



REDWOOD

Newsletter of the Redcliffe and District Woodcraft Society Inc.

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Redcliffe and District Woodcraft Society Inc.

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PRESIDENT'S REPORT

Welcome to my January report, I trust you all kept well and had an enjoyable time during the recent festive season. Our December Christmas lunch was a great success with over 60 people in attendance. With lots of raffles and Lucky door prizes it was a fun packed social gathering at the end of a busy year. Thanks to all who contributed in any way with donated goodies for the hampers and to those involved with organising the day. Thanks to the many donations our raffles netted \$390.00 for our club funds

Our combined working bee and celebration day on the 17th of December was very well attended resulting in very clean and tidy workshops by 10.00am. The celebration morning tea for our new kitchen and meeting room was a great hit with awarding jams, scones and many other goodies enjoyed by all. We also enjoyed and address by our new state member Kerri-Ann Dooley who is a great supporter of our club.

2025 is shaping up to be another busy year with lots of activities for members to get involved and support our club. Check the weekly bulletin to keep track of what is currently happening and future activities. Don't forget while Tuesdays and Thursdays are our main days, the club is also open on Mondays and Wednesdays where we need a few more members to keep our doors open.

Continued on page 2.

Presidents Report continued.

Our water cooler is up and running and the new Jessem Router table is ready for use after you have attended a familiarization session.

Competency training has already started, and members are reminded to see Maureen Kowalski if you wish to add or update your skills on the various machines.

Our purpose of our club is not just for making physical objects, but also for our wellbeing. It would be good to see more members taking advantage of our air-conditioned room to just sit and socialize with a chat, games of cards, or other activities.

Ernie Hobson
President

SHOW AND TELL



President Ernie presenting Allison (Red Poppy) with Kay's pyrographed Certificate of Appreciation followed with Kevin Watts accepting Red Poppy's Christmas Gift Voucher.



Kerry Anne Dooly accepting a Celtic Pen from Franki McGuigan



Wendy Hillhecker with her latest pyrography creation.



Barry Spillman with his two tables that he has made for a choice of a raffle prize



Warrick King and nice Burdekin Plum platter/bowl that he has turned



Michael Lederman describing his latest artistic creation in coloured wires and beautifully framed.



Graham McDougal with his WIP Lute and talked about the difficulty in cutting out the 'rose'



Ian Hunter talking about his journey in the making of his Ukulele using some beautifully graine camphor laurel and contrasting complementary timbers!





The new Jessem Router being assembled by the 'team' and the put to the test by Roger Teague and Kevon watts



Ken Rays describe how he is developing his technique for multi-centre turning that he is developing for a Turnfest presentation.



Warrick King with his very creative 'floating' suspended clock.



John Bright with his innovative scroll-sawed circular small lidded box.



Mel Target with more of his inlaid platters and bowls.



Gerry Window with her beautifully detailed carved Welsh spoon made from Lime wood.



Michael Lederman entertained members with questions on the movie represented in his latest framed poster.



An laminated Lazy Susan made by Howard Lunt, donated for our Show Raffle.

Support our Annual Show Competition Sponsors





Whittle a twisty pendant and a Santa



"Whittling" means reducing something in size by gradually taking small pieces away.

To do some whittling in wood, you need a knife, a strop, a carvers glove, a thumb guard (optional), wood, a plan, a picture, a model or a clear mental image of what you wish to make.

Knife:

There is no special requirement for a knife. Some pocket knives are very suitable for whittling. The blade locking mechanism needs to be adequate for the carving cuts. That is, ensure the blade is firmly attached to the handle and also will not close inadvertently on your fingers. Of course there are plenty of carving knives available from woodwork supplies. My favourite is a Phiel which I have been using for many years



(blade 45 mm long). To make the small handle suit my grip, I glued three pieces of wood on sides and bottom and after the glue dried, shaped the handle. I also have a knife with a longer and thicker blade. I find it good for roughing out, but too big for whittling the detail.

Stropping/Sharpening:

Sharpening is generally done on a strop made of leather with suitable stropping compound applied. A good habit to get into is stropping before each use and then periodically during the carving session.



Developing a correct stropping action is a must. The "grinding" I use on my knives is by hand on a fine diamond stone, and then only if the edge becomes damaged. It is only after many, many sessions of stropping that the two cutting edges may become rounded and require "regrinding".

Glove: A carving glove is recommended for the hand that does not hold the knife. Some whittlers also use a thumb guard on the knife hand. Carving gloves are available from a number of Australian craft suppliers.

Wood:

Any wood that can be cut with a knife is suitable. Of course, the harder the



wood, the slower the progress. The softer the wood, the less it will take detail. The *tightness* and line of the grain is also a critical factor in finding a suitable piece of wood for a particular project. When the work seems to be going too slowly, I have to keep reminding myself that I am whittling and that it is inherently a slow process.

Recently two of my Santas were made from a bit of cheap pine from a pallet. The density of camphor laurel wood makes it pretty good for whittling and carving as long as very fine detail is not wanted.

Getting Started:

I often start with a sketch from online or from a magazine. Carving magazines have plans intended for readers to use and many of the articles have step by step instructions which are useful learning aids. Reading about and seeing how others go about whittling/carving is an essential step in the learning process allowing you to, over time, develop your own style.



I find whittling relaxing and after completing an item, satisfied that I have made something ... sometimes reasonably satisfied, at other times realising that the next one should be better.

Give it a go!

Barry Spillman

Twisty Pendant:



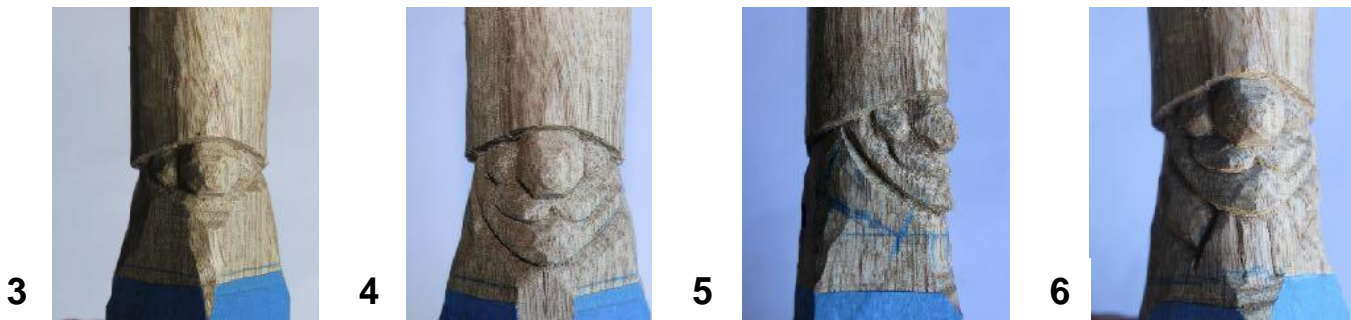
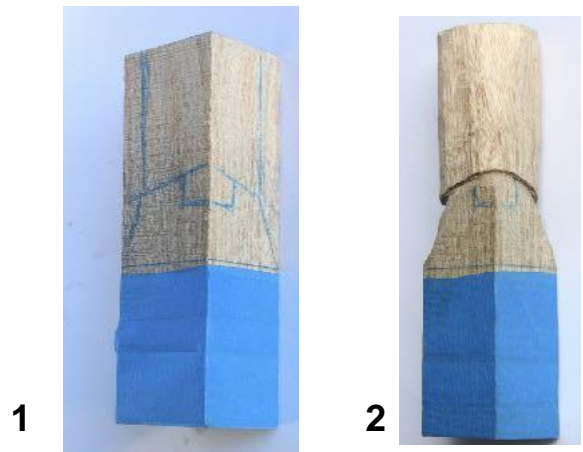
Method:

1. The Sketch
2. Glue copy of sketch on wood.
3. Scroll saw outline. Note the wood left to serve as a grip during whittling.
4. Whittle (all done with one knife).
5. Finish with linseed oil followed by coats of homemade 'Danish Oil'.
6. Attach twine then plait.
7. Add a clasp...and a final finish with a coat of wax if desired. Apply wax with a soft brush.

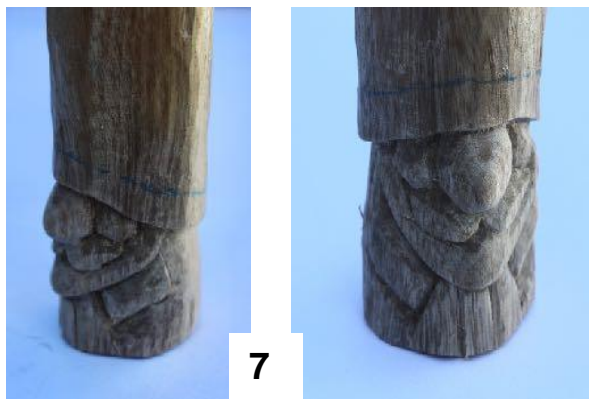
Santa ☒ Gnome

This Santa comes from the article on Christmas Gnomes by David Young in Issue 101 of Woodcarving Illustrated. Here's my attempt at it.

The wood for the finished Santa on page one is pine from an old pallet. For this one it is camphor laurel and was 30 x 30 x 120. The excess wood was used as a grip until being cut off at a later stage.



After stage 6 the excess wood was cut off.



At stage 7 the decision was that as Christmas was over it might be more appropriate for Santa to mutate into an ordinary gnome.



9 Hat sanded smooth, the rest only lightly sanded, then whiskers carved.



10 Sealed with a coat of diluted linseed oil ready for painting.



What tree is that?

Inland Rosewood, *Acacia rhodoxylon* also known as Rosewood, Ringy rosewood and Spearwood

Inland Rosewood is a beautiful timber very similar to Gidgee. It has the reputation of being one of the hardest woods that you can find.

It is the tree of choice for fencing in the subcoastal parts of Central Queensland. White ants can't or won't touch it and it will last in the ground for decades, some fence posts are reputedly over 100 years old.

It is a small tree attaining a height of 10 to 15m and a stem diameter of 150 to 250mm. The stem and branches are often fluted, bark is dark in colour and shed in curly flakes. The heartwood is deep red-brown to dark brown with a cream to white Sapwood, normally straight grained and sometimes having wavy interlocking grain.

Uses: (apart from fence posts)

It is often used for resonating parts of xylophones, fingerboards and chin rests for violins and is a very viable substitute for ebony. Inland rosewood is exceptionally durable and readily accepts a finish.

Being so hard and dense makes it pretty good for thread chasing and turns beautifully as long as care is taken as only very fine cuts need to be taken and tools resharpened frequently.

Perfect for finials and small turnings. I have a small box on the drawing board on my never ending 'to do list'



The bark



A threaded box.



Showing the sapwood



The tree in its natural environment and harvested logs.

Woodturning Tips (via AAW Tips and Tricks)

Mount natural-edge bowl blanks

Use a Forstner or spade drill bit the same diameter as your spur centre to drill a hole about 1/2" to 3/4" (13 mm to 19 mm) deep in the centre of what will be the top or inside of your bowl blank. When you mount the wood, the spur centre will act like an extra hand to hold the piece so you can use two hands to draw up the tailstock.

Additional benefits include creating a flat surface when turning a natural edge and removing punky bark or sapwood to get to the solid wood below. Also, the wood is less likely to fly off the lathe, even if it is unbalanced.

—Steve Schwartz, Virginia



Drilled chucking recess

I have found that drilling a 2 1/2"- (6cm-) diameter hole 1/4" (6mm) deep with a Forstner bit forms a good recess for mounting blanks for plates and shallow bowls (*Photo 1*). It is easy to do and more secure than using a screw chuck, as screws and shallow holes don't mix well. To mount a blank in the drilled hole, simply expand your chuck jaws into the recess (*Photo 2*).

Be careful when drilling a large hole. You *absolutely* need to do this on a drill press.

Using a handheld drill would be a recipe for disaster with a bit this size. You also need to clamp the blank down to the drill press table. A large drill bit can easily catch and rip the blank out of and/or through your hand.

—Carl Ford, Connecticut

This is my preferred mounting for the majority of my turnings.
Editor



This is an article published in the December 2021 Redwood. I thought it appropriate to reprint it considering our newer members.

The making of a tall legged natural edged bowl

by Kerry Cameron

Ken Rays has been making bowls similar to this, we have both been inspired by CHRIS RAMSEY from Kentucky USA. Ken made and donated a bowl for the second prize in our CLUBS annual raffle and there has been a lot of very positive, appreciative comments. I decided that it was time for me to step up to the mark and meet the challenge to follow the lead of Ken and Chris Ramsey (Ref: August 21 Redwood)



The design is sketched out and size determined



A lot of shavings created in the hollowing process requiring regular cleansing



Blank cut round, 300 mm dia. with an electric chainsaw. 100mm face plate screwed in position.



Hollowing complete, sanded to 600 grit and sanding sealer applied on the inside only



Outside shape turned and sanded to 400 grit. A centre core is drilled out with a Forstner bit thus determining the depth of the bowl. Make sure that the drill is extracted regularly to avoid 'lock up'



Using the Vermec Deep Hollowing System to hollow out, aiming for a consistent wall thickness from the top edge of bark. The bark has been stabilised with CA super glue.



The shape of the legs scribed in detail ready to be carved.

The extended foot that the face plate is screwed to is ready to be parted off.



The legs shaped out with a 100mm tungsten chip disk in an angle grinder



Burning the image of a 'naked' jacaranda as a highlight of the bowl



Checking the consistency of the curve profile



One of the three images done with pyrography



Final sanding from 150 to 600 grits to achieve the final finish



The finished bowl that was presented to Allison Robinson of Red Poppy Art for her continued support for RDWS

A good tip when making small items:



Alternative chucking idea

Lately I have been turning small boxes and finishing off the bottom by using a jam chuck, which involves sizing the jam chuck just right and maybe using some paper towels to improve the fit. The aluminum plate jaws (jumbo jaws) that I use for reverse-mounting bowls do not constrict small enough to clamp the boxes. While I was looking at pictures in a vendor's catalog for a solution, a lightbulb moment happened. Why couldn't I use the grippers from the plate jaws and screw them directly onto the chuck body? It worked great and I had everything I needed in the shop.

—Loren Heyer, California, AAW member since 1993

Welcome to 2025

June will be on us before we know it as will the Redcliffe Show and our Annual Woodcraft Competition.

Have you started on your entries for the competition? Whether it be Turning, Carving, Pyrography, Scroll-sawing, boxes, furniture a musical instrument or anything made from wood?

*Any questions? Neil Evans or Kerry Cameron can help.
The judging criteria is a good guide to help you in your creative journey....have fun and enjoy the experience.*

12.006 JUDGING CRITERIA

The Judges will award points to each Entry for the Annual Woodcraft Competition on the basis of

CRITERIA	DESCRIPTION	POINTS
DESIGN	Proportion and perspective, line, centre of interest, suitability of purpose, choice of material, aesthetic appeal, artistic appeal and original design concept.	100
WORKMANSHIP AND TECHNIQUE	Evidence of good tool technique, clean edges and corners, accuracy, thicknesses (consistent where appropriate), matching surfaces, grain alignment, tool marks, pick-outs.	100
DEGREE OF DIFFICULTY	Actual degree of difficulty. Use of advanced or non-standard techniques. Complexity	100
FINISH	Absence of sanding marks, even finish, dust free, good feel and texture, appropriate for the entry.	100
	TOTAL	400

The Judges will score each Entry based on a range from Poor to Excellent for each of the four judging elements. The resultant score will be aligned to a numerical range of 0 to 100 for the purpose of determining placegetters.

SPONSOR HONOUR LIST

Please give your support to these businesses because they support our Club



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Utopia Woodcraft , Marilyn Kunde 31 Beech Drv, Cashmere	0403216317	email: zakk@tpg.com.au
Red Poppy Art Collective 95 Redcliffe Pde. Redcliffe 4020	0455963554	www.redpoppyart.com.au
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The Redcliffe and District Woodcraft Society Inc. - General Information

The aim of our society is to promote, encourage and practice the art of woodcraft and similar arts. Workshops in woodturning, woodcarving, scroll sawing, pyrography, box making, musical instrument making, toy making, general woodworking, and timber preparation are held in the Woodcraft Centre at 463 Oxley Avenue, Redcliffe. The Society is administered by a Management Committee of eleven members who report to the general membership.

Members meet on Tuesdays for general workshop activities and our weekly "show and Tell" at morning tea where members can show and discuss their creations and be inspired by the work of others. Our Club is also open to members on Monday, Wednesday, and Thursday mornings.

The Society has a large range of tools and machinery for members to use and offers regular tuition in different aspects of woodcraft. Our club also conducts a comprehensive system of competency in the operations of its machinery. ALL NEW MEMBERS ARE WELCOME