

BAYSIDE WOODTURNERS
& WOODCRAFTERS CLUB inc.

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CLUB NEWS

'97 MARCH

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Presidents Corner

Re. AGM, Our "New Committee", Ditto as last year with a few extras.

So, We start another year full of hope, and great expectations of some mind shattering work, get turning, burning and carving even whittling.

It was agreed at the AGM that the 3rd. Tuesday general meeting would concentrate on improving our skills in our various wood crafts, by bringing along a piece of work for discussion.

Now, our demonstration for 1st of March at 9 am,

Henry Warland will be with us, Turning a BURL.

On 5th of April, We will have Rob. Arnold, he will talk about Finishes, what is on the market that he sells. He will need a couple of pieces of work, raw, ready for the final finish

So turn up to these events.

P.S. From the Treasure man, Quite a few lods haven't yet renewed their membership for 97, please remember, that we rely on you to keep the club viable and running, if you intend to renew, but can't get to a meeting give us a call, otherwise this will be your last newsletter

If there is anything you want, or ideas you can suggest, tell me, the telephone is only a hand stretch away.

Visit to VICMARC, 12th of April please let us know if you are interested, we take off from HARMAN st 0800, ready to advance, not going to a dance.

We, have received a appreciation Thank You, from Wynnum High school and will pass it on till all the members who gave their time and knowledge to make it a worth while event. Thank You

Our first demonstration in February, Theo, showed us how to make twist turning, a set up which turn the leg as you move the ROUTER along, he had bought it from W.A., the timber was to the demonstrations disadvantage but we all got a good idea, what can be done.

Our hands-on for 3rd saturday was well attended, Max showed a few Pyromanic burnings, the DRAGON was well done. Paul showed a hollow form, as it was I asked Terry O'Keefe what to do with a log like that, he had suggested to use it for firewood, when winter comes around. Also a small addition to the GRINDER was demonstrated, then a few members had a go at the LATHES.

Well done.

SELF - INFLICTED SAFETY BY JOHN BULL

I have been associated with the working of wood in one way or another for some 47 years. Even though I still possess eight fingers and two thumbs, the risk of losing one or two digits remains for as long as I continue to use a workshop, and I am never confident that experience alone has, or ever shall, render me accident proof. Thus I try never to pronounce on safety: and here merely comment on it, recognising that anyone choosing to take the high-lane in sage advice is quite likely to be the next person to suffer an involuntary amputation.

Self-applied safety, like woodturning itself, seems to embody two interrelated elements: techniques on the one hand, and attitudes or dispositions on the other. I recently sampled a situation that nicely demonstrated both. Called upon to clear out the workshop of a deceased woodturner (I hasten to say his fond hobby was not the direct cause of his death, even though his widow and his friends inferred that he lost a good deal of turning time attending the casualty department of the local hospital during his lifetime.) I found plenty of evidence that Fred was a habitual risk-taker. He favoured the manufacturer of segmental vessels of quite enormous size, on a home-made lathe whose crudeness could hardly have been more profound. The quality of the glue joints evident in unturned blanks around the workshop were of the kind that persuade glue manufacturers to print disclaimers on their tins. Chips and shavings, ankle deep on the floor, portrayed Fred as a man apt to lose anything that couldn't be caught in mid air on its way floorwards. Fascinated by this sort of evidence of a swashbuckling turner I never knew, I asked around, drawn to curiosity by the incomplete imagery of the workshop itself. The universal testimony on Fred was that he cultivated a favoured reputation as a blunt, assertive handyman who would do anything for anybody, pretty well convinced that if anyone else did it they would fuss and fret and take twice as long as he would. It pleased him to be known as a short-cutt, a man that others considered dangerous enough to stop and think about first - and maybe then refuse. You may detect here the sort of stuff of which fables are made!

I believe that Fred would have responded pretty violently to any article on safety thrust under his nose. What he did in his own workshop was his business. I would not have wanted to argue with him on that point. I would not want to argue with you, if you happen to be Fred. But you would be most welcome to your workshop privacy: you would find me remaining cautiously at the door until you had switched everything off. That, for myself, captures the essence of the attitudinal bit of self-imposed safety. It is about the conditions under which one is prepared to work, and the issue of whether, if someone else tried to compel you to work in conditions of questionable safety, you would happily do so. That seems to me to be one possible incentive for sharpening up one's own safety practices, if they happen to be of the kind once practised in sweatshop sawmills and furniture factories. One doesn't have to put up with those sorts of standards when one works for oneself, even if it does provide you with some fascinating stories of near misses.

As for techniques, there are plenty of sources available for learning about those. If you really want to be safe - as safe as you can be in a relatively confined place where there is revolving wood or spinning cutters and teeth to be encountered, then I am quite sure that, like myself and thousands more, you will take the trouble to minimise the risk of ambient danger by learning what never to do, and what seldom to do unless you take particular precautions commensurate with the additional risk.

Personally, I believe that concern for personal safety comes before the effective learning of safety techniques. The techniques themselves are merely instrumental in helping to implement that concern. That is not to underrate the thousand and one items of valuable advice that one acquires from those who know more about safe techniques than we do ourselves. What decides whether one acts on such advice, and what bits of it get forgotten or ignored in the heat of workshop life, is entirely personal attitude.

One can still enter the occasional cavern where festooning cables and spider's webs together form their own suspended ceiling, and where callipers, once dropped, are lost forever. One hardly dare talk safety in such growing commitment among lone turners to look after themselves, and to seemingly discover in doing so that self-inflicted safety and creative productiveness are really quite logically related. When did you last do a critically objective safety check on your working conditions - or invite a trusted turning friend to do one for you?

CAR PARK ATTENDANT by Phil Reardon

Born and raised in Cornwall, I regarded Londoners with a *souçon* of suspicion, as a young 'un, you understand. Now, slipping gently into my deformative years, I acknowledge the essential rightness of Spike Milligan's maxim, "Well, everybody has to be somewhere". Many charming and talented people live and work in the metropolis, one should not be unkind to the regionally challenged. What was a lad supposed to make of city slickers who, on my first visit to the place, came out with lines like, "Stay in Trafalgar Square long enough and everyone you have ever known in your life will sooner or later pass by"?? Yep, so I'm supposed to hang around thirty odd years on the offchance I might spot my Great Aunt Maud mooching along. I'd be arrested for loitering with intent in the first five minutes.

But the place as a lodestone for the teeming millions is an attractive one. Forget Trafalgar Square though, I nominate the parking lot in front of the Fine Wood and Tool Store Ltd. I've been attendant on this park for the last decade (well, it's directly outside the workshop window) and can confirm that all human life is there.

COUPLES

When they think they are unobserved, folk, get up to much the same sort of activities all over, of course - from deep and detailed digital examination of nasal passages to the occasional vigorous testing of vehicle suspension units by prolonged bouncing on back seats (thereby sowing the seeds of a rising generation of woodworkers, one trusts), but I want to draw your attention to some of the particular peculiarities of the place. Trafalgar Square with rabbits instead of pigeons. It is the couples I find most interesting and amusing. Things are moving forward. Ten years ago, my line of country was very male dominated. A woman on a woodturning course was a rarity. I added up the figures for last year and 28 per cent of my victims were female, a significant sea-change, but that still leaves a lot who aren't directly involved in working with wood.

It is my observation that these divide into two broad categories: THE WIFE AS CHANCELLOR, she holds the purse strings and accompanies her husband around the shop... "no, much too expensive, you can't have it", or "All right then, but I'll have to budget on yer baccy". "Right dear, very good dear, thank you dear heart". Then the TOTALLY DISINTERESTED: "Let him have his fun" is her attitude. She elects to stay in the car, he approaches the tool store with the expression of a pilgrim arriving at Mecca. These are the ones I see from behind my lathe. She paints her nails, or flicks through the pages of Cosmo, or grooms the pooch. Time passes. Fingers start to drum, wrist watches are consulted with ever increasing frequency, lips are pursed and eyes are raised



A grey but very green machine, Phil built this 'Pedalathe' for fun a couple of years ago and has since clocked up nearly 3,000 productive miles on it. When he reaches the majestic figure of 7,296 miles, he threatens to throw a party. (7,296 miles is the diameter of the earth). Will circumstances conspire to allow him to go for the circumference?

heavenward. An inordinate amount of time passes. This probably equates to an enormous amount of dough being spent. The dog hasn't had such a thorough grooming in years; Cosmo's problem page has been read five times (the Agony Uncle's advice has been weighed and found wanting) the manicure will need re-doing if this goes on much longer. The best bit is when the chap eventually re-emerges. It's like something from Monty Python's Ministry of Funny Walks. His outgoings are on a par with a South American banana republic's Gross National Debt. Loaded with carrier bags, he makes vain and very convoluted attempts to conceal the extent of his purchases and get them across the car park and into the boot, without being quizzed and given a hard time.

AUTO DESTRUCTIVE ART

Car dismantling jobs that would do Alf, my local auto scrap merchant proud, are fairly regular occurrences. Consider the circumstances: you are a woodworker with a pet project, you have purchased a few boards of choice timber, BUT you haven't got the plans with you. Wouldn't you be reluctant to truncate your pretty planks? The luggage comes out, the seats are unscrewed, it is suggested to the wife she might enjoy a bus trip back to Darlington. "Look on it as an adventure, pet." (From where I stand, it's obvious that volume of wood aint going to fit into that volume of car without some creative re-modelling but all permutations are attempted before, with a heavy heart, the chagrined cabinet-maker concedes defeat and returns to the store to borrow a saw! Ah! The exquisite pain of it as he cross-cuts the stuff, supported on the rear sill. She has to sit on t'other end. Doubtless muttering dark imprecations along the lines of, "I'll Darlington you in a minute, dearest".

TELL ME ABOUT IT!

The other day, I glanced up from my work to see a face emerge from the mists of time. A fellow I'd taught turning twenty years ago. Naturally I nipped out to say hello but was promptly deflated by his greeting, "Bloody 'ell Phil, you're not STILL running woodturning courses are you?" How was I to interpret this? Did he mean "Surely in all this time even you could have found a proper job", or "Haven't you been found out yet"? I imagine certain Cabinet Ministers must suffer similar disquieting quails. He told me that for the past eight years, he's been domiciled on an island off the West Coast of Scotland and has established a good general woodworking business. In summer, the place teems with tourists. Every second bloke who wanders in, spots the lathe, strokes his chin knowledgeable and exclaims, "Ah, woodturning, I do a bit of that". His heart sinks he says and replies, "Now, I suppose, you are going to tell me ALL about it".

In a roundabout way, this brings me to the most rewarding part of my role in life. I frequently encounter folk who are just taking their first faltering steps into our craft. They come on a course and we spend a couple of days attempting to lay sound foundations - then two years, three years later, I see them crossing the car park. They pop their heads around the door to let me know how they are doing. Course, some fall by the wayside but many are well and truly hooked. They show me the fruits of their labours and the quality of work is excellent. It is obvious the creative juices are bubbling, they have gone beyond worrying about the minute of method and technique (which, after all, are only means to an end) and have become enthusiastic artisans. Most important, they are getting a HECK OF A LOT OF FUN OUT OF IT.

WOODTURNING

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Woodworking has become quite popular over the last few years, and many craftbooks are available in bookshops and newsagents, but there was a time called "in the Past", so as Stan Pinner recall:

Some fifteen or so years ago, before the Australian Woodworker, and other specialist Woodturning journals came on the scene, those into Woodturning read the English Practical woodworker, particularly its monthly article on woodturning.

At the Queensland Society in those days, we were asked to produce the turning in the current issue, and bring it along to the next meeting, for criticism and comment by fellow members.---(should we institute something similar in our club ?).

One such article in that magazine was of a three legget chair, taken from a painting by a Flemish artist. Surprise, surprise, I have a copy of that painting, titled " The Village Fair", by Peiter Broughel the Younger, 1564- 1638, and in it there are about half a dozen stools, three legget variety. The painting depict a village scene, with a lots of stalls, lots of people, both buyers and sellërs, the chairs are just a fill in, dotted here and there. The point is, when you are hard pressed for ideas on what to turn, that are different, why not pay a visit to the Queensland Art Gallery, or your local library, and browse through the books on art, look into the background, and just maybe you could produce a work of Art.

Oh yes, I did make the chair !!!.

My friend cut his finger six years ago and still suffer from the Accident !!. What do you mean ?.
He married the Nurse who attendet to him at the Casualty Ward !.

Good tools make good work—I read with interest your article on buying the best—well done! (FWW #113, pp. 64-67). There is one aspect of owning good tools, however, that I think you have omitted, and it is best summed up by my father.

Let me explain that here at Magikraft Studios we design and make magician's illusions and that "DeKolta" mentioned below was an old-time (1847) inventor and performer. What follows is from Dad's notebooks under the heading "tools."

"Tools are more than just fancy equipment—they are mental also. It is said that 'a bad workman blames his tools,' indicating that one can do good work with any tools. This is not entirely true. A job can be done with bad tools. DeKolta is supposed to have used an old axe, a knife, a file, and some other crude tools, and he built illusions that worked. But his apparatus was as crude as his tools. If one owns fine tools there is a pride of possession and one automatically puts more care and craftsmanship into the work done by them. The work must be worthy of the tools. As I said tools are a mental attitude, so use the best you can afford."

I think the same is true of the upkeep of tools. You may spend some time honing that lathe chisel just so, but as you touch it to the wood and that single shaving of wood spirals into the air—well, it inspires you to do your best, don't you think?

Thank you for your fine magazine, keep up the good work.

—Martin Lewis, Huntington Beach, Calif.

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Open Day. "comment"

In reference to our "OPEN DAY", we must ask the question: as regard, I would think the limited response, "Did We advertise it enough?". Would it have been better to have had a manquite in the ground for the display of members product, and more working display in the hall, with more room around the lathes etc.

In regard to sale, purely from a hobbyist point of view: "Are we asking too much for the articles?". We can accumulate too many of these things at home and where we sell them.

Food for thought; To reduce our prices and have a better change of disposal

Yet another thought "combine our OPEN DAY with a Charity group

That bring us to an article from way back, worth to Refresh. once again. July 1990, Newsletter from South Australia Woodgroup Inc.

What is FAIR.

Basic costings for the NON Professional.
Reprint from "Woodturners" nr. 27 April 90.

The purpose of this article is an endeavour to set out in simple terms for Turners AND OTHER Craft people who operate as hobbyists a basic form of costing that should be taken into consideration whenever dealing outside their immediate family so that a FAIR price is offered.

FAIR: Who to ?. a. Yourself, b. Your customer, c. Your association mates. d. Craft shops.

So what is FAIR ?, It need to be based on some "BASIC FACTS".

- 1. Material contents, 2. Labour, 3. Over head, 4. Plus a margin to WHOLESALE, 5. Plus a mark -up to RETAIL.

MATERIALS

A. Timber ... it costs ! even if someone gives it to you. An easy way to arrive at some semblance of a fair price, work on around \$1.50 to \$2.50 per kilo, weigh it on the bathroom scales.

Of course special purpose burls and exotics are what you pay for them. Sandalwood whilst it has a high price per kilo is not expensive if you return clean sawdust, NO bark or foreign material to the authorised supplier who will credit you, this means in actual fact you are only paying for the Sandalwood in your piece of work.

B. End seal .. sanding materials seal ... finishes ... shellac ... cquer ... wax ... steelwool ... fittings ... electric for the lamp base ... mechanisms for pepper mills, clocks etc. in fact material which goes to producing the product.

LABOUR "Each is worthy of his hire"

Be realistic ! why should you donate your labour to the general public ? Use a basic \$10, \$15, \$20 per hour for a hobbyist. Your labour covers the following times.

Getting materials ... preparing it ... finishing it off ... selling it. Remember we are talking about supplying the general public be it via a Shopping Centre .. Craft Shops .. or direct .. whether you only "turn" on demand full or part time or whatever, the goods you produce still have a labour content.

As a general guide allow not only the Actual time to produce the item but also allow for 'getting ready time' checking equipment, sharpening etc. and then finishing up (cleaning up) time. So an average item takes 1 hour to turn.

Get ready	15 minutes
Turning	60 minutes
Spraying/finishing	30 minutes
Clean up	15 minutes

Total 120 " 2 hours labour.

P.T.O.

OVERHEADS

Usually covers all those items you don't think about too much and often don't know where to fit them in, but they arrive as a bit of a shock when the bills comes in ..

i.e. telephone account, power & light (your share), purchases, equipment, gouges etc. replacements and repairs ---insurance .. vehicle costs picking up and delivering.

The best way to handle this is to allocate a cost per item in relation to its cost, small items like bud vases, goblets, peppermills add 50c to \$1 per item, small bowls \$1 to \$1.50, medium bowls, vases \$1.50 to \$2, table lamps \$2 to \$3, 30cm bowl \$3 to \$5 or use a percent cost of materials and labour to cover overheads.

Cover all your costs no freebies Total Cost

Plus Your mark-up ?

This covers such things as your responsibilities for

- A. Your guarantee
- B. Income Tax
- C. Margin to purchase improvements and range to your equipment.

So your Wholesale price should be Total costs PLUS your margin 20 - 30%

As an example let us use a 30cm X 3cm Jarrah Bowl
2.5 K. @ \$2.00 per kilo.

Labour	Get Ready	15 mins
	Turning	75
	Finishing	45
	Clean up	15

150 mins 2 1/2 hours at \$12 per hour

Timber cost \$5. Materials \$3. Labour \$30. O/Head \$2.

Total cost \$40. Mark up \$8. W/sale \$48. Retail \$16.

Total \$64.00

Note Mark up from cost + 20%, mark up for retail + 33%

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Redeeming feature

San Salvador has had its problems for many years, but a major one was avoided several years ago when a drunk inadvertently defused a time bomb left on the doorstep of the Labour ministry. He disconnected the clock and sold it at a pawn shop.

