pyrography Group	Mike Dodson	
Tuesday Arvo	1pm - 4pm	Box making	Reg Webber	Barry Wilson		
1	03/10/24	Thursday Morn	9am - 12 pm	Convenor Workshop	All Convenors	
		Thursday Morn	10am - 4pm	Segmenting Course	Alan Short	
1	04/10/24	Friday Morn	8am - 3.00pm	Toy Group	Barry Wilson	Peter Churchward
1	04/10/24	Friday Morn	8am - 12pm	Open Workshop	Don Randall	Alwyn Clark
1	05/10/24	Saturday Morn	9am - 12pm	Demonstration	Alan Short	One Board Bowl
2	07/10/24	Monday Arvo	2pm - 5pm	Training program	Paul Machin-Everill	
		Monday Evening	6pm - 9pm	Training program	Paul Machin-Everill	
2	08/10/24	Tuesday Morn	8am - 12pm	Open Workshop	Brian Creese	John Donaldson
		Tuesday Arvo	1pm - 4pm	Open Workshop	Alan Short	
		Tuesday Evening	6pm - 9pm	Open Workshop	Mick Phythian	Dan Woodward
			6pm - 9pm	Pyrography	Dan Woodward	
		Tuesday Morn	8am - 12pm	Downstairs Workshop and Toy Group	Barry Wilson	
		Tuesday Morn	8am - 12pm	Library	Peter Wyer	
		Tuesday Morn	8am - 12pm	Shop	Don McMillan	
		Tuesday Arvo	10.30 - 2.30pm	Pyrography Group	Mike Dodson	
Tuesday Arvo	1pm - 4pm	Box making	Reg Webber	Barry Wilson		
2	10/10/24	Thursday Morn	9am - 12pm	Project Tuition	Rob McKee	
		Thursday Morn	10am - 4pm	Segmenting Course	Alan Short	
2	11/10/24	Friday Morn	8am - 12pm	Open Workshop	Alwyn Clark	Bob Kennedy
		Friday Morn	8am - 12pm	Carving Group	Keith Greenland	
2	12/10/24	Saturday Morn	8am - 12pm	Open Workshop	Brian Creese	
3	14/10/24	Monday Arvo	2pm - 5pm	Training Program	Mick Phythian	
		Monday Evening	6pm - 9pm	Training Program	Mick Phythian	
3	15/10/24	Tuesday Morn	8am - 12pm	Open Workshop	Rob McKee	Don McMillan
		Tuesday Arvo	1pm - 3.30pm	Open Workshop	Rob McKee	
		Tuesday Evening	6pm - 9pm	Open Workshop	Rob McKee	Mick Phythian
		Tuesday Morn	8am - 12pm	Library	Peter Wyer	



Wk	Date	Day	Time	Session	Convenors	Convenors
		Tuesday Morn	8am - 12pm	Downstairs Workshop and Toy Group	Barry Wilson	
		Tuesday Morn	8am - 12pm	Shop	Don McMillan	
		Tuesday Arvo	10.30 - 2.30pm	Pyrography Group	Mike Dodson	
3	17/10/24	Thursday Morn	9am - 12pm	Convenor Workshop	All Convenors	
	17/10/24	Thursday Morn	10am - 4pm	Segmenting Course	Alan Short	
3	18/10/24	Friday Morn	8am - 3.00pm	Toy Group	Barry Wilson	Peter Churchward
3	18/10/24	Friday Morn	8am - 12pm	Open Workshop	Don Randall	Bob Kennedy
3	19/10/24	Saturday Morn	8am - 12pm	Open Workshop	Paul Machin-Everill	
4	21/10/24	Monday Arvo	2pm - 5pm	Training Program	Mick Phythian	
	21/10/24	Monday Evening	6pm - 9pm	Training Program	Mick Phythian	
4	22/10/24	Tuesday Morn	8am - 12pm	Open Workshop	Rob McKee	Alwyn Clark
		Tuesday Arvo	1pm - 3.30pm	Open Workshop	Rob McKee	
		Tuesday Evening	6pm - 9pm	Open Workshop	Rob McKee	Keith Greenland
		Tuesday Morn	8am - 12pm	Library	Peter Wyer	
		Tuesday Morn	8am - 12pm	Downstairs Workshop and Toy Group	Barry Wilson	
		Tuesday Morn	8am - 12pm	Shop	Don McMillan	
		Tuesday Arvo	10.30 - 2.30pm	Pyrography Group	Mike Dodson	
4	24/10/24	Thursday Morn	9am - 12.30pm	Project Tuition	Rob McKee	
	24/10/24	Thursday Morn	10am - 4pm	Segmenting Course	Alan Short	
4	25/10/24	Friday Morn	8am - 12pm	Open Workshop	Don Randall	Bob Kennedy
	25/10/24	Friday Morn	8am - 12pm	Carving Group	Keith Greenland	
4	26/10/24	Saturday Morn	8am - 12pm	Open Workshop	Paul Machin-Everill	
5	28/10/24	Monday Arvo	2pm - 5pm	Training Program	Paul Machin-Everill	John Reed
	28/10/24	Monday Evening	6pm - 9pm	Training Program	Paul Machin-Everill	John Reed
5	29/10/24	Tuesday Morn	8am - 12pm	Open Workshop	Rob McKee	Alwyn Clark
		Tuesday Arvo	1pm - 3.30pm	Open Workshop	Rob McKee	
		Tuesday Evening	6pm - 9pm	Open Workshop	Rob McKee	Brian Creese
		Tuesday Morn	8am - 12pm	Library	Peter Wyer	
		Tuesday Morn	8am - 12pm	Downstairs Workshop and Toy Group	Barry Wilson	
		Tuesday Morn	8am - 12pm	Shop	Don McMillan	
		Tuesday Morn	10.30 - 2.30pm	Pyrography Group	Mike Dodson	
		Tuesday Arvo	1pm - 4pm	Box Making	Reg Webber	Barry Wilson
5	31/10/24	Thursday Morn	9am - 12pm	Convenor Workshop	All Convenors	
	31/10/24	Thursday Morn	10am - 4pm	Segmenting Course	Alan Short	Alan Short



Date Claimers

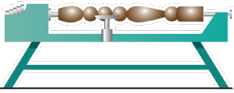
Demonstrations and Show & Tell Forums

All members must sign-in and pay the \$5 entry fee.

Date	Topic	Description
Saturday, 5 th October, 2024 9am	Demonstration	Bowl from a Board Allan Short will demonstrate how to make a bowl from a flat board. He will demonstrate a range of woodworking and turning skills in this demonstration
Saturday, 21 st October, 2024 9am	Show and Tell	Did you have a go at a Bowl from a Board? Come along to Show & Tell and share your experiences. Or, just come along for the interesting chat that the morning invariably is.
Saturday, 2 nd November, 2024 9am	Demonstration	Spoon turning Rob McKee will demonstrate alternative methods of turning spoons on a lathe. This would be an ideal demonstration to attend for the recent graduates and current participants of the Introductory Woodturning Course. It will cover spindle turning and bowl turning skills.
Saturday, 16 th November, 2024 9am	Show and Tell	Bring your spoons and any other items you have turned, tools you have acquired and questions you might have.

There will be NO DEMONSTRATION in December because the Christmas Party is scheduled for 7th December.
The first Demonstration for 2025 will be Saturday 2nd February, 2025 at 9am.

Binny Willis Secretary – WSQ Inc.



Library Displays

By Joyce Arnold

Thanks to the team for transferring items Southside from Sunnybank Hills to Carindale libraries. The display will move to Garden City for November and then back to Carindale for December January. Thanks also to the Northside team who moved the display to Banyo for October. 2025 is being organised so I hope that you might have some items that we can borrow for our displays. The librarians are always thrilled with the wonderful work, interested in the process but we also have many members of the public tell the librarians and us how much they like the works.

Bunnings BBQ

By John Carney

Our next BBQ is **on Sunday 6th October** at Bunnings Wrecker Rd. Mt Gravatt.

Whilst the roster for volunteers is looking good there is a great need for some volunteers for BBQ Captains.

It is not an onerous position and if we can have two split the day it would be ideal. Most of the providore work will be done before the event. The position requires you to be aware of the Bunnings operating procedures and maintain them during the BBQ, arrange the transport of supplies to the BBQ and supervise the setup. The second Captain needs to supervise the cleanup and arrange transport of equipment and supplies back to Pine St. It is the same plea for volunteers. Don't leave it up to the same few all the time.

Our last Bunnings BBQ was well supported raising in excess of \$1700 for your club's coffers. These funds are contributing to the maintenance and purchase of equipment for all members

There is also a BBQ scheduled for Saturday 21st December. **BBQ 2 Sunday 6th October WE are looking for a. Couple of BBQ Captains for this event.**

There are rosters on the notice board for both events or you can contact either of the above to volunteer

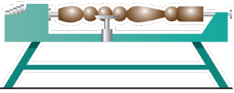
WSQ Library News

By Joyce Arnold

Peter Wyer, our WSQ librarian, asked me to review American Woodturner, December 2023., This is one of the journals I brought back from Portland, Oregon, one of two years of back issues we wanted. I found this journal of high standard. It has a turned bowl made by Roger Bennet on the front cover. The woods are interesting, this one is sycamore, but the USA has so many different types of wood from those we get in Australia. The first two pages have a gallery of beautiful works by Steve Forrest of California. The Washington High School received a grant from AWA and they report back on how the money was used. There is also a report on making wig stands for charity.

There is an article, written by our member Terry Martin, on using soft nylon jaws for small pieces, in either contraction or expansion mode. There are a number of quick tips about wetting the floor before sweeping, quick centre finding for spindles, quick lathe tuneups and first aid advice. The articles on projects are always in depth, one on turning a shawl pin, small scale bird feeders and a Lefse rolling pin. There is an article on the using plywood, two layered segmented turning and one on intricate piercings which I will use.

There is an article on the New Zealand exhibition with pictures that are an inspiration in art forms. AWA has a number of international chapters and a lead article on the Irish woodturner Roger Bennet and his silver linings. The members gallery is lovely, and I note that the Australian Hugh Mackay is featured. Finally, in the many pages of advertisements, there is a lot of information and possibly items we do not have in Australia that are useful and intriguing. As a member of the AWA, I find their journals exceptional, but it is good to go back over past issues as there is much more information to be seen.



The History of Pyrography

by Roy Smith

Pyrography is one of the oldest art forms. As long as humans have been taming fire, they have been drawing with it. It used to be called “pokerwork” before the word pyrography came to be. Pyrography has a long and varied history. It is thought to have originated in Egypt where it was used to decorate furniture and pottery. The practice then spread to Europe where it was used on furniture, musical instruments and other items. In the 19th century the art saw a resurgence in popularity and was used to decorate a variety of items.

Pyrography became a popular art and was used with intricate and detailed designs. Today, pyrography is used to decorate furniture, musical instruments, kitchenware and more. The process has been used by several cultures including Egyptian and some African tribes since the dawn of recorded history. Pyrographer Robert Boyer hypothesises that the artform dates to prehistory, when early humans created designs from the charred remains of their fires. Pyrography artists from the Middle Ages used newly invented portable wood stoves as a heat source. These stoves had small holes in the lid for pokers to be placed through. The pokers rested in the holes and heated over the coals of the stove until they were hot enough to use. Artists would carry many pokers, (long needles and knives were also used), with them so they could continue working while others were heating.

In China, from the Han dynasty, pyrography was known as Fire Needle Embroidery. During the Victorian era, the invention of the pyrography machine sparked a wide interest in the craft and the term pyrography was used. The term pyrography means writing with fire, from the Greek *pur* fire, and *graphos*, writing. It can be practiced using specialised modern pyrography tools or using a metal implement heated in a fire or even sunlight with a magnifying lens. There are examples of Western European pyrography from the 15th and 16th Centuries including decorative designs on musical instruments and richly ornamented chests and coffers found in museums. According to the Sophienburg Museum in Texas, U.S.A. mechanical tools were invented around 1900 that made the creation of pyrography art easier.

In the 20th Century the invention of the electric pyrography hot wire wood etching machine further automated the pokerwork process. The craft of pyrography enjoyed a surge of popularity in the 1880s to the 1920s. Young adults were advised to keep their hands busy and make small craft objects to beautify their homes. Books and magazines published designs and patterns. Kits were available through mail order catalogues. Pyrography has been gaining traction and becoming more mainstream these past couple of years thanks to the incredible relaxing properties the craft has.



Demonstration report for Pyrography

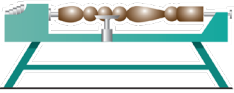
By Joyce Arnold

Many thanks to Debbie Waikato and Jeanette Zingelmann from the Caboolture District Woodcrafters Inc, who came to the club to talk about pyrography. They run workshops and beginners' classes and certainly gave us a lot of very useful information. They displayed some of their works which were impressive and inspirational



They progressed through the questions we had asked them, sharing their knowledge and experience freely with us. They went through the fundamentals of how to choose wood, prepare it, finish it, how to use tips for straight lines, shading and how to transfer onto the round for turned items. They also presented us with one of their training manuals which members can access as needed. Thanks to club members for a great

morning tea. I hope we have made connections with fellow pyrographers and we will continue to have contact with Debbie and Jeanette into the future.



Carving Report

By Keith Greenland
(french9a@yahoo.co.uk)

We have now completed the second wood carving workshop. The outcomes were fantastic – no loss of life, digits or members. The fine art of turning a humble piece of timber into a work of art is well underway for several of our “Michelangelos of maple”.

Our small band of whittlers discussed the many options for tools - carving knives, gouges, and chisels to name a few. There’s an ongoing debate in the world-wide carving community: to wield hand tools or to embrace power tools. Purists argue that hand tools give you more control and connection to the wood, while others relish the rapid pace of power tools. I certainly lean towards the latter at times though sitting in a cloud of sawdust is a major detraction. Power tools are also rather unforgiving – a little too long in one area may remove a critical section in the blink of your eye. Fortunately, wood carving can accommodate both the slow and fast lane personalities as well as those who want a bit of both at different times.

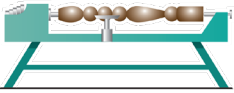
We do have a trusty box of band-aids as part of our tool kit for when things go wrong. There’s nothing quite like that sinking feeling when a slip of the chisel, a bump on the rotatory tool or a stumble with the belt sander has added a spot or two of blood to your new creation. While carving, we are cognisant of the hazards and why wood carving is not for the faint of heart.

In many ways it is a humbling experience especially when well-meaning relatives exclaim how impressed they are with your carved “rabbit” which was meant to be a majestic eagle. Luckily, we have the concept of abstract art to fall back on in these situations. Afterall, it was always meant to be the carver’s interpretation that matters.

If you are even a little curious, grab a block of wood, channel your inner artist, and remember in wood carving, the goal isn’t perfection — it’s the journey, the splinters, and the friendship along the way. In the end, you may not walk away with a beautiful spoon, but I guarantee a collection of fond memories, a few splinters and almost certainly a drop or two of sweat, tears and occasionally blood.

Michelangelo:
*Carving is easy, you just go down
to the skin and stop.*





Meet the Maker - Paul Machin-Everill.

Image: Paul Machin-Everill receiving his perpetual trophy awards from president Mike Dunne and Secretary Binny Willis.

I started woodturning in 2003 when I saw an advert for the RM School of Woodturning which was located at that time in Capalaba. I was always interested in woodworking but never had the opportunity to pursue it.

I initially did the woodturning course and then went on to complete quite a few projects with Rob Mckee, from wood turning to my large workshop bench, which gets a good workout in my shed. I also purchased my first

woodturning lathe from Rob, a Nova 3000. This is a belt driven manual lathe with 8 fixed speeds which can be challenging with larger, out of balance pieces, that I sometimes turn.

My current lathe is a Vicmarc 240 which I purchased from former member Lee Wilson who tragically passed away not long ago (I am taking care of your lathe, Lee). In 2008 Rob had moved his business to WSQ and I joined the society at that time. This year marks 16 years continuous membership (time flies!). A few years ago I commenced convenor duties, and most Saturdays in the month has me in attendance, trying to keep order with some of the regulars!



Platter by Paul Machin-Everill, winner of the WSQ competition.

In addition, when Mick Phythian implemented the current Introductory Woodturning Course for new members (and old if desired), I was asked if I was interested in coming onboard as one of the instructors, which I readily agreed to. This course runs over 11 weeks on Monday afternoons and evenings, which keeps me off the streets.

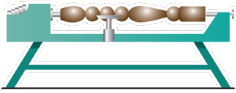
I mainly work with Australian timbers, in particular I love the outback timbers such as gidgee, mulga, red lancewood, mallee etc. for the colours and variety. In my humble opinion Australian has some of the most interesting timbers. They are, by and large, heavy dense timbers that finish to a beautiful lustre/polish. Sourcing

them is not easy and takes a bit of ingenuity and coming back from a trip with pieces in hand baggage is always interesting. The lidded container is composed of multiple pieces turned separately and then assembled progressively. It is red mallee and New Guinea ebony. The piece was sanded to 800 grit and two coats of Rustins Danish Oil applied. I do not sand between the coats as a general rule, however it does depend on the specific timber.

I have a small work shed with the usual equipment that has been accumulated over the years, bandsaw, lathe, thicknesser, planer, drop saw and belt/disc sander. When I say small, I mean small. At least two pieces of equipment have to be moved out of the shed for me to work in there. Therefore, a close eye is kept on the weather so that it does not get wet. Rain means no work shed time! The planer and thicknesser live in the garage! Everything is on wheels for moving around. I do not have a background in woodwork, my profession was in the aviation industry mostly in a training or examiner capacity. Woodturning and woodwork (I also make small boxes) keep me busy now that I am retired.



Large bowl by Paul Machin-Everill, first prize for the WSQ competition 2024



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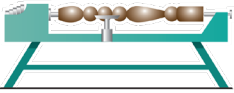
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Demonstration Report

By Joyce Arnold

Many thanks to Dan Woodward who presented a great demonstration this month on the Walking Mushroom, inspired by Rebecca de Groot at Turnfest earlier this year. Dan was good at one liners throughout the demo, but also came up with a lot of, here is one I made before, to save time and keep the show moving.

He taught us a number of different skills as this project has spindle turning, pyrography for the mushroom cap gills, attaching three angled legs, embellishing with the Saburr-tooth burr on the Milwaukee handheld and airbrush painting.

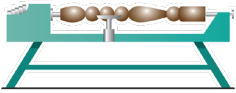
He started with a 150x50x50mm block for the body, 75x50x50mm for the head and 3x pen blanks for the legs.

Once the body was made, it was carved to have an angled neck and the body was embellished with multiple pockets.



Once constructed, the body was covered with artist's black Gesso as an undercoat. A small amount of gold paint on a stiff paintbrush was gently applied to the surface. The legs were reinforced with a toothpick and then glued to the body.

Dan made it look incredibly easy but of course, many skills are required for this quirky project. Thanks Dan. I look forward to your next demonstration.



Forum, Show and Tell report

By Joyce Arnold

The forum is a special place to see what our fellow members are making and to be inspired with their expertise and knowledge. It is a great place for sharing knowledge and ideas.

Peter Wyer displayed some of his walking mushrooms that he had made after seeing Rebecca de Groote at Turnfest. He made veneered legs using kebab sticks for dowels. They were made of rose mahogany, jacaranda, gidgee and New Guinea rosewood. Using the same embellishing techniques with the handheld Dremel, he had also embellished an ovoid shape, used pyrography and also Jo Sonia paints to airbrush, making a lovely form...



Egg shaped form by Peter Wyer

Don McMillan brought along a South Australian olivewood bowl which had the most incredible grain and purple colours. It was a very heavy and dense wood. The bowl was finished with one coat of TripleE and a Shellawax cream. Here the wood did the talking as it was so lovely.



South Australian olive wood bowl by Don McMillan.

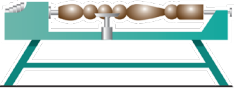
Rob McGregor showed some Huon Pine carving using hand tools. He had two different pieces, two colours but a matching pattern for a friend to use over a fireplace. He stippled the background to provide shadows and contrast to the carved flowers. Huon was easy to carve but chips easily, he said.



Huon pine carving by Rob McGregor.

Neil Howard, recently returned from Finland, talked about a turner's summer camp near Helsinki that he attended. He was asked to visit a young turner where he helped teach him the art of sharpening tools. He was given a piece of Curly Birch, a genetic abnormality that creates a myriad of patterns as the grain develops in all different ways in the masur birch tree, but not through the whole tree. He placed a Finnish symbol of a reindeer, cut from a fridge magnet, in the centre of the bowl to make it a uniquely Finnish design. He also brought along a jacaranda bowl, carved with a router.





Brian Creese presented two pieces made out of Queensland maple that someone brought to the club. Much of the piece was rotted and there was a mix of old wood and sap wood with a lot of spalting. He made a tall vase and a small dish, both finished with Danish oil. They were lovely pieces with nice colours

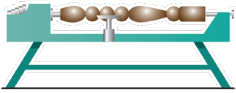
(L) Queensland maple turned by Brian Creese.

Joyce Arnold presented some gourds she was working on using pyrography. This one is a top of a gourd, pyrography on the outside, gold leaf embellishments and glass stamens, called *Gilding the lily*.

She also showed a plate decorated with crochet raffia, one of the techniques shown at the AWA symposium in Portland, Oregon earlier this year.



*Raffia edged plate (L)
Gilding the lily. (R)*



What do Judges look for when assessing entries in a Woodturning Competition

By Rob McKee

As a Woodturning Judge it is my duty to give an entrant positive and honest feedback. Sometimes this may mean I have to give an entrant scores that range from low to high. It all depends on the quality of the entered piece. But wherever possible, I will give positive comments and list areas of improvement. Below is a list of the areas that I would assess in a normal judging.

Design Elements

- Form vs. Function - Is the piece purely artistic or does it have a practical applications beyond its aesthetics.
- Proportion - Height of piece in relation to its Diameter. Width of Rim and Foot Diameter. Position of changes in the shape of the form.

Flow of Lines and Curves in the Form

- Repetition of elements - This is where a maker will repeat elements in different areas in the one piece. It may be a bead on the top of the rim of a Bowl which is then repeated in the Foot.
- Originality - This is where the maker has put their own interpretation into their pieces and not just copied another well known Turners work.

Theme of the Piece - Does the piece tell a story?

- Timber selection - Suitability of the Timber selected to make the form. This may include Grain, Density, texture, Colour and Natural Features.

Quality of Workmanship

- I will assess all areas listed below and any others suited to the entry.
- Absence or the presence of Tool marks.
- Evidence of torn timber fibres due to blunt or aggressive cuts.

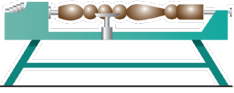
Quality of Sanding.

- Removal of all Sanding Scratches.
- Sharpness of detail and flow of curves.
- Reworking of Manufacturing marks - Recesses and Dovetails etc.
- Filling of cracks, splits and other natural characteristic suitable to the piece.

Quality and Suitability of Finish

A judge will assess the evenness and gloss level of the finish used and how it suits the finish piece. Marks will be awarded for the quality and application of the finish and Marks will be deducted if the entry shows any of the following issues.

- Patchy finishes,
- Uneven gloss level,
- Lack of finish on the bottom of forms,
- Wax not buffed off properly,
- Roughness of finish due to over spray,
- Orange peel finishes in relation to sprayed finishes,
- Cloudy finish,
- Tackiness of Finish,
- Finish not hardened.
- Not allowing enough time for the finish to cure or harden before entry.



Degree of Difficulty to make the piece.

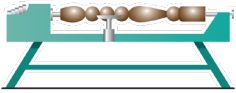
In some cases this may be a scale from 1-10. Thus it does not give the judge much to differentiate between the complexity and difficulty to create a piece.

A better range would be if the total score in the section was out of at least 20 marks. Even better if the score for this section was out of 50 perhaps. But to give everyone my ideas in relation to how I judge this section please read score weightings below.

- A score of 1 would be a simple Dowel. Pen Turning may fall into this score range.
- A score of 2 would be perhaps a Rolling Pin with Handles.
- A score of 3-4 would be a simple Bowl or Vase.
- A score of 5 might be a Bowl with a complex shape or a Bowl with a lid. Also a standard Lidded Box.
- A score of 6 might be Table lamp, a complex Candle holder with glued on Base. Intricate Gavel and Striker Pads.
- A score of 7 might be a thin walled Platter or a thin walled larger Bowl. Simple Segmented Turnings may also fit this score. Simple Hollow Forms.
- A score of 8 might be complex Laminated Turnings. Piecing of Thin Walled Bowls and Vessels. Open Segmented Turnings.
- A score of 9 might be for ultra Thin Walled & Complex Hollow Forms. Extremely fine Finials and Legs used to finish or support a form may also suit this level.
- A score of 10 might be for large Ultra Thin Walled Hollow Forms that are pieced and decorated. Pieces that require to be rechucked several times to achieve all the various elements that makes up the completed form.

One misconception here, is that just because an entry has many pieces and may have taken the entrant many Hours, Days, even Weeks to complete, it doesn't always make it more difficult, just more time consuming.

by Rob McKee



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Jokes...

Why did the snail paint a giant S on his car? So when he drove by, people could say: "Look at that S car go!"

My boss said "dress for the job you want, not for the job you have." So I went in as Batman.

If your house is cold, just stand in the corner. It's always 90 degrees there.



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