

# TURNOUT

THE OFFICIAL NEWSLETTER OF NORTHERN TURNERS INC.

VOL 12 No. 08

August 2023

“Carbide tools are just an expensive scraper, why would you bother?”

Its something I’ve heard a few times & I didn’t know any different so I’ve stayed with standard HSS tools.

... but am I missing out?

Vic Damato wondered about the same thing, went searching for informed opinions & found the following:

## “Carbide Gets a Turn”

[https://www.woodcraft.com/blog\\_entries/carbide-gets-a-turn](https://www.woodcraft.com/blog_entries/carbide-gets-a-turn)

The author got together with three fellow turners & produced three test pieces (bowl, lidded box & finial) with both their favourite HSS tools & with the new carbide tools.

The article discusses use, technique & results.

These tools are different from the traditional HSS tools & have their own needs with regard to cutting angle & orientation.

Are they worth the cost? Have a read & work it out for yourself.

The Woodcraft Magazine website is a good source of articles that are free to read & (most) available to download as PDF. Some of the articles are ideas & instructions for turning projects from basic to intermediate & a few advanced projects that can challenge. 👍

Thanks for doing the research & this great find Vic. 😊



Third Saturday Demonstration Schedule		
DATE 2023	DEMONSTRATOR	PROJECT
SEPT 16	George Pastuch	Fruit -Apple, Pear
OCT 21	George Pastuch	Christmas Finial
NOV 18	Ron Allen	Tea Candle
Forth Saturday Demos		
DATE 2023	DEMONSTRATOR	PROJECT
Sep 23	Bill Elliott	Four sided decorative turning. <i>I can't describe it properly but I know what I mean after Bill explained it ... YOU will have to come along to find out 😊</i>
Oct 28	Tim Skilton	bowl saved with green wood - Part 2 - TBC

*From your Editor.*

***Taking a chance & showing off...*** 😊

Ok I'm not going to lie about it, I'm disappointed that the Wayville Home Show has been cancelled.

When Graham Reed convinced me to exhibit the first time I was nervous & didn't rate my work very highly. Especially compared to the pieces on display by the professional turners in our club ... but I put them out there.

I didn't sell any but, on the days I was there, people picked up my pieces & there were some lovely comments that boosted my self-esteem no end - thanks Graham.

Two year later & I'm still comparing my work with those in the club who are exceptional but my confidence is getting boosted by those same exceptional turners. That encouragement & their advice has helped me improve enough that I'm happy to put my work out there in public.

So, I'm going to bring all the pieces I've gotten ready for Wayville in, ask Bill, Graham & Ron to rate them & put the suitable pieces into the Burnside exhibition.

I'm still nervous but strangely not as nervous as I am when I put my pieces on the 'show & tell' table each month. Those checking out the work I put on the table each 4th Saturday are fellow turners & know what they're looking at ... & looking for. 😊

The people picking up our work or looking at it at Burnside & Wayville aren't turners.

THEY don't realise that 'feature' is there because of a little (or big) catch from a bowl gouge.

OR some of those moments that we have while turning actually result in a piece that is awesome & truly unique ... by a fortuitous mistake.

... & speaking of the 4th Saturday show & tell ... where the heck are you?

There were only about 30 (maybe 40) at the meeting last Saturday. 😊 Dave Kleinig drives all the way from Claire each week just to be there.

Come on in you lot & get one of your pieces on the table, or two ... three max yes, but, its worth coming in to share your work & chat with others.

AND get onto a lathe. We have heaps of them, with tools. Just bring a chunk of wood & make some noise & sawdust. You can't just leave it up to Bill Elliott to do all the work even if he is the supreme master of widely scattered sawdust (see the 4th Saturday demo report below).

**Burnside!** Dale has sent out all the details & forms ... come on ... don't let me be the only one who exhibits 😊

Cheers, Rob Williams 😎

[i.am.batman.1959@gmail.com](mailto:i.am.batman.1959@gmail.com)

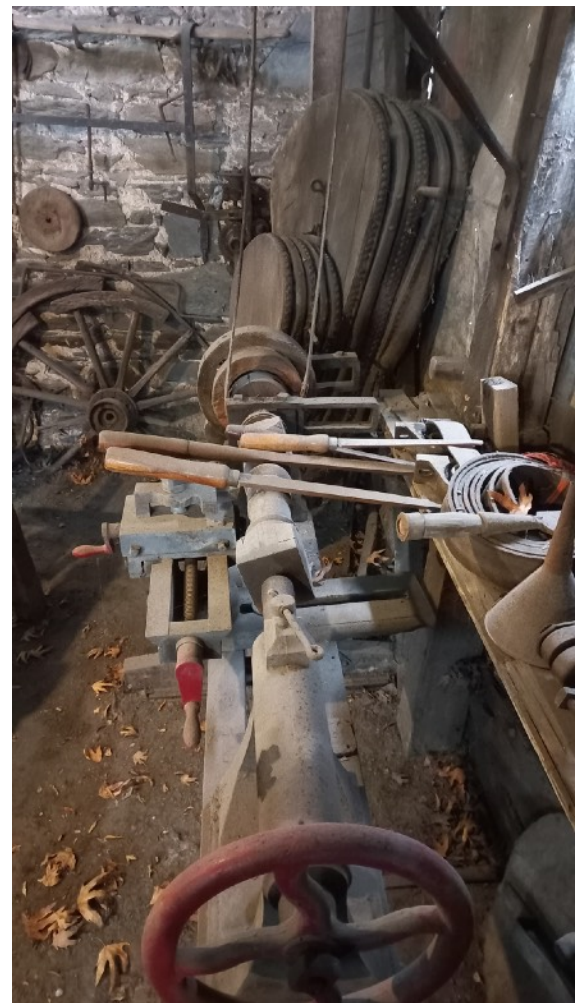
*I've said it once, I'll say it again ... Thank you to all those who find interesting articles, places or information, then write it up and give it to me. It makes this newsletter significantly more fun to produce and more interesting.  
Plus i can't type for ... well i can't type very well shall we say ...  
Here's some fun news, with pictures, from our intrepid wanderer, Stuart Hunnisett.*

### **Belt Driven Lathe - Angaston**

I reported a couple of months ago that an old belt driven lathe resided in Tanunda Museum. Well, I have found another one, in the workshop it was used in, just a short distance up the road in Angaston.

During a birthday mid-week break we chanced upon the only on-street blacksmith shop in Australia. The site, run by volunteers, was open for a coach tour but we were invited in. The lathe appears to have a fixed chisel arrangement and still had a table leg in place between the centres. They allowed me to get up close to the lathe that still had its drive belts in place. The blacksmith shop is open weekends and public holidays.

Stuart Hunnisett



### **Pole Lathe**

In 1996 I was introduced to bodgers and the pole lathes they used to make chair and table legs. I subsequently attended a course near Tenterden in Kent and, during the week, made a shaving horse and pole lathe from locally grown Ash. These photos of my lathe were taken just prior to selling it in 2010.

As can be seen there were only four nuts and bolts holding the A frame legs to the bed.





The tool rest was a simple shaped piece that was quite suitable for the dibbers and captive ring rattles I made. Wedges kept everything tight. The necessary mallet can be seen in the bed in one picture. Just three chisels were used that sat in the special attachment piece. The most difficult part of the build was adding the threaded handle so that the centres met, which amazingly they did!

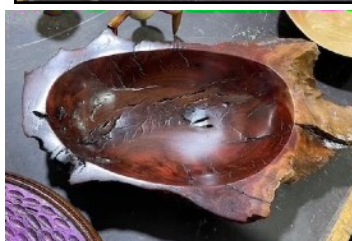
In use the lathe was operated by a cord that was attached to the foot treadle, wound around the piece being turned then up to a springy tree branch or, when fitted in my garage, a bungee cord. The lathe was sold and I would like to think it is still in use somewhere in Kent.

The book Green Woodwork by Mike Abbot shows a similar lathe on the front cover

Stuart Hunnisett

## Show & Tell – 26 Aug 2023

Show & Tell was run by Chris Deguet.



- Dale Starr brought a mallee root bowl, made using a couple of the Arbortech tools that Bill Elliott will be demonstrating. He also brought a large red gum platter with a textured edge finished with chameleon flakes.



- Hal Sneddon showed us more wet-turned bowls.

- George Pastuch brought two red iron bark natural edged bowls.

- Chris Deguet had a bowl following on from the Emma Cook demo and three banksia mushrooms following Ron Allen's recent demo.

- Bill Elliott showed a Martian mushroom.

- Ed Zahra brought a mallet and a mushroom.





- Jan Beare showed us a Broughton willow bowl with a spoon and a candlestick with curved body done using an Arbortech tool.
- Stuart Hunnisett had a bowl from olive.
- Piera Della Torre showed a nice bowl.
- Tim Smeaton brought a gavel and a number of chess pieces.
- Eric Burmeister showed a pen with a stand made from banksia pod and a tea pot.

The halo was awarded to Stuart Hunnisett.

### Your Northern Turners

*Seeking Excellence*

*Encouraging Individualism*

*Fostering Creativity*

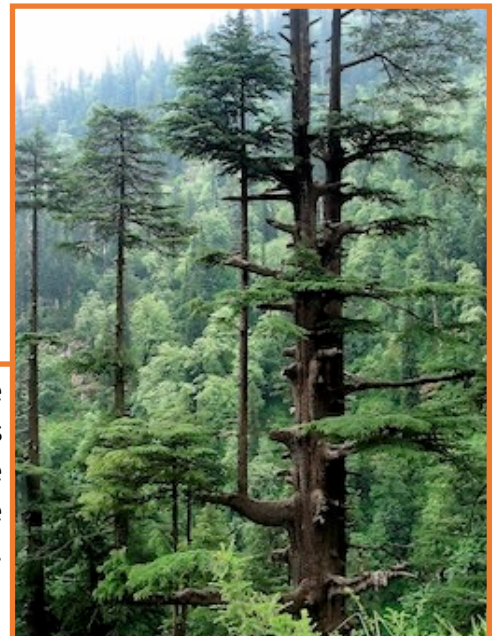
*Teaching Skills*

*Providing Support*

### Northern Turners Committee

President	Peter Smith
Vice President	Bill Elliott
Secretary	Dale Starr
Treasurer	David Kleinig
Assistant Treasurer	Vic Damato
Member	Guido Guidi
Member	Graham Reed
Member	Flora Rumbelow
Member	Tim Smeaton
Member	Nik Surikov
Member	Rob Williams

*Cedrus deodara*, the **deodar cedar**, **Himalayan cedar**, or **deodar**, is a species of cedar native to the Himalayas.



Random picture & details because the white space annoyed me ...





### Two piece mushroom

Ron Allen - 19 August 23

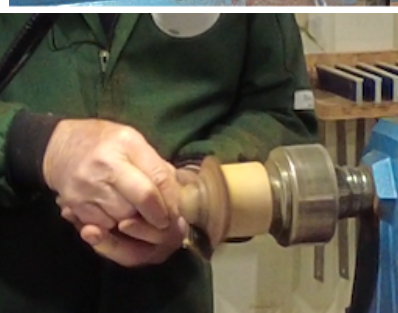
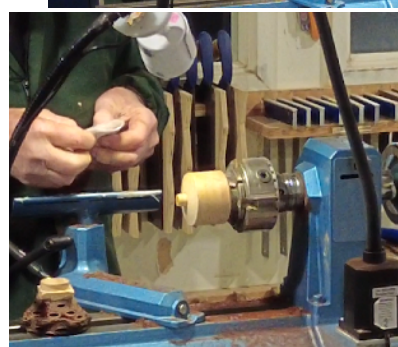
Ron showed how to best use a banksia nut (*Banksia grandis*, aka bull banksia or giant banksia) to make the crown of a turned mushroom. Making a mount/support for a full nut enabling it to be cut more safely on a bandsaw.

He warned about the seeds that can/will fly out of the nut when it is spun up & recommended wearing a face mask (he only wore safety glasses because he forgot his mask).

The banksia piece was hot-melt glued to a mount so the underside could be done including the mounting hole for the base. The mounting hole is then used on another friction mount to turn the top side.

The base part first has the mounting spigot turned to match the hole in the top. Once that is done the rest of the base can be shaped.

Assemble, finish with Stylewood & then use as decoration - do not use for food ... they're not real mushrooms.



*Rob Edge sent me this link. I've copied the information here without all the links to various other pages and with none of the advertising.*

*I do recommend you visit the webpage if only to check out the linked pages for all the interesting articles... but do it on a day when you can "waste" an hour or three.*

*Rob W*

## **Pricing your Turnings: The Nuts and Bolts**

By Robin

Found at:

[Pricing your Turnings: The Nuts and Bolts | Turning for Profit | Woodturning | Lathe |](#)

You've been turning for a little while, you like to turn, and most of your projects, those that avoided the fireplace, have been polished up and given to friends and relatives. Joe has visited you and the discussion turns to your hobby. "Here Joe is the bowl I turned last week!" Joe likes your work and suggests that you could sell these at the local Farmer's Market. Sell my work? You've never thought of the idea. Pricing your turnings had yet to enter your mind.



### **Your work is priceless**

Your work really is priceless. It was made by you, with your own two hands. A baby rattle made by a Dad or Grandpa is really priceless. How can you put a value on a turning that was done for someone you love very much? What about that rolling pin that has been used almost daily since you turned it a few months ago? It's destined to become a family heirloom. How do you go about valuing your work? If your turning stays a hobby then you will not be too concerned about pricing your

turnings. But if one day you want to sell your work then you will have to consider pricing your work. I wasn't joking when I said your work is priceless. It is made uniquely by you. That makes it very special. In fact, that is your competitive edge in the market.

Okay. Let's make this a bit easier. You've gone into your shop and turned a beautiful bowl. What price should you charge for your work? One rule of thumb

is 5 times the cost of materials. If you have found local wood then your cost is zero! 5 times zero is zero! Local wood may be free but not free in regards to your time and equipment. So what price should you charge?



This is a bowl turned out of larch, literally rescued out of the fire because I started with a piece of firewood. So the cost was minimal.

It can be very hard to estimate pricing based on the materials you are working with but you want to cover all the factors of your business.

Pricing your product should provide for materials, time, overhead, and risk of being in business.

### **Materials**

This should include the rough cost of acquiring your wood. The purchase price, shipping, custom preparation costs, and any incidental costs you have incurred are all part of the cost of materials. If you are adding embossing or other items to your turning include these costs as well.

Consider the Bottle Stopper. This is a straightforward turning project. However, you need to calculate the cost of all materials

used. The size of the wood is fairly small but if it costs you \$ 5.00 for a dogwood blank and you can get 5 bottle stoppers then your cost is \$ 1.00 per stopper. The plastic inserts were about \$ 0.25. The quarter is obvious. So the material cost would have been between \$ 1.25 and \$ 1.50. Your pricing needs to consider this.

### **Time**

If you have been turning for years then you have a pretty good idea how long it takes you to turn a medium-sized bowl. Richard Raffan has a rule of thumb on turning bowls over 6" in diameter. Take the diameter times the height to calculate the amount of time it should take you to produce the bowl in minutes. Use this to calculate the time factor in your pricing. According to this formula, the larch bowl above should have only taken me 20 minutes to turn! Remember that Richard has been woodturning for years.





When you are just starting you need to make allowances for learning the different cuts, how to attach the bowl to the lathe in different manners, and taking longer to achieve a good surface on the finished bowl. There are also efficiencies gained as you become proficient in turning each product that you make. Honey dippers are a straight forward project where you are not doing much decoration.

The first honey dipper that I turned took a good bit of time as I was thinking about dimensions and shape. After my fourth or fifth dipper, it took much less time to turn. I knew what I was doing and I was warmed up with my tools as well. Production efficiencies are a great way to reduce the time it takes to make a product. Your pricing should reflect the benefit of some turning efficiency as you get more proficient.

Make sure your time allowance is larger than your lathe or production time. Depending on your work processes you will need a time allocation for the setup of equipment, preparation of the wood for turning and processing, finishing time, and storage and handling. The nature of your products will affect this. Fine ceramic pottery requires greater care in storage than rustic turned bowls. Thin natural edge bowls would need individual packing rather than several in a box at once. If a product needs extra care and attention then your pricing should reflect that. You get to set the hourly rate for your time. Don't undervalue yourself.



## Overhead

Overhead is a nebulous concept. It is always a part of your business expenses but it is really easy to ignore.



Kind of like the forest canopy when you go for a walk. This is looking up from the base of four aspens on the farm.

Overhead would include the cost of equipment, tools, electricity for the lathe, lights, and heat. You might need to include rent and insurance depending on how and where you are working. Include the cost of using your vehicles for

business purposes. Office expenses for advertising, brochures, web site, business cards, etc. are all part of the indirect cost of doing your art. If your pricing doesn't include these items then the selling price won't give you enough money to keep going. Or the value of your time in the product goes down until you are getting less than minimum wage for your effort. (Been there, done that, even wove the t-shirt!)

### **Risk of being in business**

This is the residual profit that rewards you for taking the effort to be an independent business owner. It's what the shareholders receive for owning a limited company. If there isn't any extra for you in doing your art then you are probably better off working for someone else. Of course, the main reason you are doing this is that you enjoy your craft. If the return on your business is too low you will end up resenting the business side of your art and not enjoying the craft side of it at all.

Keep the pricing on your products higher rather than lower. This will give you a better return for your time and effort and allow you to continue enjoying your turning. Not everyone will agree with you, but then not everyone is your customer either. Turn beautiful products and you will build up a loyal audience and following. These are the people you should focus on.



### **Taxes**

You knew this one should have made the list. Well, sales taxes are usually in addition to the price items mentioned above. Sales taxes depend on your circumstance and the provincial or state rules that apply. In Canada, if you have sales of less than \$30,000 then you do not have to charge the federal sales tax (GST or HST). BC has a sales tax on the sale of any tangible products. Whether the tax must be added on top of the price or included in the price depends on your jurisdiction's rules. Remember that the price calculated to cover material, time, overhead, and risk of being in business, does not include sales taxes. Income taxes will come out of your risk of being in the business area. So no, you don't get to keep it all but if you are losing money then you won't be paying any taxes. If you are making money then talking to your local professional accountant might be in order so that you save enough for the government.

## **Other price considerations**

Set a price that reflects the fair value of your work. Cheaper wooden items are available at the local thrift stores and mass-produced for the box stores. Your work is unique and produced by you. It has your artistic signature on it. You could be using unique local wood or recycled wood. Sell your work and the story that made it.

You will never satisfy those who shop the box stores. However, the customers who know what you are doing, and value your craftsmanship, will willingly pay the real value of your work. In selling the fiber art for Joybilee Farm I spend a lot of time explaining the unique nature of our products and the materials used. Those customers who spend the most, usually understand what we do and don't require an explanation.

When it comes to artistic work, price is usually not the issue. Sell your work on its own merit. That is has a high level of quality control. Don't produce junk. Smooth the bottom of your bowls and ensure each has a good finish and polish. In time you will learn the value and prices of your personal market. You might have to change your selling venue from a flea market to an art gallery for your art to be appreciated. Some craft fairs are not suited for high-end artistic work. Your attitude while selling your work also influences the customer's response.

## **Conclusion**

The pricing of your products reflects on the worth of the item and also on the value of the artist. Your money mindset could be influencing the prices that you are willing to charge. A low price communicates that you might have a low value of your ability and/or your product. A value that is too high can also be negative, that is, it will exaggerate your worth. The price that is in balance is the goal. You are an artisan and you deserve a fair return on your work. As Richard Raffan says about selling your work: "In the final analysis, if your customer thinks he or she is getting a bargain, or at least very good value for the money, while you think you're getting a fair (or more than fair) return for your efforts, you have got things right."

## **Over to You**

Have you any tips or techniques for valuing your work? What issues concerning the pricing of your art have caused you the greatest frustration?

## **Turning For Profit**

If you have any questions about turning or the business of turning, please leave me a comment at the bottom of the page.

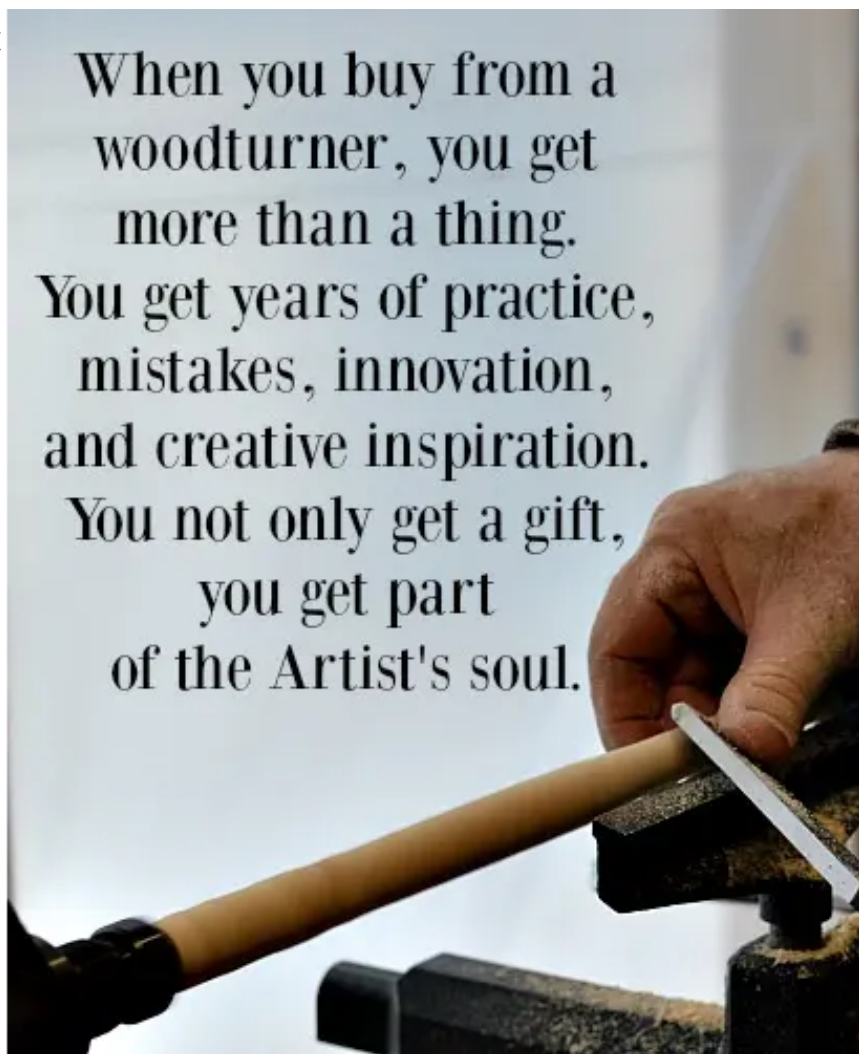
These posts are for you, the woodturner. If you like turning projects or articles related to the business of turning then please sign up for the Turning For Profit newsletter.

Generally, it comes out once a week and has links to the current articles, a bit on what I am up to, and usually a question for your response. You can sign up on the right sidebar or just a little lower on the page.

I love woodturning and sharing with you. You can follow me on Facebook as well.

Thank you for allowing me to join you on this woodturning adventure.

Have fun and remember to turn safely.



When you buy from a woodturner, you get more than a thing. You get years of practice, mistakes, innovation, and creative inspiration. You not only get a gift, you get part of the Artist's soul.

### *Links -*

The west Oz original - Arbortech <https://www.arbortechtools.com/au>

CWS - Power Carving page <https://www.cwsonline.com.au/shop/category/power-carving>

Carbatec - Power Carving & Accessories <https://www.carbatec.com.au/woodcarving/power-carving-and-accessories>

EBAY - Rotarex RC 50mm Pro-Carving Disc Woodcarving Tool R50 <https://www.ebay.com.au/itm/304505418958>

## **Caution!**

The management would advise members don a face shield, hearing protection and a dust mask/respirator before proceeding to the next article.



Bill Elliott  
26 Aug 23



### Power Carving Equipment

Now I consider myself something of an expert in making noise & a bit of a mess, even without the assistance of tools or machinery. The ongoing joke my wife & I have is that "I'm going out into the shed to convert solar power into sawdust & noise."

... but on the 4th Saturday of August we were witnesses to a master class.

Bill not only created unique embellishment on one of his pieces but did so amidst a cacophony, whilst generation a torrent of wood chips & sawdust using, very professionally, a myriad of variations of the same implement - the humble powered wood carving attachment.



I can honestly say that I now feel inspired to make better use of my Arbortech mini ... & a little less scared of it.

SO many different carving discs to try out 😎

Remember to wear your facemark (properly) 😏

