



Newsletter

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Opinions expressed in this Newsletter are not necessarily those of the Editor, the Board of Directors, or the Executive Committee of Woodgroup SA Inc.

Correspondence to
the Secretary

Woodgroup SA Inc web page:-
www.woodgroupsa.org.au

Woodgroup SA— Member Clubs

Club	Contact	Phone
Northern Turners Inc	Ken Allen	
Western Woodworkers Inc	Christine O'Brien	0477 973 399
Murrayland Turners Inc		
Sculptors & Carvers Inc	Graham Jones	08 8260 2827
Whyalla Woodies Inc	Robin Sandy	08 8645 0047
Hills Woodworkers Inc	Ron Burke	08 8389 8574
Coppercoast		
South Oz Scrollers Inc	Mike Donnellan	08 8370 0108
Riverland Woodworkers Inc	Brian Lock	08 8586 4916
Toymendous Inc	Ron Crowhurst	08-82640034
Southern Turners Inc	Simon Bagshaw	0416288747
Riverside Community Woodgroup	Brian Jones	
Fleurieu Woodturners	Bill Eden	

WOODGROUP CONTACT DETAILS

Contact the Secretary
Email—

Contact the Newsletter Editor
(George Pastuch)

Email - newsletter@woodgroupsa.org.au

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(George Pastuch - Editor)

Thoughts on Sculpting and Carving

Carving, sculpting, and shaping have been in effect from the origin of our planet by forces applied within the universe.

Eons of events continued to sculpt depressions, upheavals, fissures, contours and spaces.

Shaping was important throughout human sapiens evolution primarily for shelter, sourcing food and defence. Humans, slowly, over millennia continued to shape and form a variety of media not only for purpose, but satisfaction, developing a culture of art form.

In our corner of the world, from 60,000 years ago, Aboriginal making of spears, woomeras and boomerangs and other artifacts, showed an interesting development of imagination. Though functional many exhibited highly intricate carving and decorative design often empowering the owner. Not as prominent, carved figures were created by a number of tribes.

Globally, over many centuries, perception, attitudes, and popularity of much art form has changed. Early primitive carving and sculpting began to invoke finer form and finish. The natural world became a source of inspiration for pattern and inspiration. Religion and power also influenced the concept and skill in carving and sculpting.

Style of features, eyes, stance, abstract, realism, and cultural change had further influence

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The two images are of hand carved prayer beads attributed to Adam Dircksz (Lower Netherlands) in early 1500's. Carved from boxwood, some were designed to open with panels. Closed, they are overall, approximately 55mm. diameter and depth. Internal pieces were carved and completed before being pinned with wooden pegs into place.



Prayer Book with Adoration of the Magi and Crucifixion. Netherlandish, early 16 century.
Height 5.7 cm.
Metropolitan Museum of Art, New York

Left exterior
Right open interior



Primitive homemade tools a magnifying glass and superb skill resulted in beautifully astonishing art.

The inherent difficulty and time to sculpt made them a treasure sought by the nobility of the time. Unfortunately only some sixty two are believed to exist.

Sculpting and carving requires multiplicity of thought; visualisation, imagination for the final art form, skill to methodically achieve that form, concern for dynamic and aesthetic balance, possible functionality, perspective, texture, preservation vs deterioration. This is all bound by quest to strive for quality and perfection.

The concept of each new sculpture, is an opportunity to raise the calibre and status of carving, to excel on previous achievements. This is the "gauntlet" to a testing journey to creating a satisfying appreciable art form. Speed to end point is unimportant and must be put aside

Tools, as the camera, the paint brush and computer, are but a means to an end. Experimenting how tools may be applied, challenging the way in which a tool has customarily been used and might now be differently applied.

Making and adapting your your own tools for use in a difficult situation can be most satisfying.

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The tool itself will not always adapt to our wish; we have the ability to flex and adapt to the possibilities the tool might offer.

When we apply our own experimentation, tread our own path, give unlimited freedom to our imagination, risk extending our limits, rightly ignore disdainful comment, we are then free to imprint and stamp our personality upon our work, developing our own style. Without doubt a challenge and better for it

There is more to behold than meets the eye at first glance!

Viewing the final art form then offers many levels to be appreciated. These levels of potential appreciation cannot be discovered by a casual perusal.

Sincere appreciation of any art after first scrutiny, needs one to return and look again. Each successive viewing will reveal other levels and detail, thereby increasing the enjoyment and at the same time understanding and gaining respect for the work.

Today, much has changed from that period. There is an impetuosity (signature of our time), to finish before we begin. Time to excel and thereby achieve our personal best is now becoming a premium with so many other interests demanding our attention. But there are choices.

With patience and enthusiasm we all look for achievement and there is much to be proud of at the end of each completed journey; utopia should have few boundaries

From The authors' own work

Alan Lipert



The Cellist, Short back & Sides, and the Japanese pheasant Farmer

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Member Profile – Fleurieu Woodturners

My name is Bill Eden, I live in Victor Harbor and hold the position of President for Fleurieu Woodturners. My working career included, a farmer (18 years), chicken grower (9 years), baker (8 years), disability support worker (2 years), furniture manufacturer (2 years), disability employment consultant (8 years) and retired as a support worker in mental health after 2.5 years. During my working career I also worked for short periods as a welder, gardener and handyman for a total period of 2 years.

When chicken farming, I always needed to be on the property in case of emergency (alarms) but had a lot of spare time because the system was mostly automated. Tried several wood related exercises because of a long-standing interest in wood, including toy making, carving, pyrography and finally wood turning. Had made a table lamp at school and enjoyed the experience but buying a lathe seemed an expensive experiment if I didn't follow up. However, at the time there was a very cheap basic version that could be powered by an electric drill that got me started. Wanting to continue a second-hand Ryobi was purchased sparking the interest to develop further.

I started turning seriously in the late 1980s and turned all sorts for about 3 years, but when we sold the chicken farm, pursuing other career options took precedent with little or no spare time while working and studying. During this time, we moved several times, each time dragging the lathe, tools and wood supply with us. When Fleurieu Woodturners advertised their intended formation, it coincided with an ignited interest in wood turning again. Currently I spend as much time as I can on the lathe now that I am retired.

My lathes consist of a Durden L500, which was purchased new in about 1991 and a Nova Comet II which was purchased new in 2017.

The first article I remember turning was a table lamp at school with a base and stem and in the gluing process the stem wasn't upright giving the lamp a permanent "lean" which must have driven my Father insane because he was very particular about any construction on the farm being dead upright and level.

My favourite timber to turn is Swamp Gum from Kangaroo Island but have a very limited supply. Red Gum is

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second choice, like the finish and colour. Have turned some chair spindles from Norfolk Island Pine for friends at our local Men's Shed and enjoyed that experience.

I have a small White Mallee burl bowl, which is my favourite piece now, although when I first started, I made a large segmented bowl from Redgum and Oregon which had pride of place in the lounge for a few years. Still have the bowl but it is tucked away in a cupboard these days. I attended a 2-day course in the Grampians with Brendan Stemp in September 2018, and we made one of his famous resin and gumnut bowls which holds a special place in my collection

When I first started (before internet and UTube) I gained knowledge from books by Dale Nish and Richard Raffan. Seeing Richard Raffan at Northern Turners a couple of years ago increased my admiration for his skill and knowledge. Inspiration was gained from my contact with Brendan Stemp who set me on the right path with tool control and I cannot say enough good things about the 2 days I spent with him.

Enjoy catching up at our monthly meetings and find "Show and tell" inspiring always coming away with a few "tips and tricks" from the demonstrations and practical sessions. My wood collection has grown substantially since becoming a member with some purchased at the meetings and some given to me by other members.

NOTE FROM THE EDITOR

The club contributions for 2019 are the same as in 2018.

2019 Club Contributions for the Newsletter

2019	CLUB ARTICLE	MEMBER PROFILE
February	Murrayland Turners	Whyalla Woodies
March	Sculptors & Carvers	Fleurieu Woodturners
April	Whyalla Woodies	Hills Woodworkers & Copper Coast
May	Riverland Woodworkers	Northern Turners
June	Western Woodworkers	Riverland Woodworkers
July	South OZ Scrollers	Riverside & Murrayland Turners
August	Northern Turners	Sculptors & Carvers
September	Southern Turners	South OZ Scrollers
October	Riverside Comm & Fleurieu W/turners	Southern Turners
November	Hills Woodworkers & Copper Coast	Toymendous

There is no Newsletter in December



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WoodgroupSA Network Meeting, Tuesday March 12th, 2019.

A welcome new face was Enzo Bronzi from Northern Turners. Apologies were received from Ray and Rena Hall, and John Tillack

Like for the February meeting, we all assembled in the “bar lounge” rather than upstairs, since renovations are still underway at the centre. That was no great imposition!

Charles Grieg started this evening with an attractive thin-walled vase about 130 mm tall. He textured a triangular zone down one part of the wall with a Dremel bit, then stained this with his “steel wool in vinegar” mixture to a light grey/brown. This stain penetrated the thin walls to the inside of the vase. He finished the surfaces in his Donnybrook wax to a satin end result.



He followed the vase with a forest of fungi of different shapes out of pine. The shapes, and some of the colours, closely followed those of some fungi illustrated in a book of his covering several hundred species. Some license was used in decorating the fungi (and colour for the Mardis Gras version), deviating from botanical accuracy in favour of considerable artistry and humour, not to mention appeal to those who appreciate quirkiness.



John Bennett followed with firstly a small branch log of native frangipani (*Hymenosporum flavum*) showing its quite white wood (and some resin exudate close to its bark). The reason for showing it was to provoke discussion on white timbers, since he needs a small piece to replace a babushka doll that had suffered a break. Folk suggested Norfolk Island hibiscus (*Lagunaria patersonia*), paulownia (*Paulownia tomentosa*), and holly (*Ilex aquifolium*) all with characteristically white timbers with reasonably fine grain.

His next item was a long holesaw, made for a one-off repair job he ended up with. The job was to re-attach the base of a 172 cm tall standard lamp to its stem, because in a fall, they had broken apart. No problems, you say, just put in a thicker spigot and glue to the base; do it all on a lathe. Firstly, the stem was too long to fit on any available lathe. The more serious problem, which also precluded a turning approach, was that the wiring, which came down the stem in a 12 mm hole, and projected a few cm, was still firmly in place and could not be removed.

The approach taken was to insert a steel tube (around the wiring but insulated from it) into the stem and through the base to provide strength. The diameter of this tube was 25 mm for more than adequate stiffness, leaving around 6.5 mm of wood around the central hole and wiring, and about the same around the steel tube to the outside wall of the stem. Because it was thought that the tube would have to be inserted over 130 mm down the stem for rigidity and strength, a long hole saw was required. Since this was a 1-off job, such a holesaw was made from a mild steel thin-walled tube the same diameter as the tube to be inserted. Teeth were cut into one end of the tube, cutting tips of the teeth sharpened with a file, and given a slight set to avoid binding in the hole it was cutting, and for clearance for sawdust. Driving the holesaw by an electric drill with the chuck around a steel plug firmly fitted to the other end was easy. To ensure the holesaw remained parallel to the central hole, it was guided firstly by a length of wooden tube (the centre left in the image) that was a neat fit inside the holesaw, and a slightly looser fit around a 12 mm steel tube pushed down the hole around the wiring for about 200 mm. This tube also protected the wiring from harm. Trial runs in pieces of scrap wood with a 12mm hole along its length showed the idea to work well (see the image), so it was applied to the lamp stem with quite adequate results –cleaning out all the sawdust was the more difficult task! After drilling, a spare piece of steel tube was glued into the stem and base with heavy duty epoxy; a vinyl tube replaced the 12 mm steel tube for more insulation. Once the glue was cured, the combination was rock solid and the base even perpendicular to the stem. The only caveat about the process was that the “central” 12 mm



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hole of the stem had not been drilled carefully, drifting off to one side over at least 200 mm distance, making it impossible to holesaw to anywhere near that depth without coming out the side of the 35 mm diameter stem. That limited the inserted steel tube to about 130 mm.

Discussion followed on long-hole boring –boring so the drill bit remains central to the piece of wood being drilled, since that is an issue when making standard lamps and the likes –where often, the stem is assembled from individual pieces 500 mm long or more, within which the electrics pass. Gun bits, spoon bits, spur bits, but not ordinary twist drills were the consensus for drilling dead on centre in lathe work –with the work spinning and the drill stationary, fed through the tailstock.

John Beswick entertained folk with a bottle of dry red, meant as a gift, and a recitation of an associated poem of his. This bottle from “Hancock’s Jarrah Creek Wines” up near Uraidla, held a very-very-dry red, vintage 2005 according to the label. Turned entirely from an old jarrah verandah post, it certainly was very, very, dry, with a quite delicate aroma. But it had a marvellous finish! Definitely a collector’s piece.



Tom Jung showed a small spice scoop, with a bowl about 30 mm in diameter and 35 mm deep out of red gum, a result of a fairly recent Southern Turners meeting. The angle of the image makes it look as if the handle was misaligned with the bowl, which it wasn't.



He followed this with a lidded bowl about 70 mm in diameter, turned out of peach (*Prunus persica*) with attractive grain. He had practised using a Sorby Turnmaster tool and bit to make the bowl—with some difficulty, he said –getting the hang of shear cutting with this tool requires some practice. The lid was turned out of red gum: it awaits a finial.

He also described his attempts at using a Durden copy attachment for a lathe, for turning identical table legs. This worked OK for broad detail, but not for fine ones like small beads and coves, which were better done by hand. That result was supported by Graham Were's experience in using copy lathes in his working life.

Enzo Bronzi deflected the current emphasis on turned items with a beautifully executed decorative board about 340x270 mm –on the right. The 143 individual pieces of wood that made the left-right almost-symmetrical pattern included blackwood (*Acacia melanoxylon*), celery-top pine (*Phyllocladus* spp) and jarrah (*Eucalyptus marginata*). In the image, the board looks quite three-dimensional from the careful arrangement of the grain direction and patterns in each piece, but it is dead flat. The joint work was excellent, clearly exhibiting much care in cutting and joining accurately. The pieces were glued with Aquadhere, then lacquered to seal the surface. The result is too good to use as a cutting board –the lacquer might preclude that anyway!



Gordon Best came with a lidded box made from Queensland box (*Lophostemon conferta*)—that common Adelaide evergreen street tree that drops small roundish nuts on pavements. His box was around 75 mm in diameter,

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and slightly greater in height. He had flocked the interior, and had very finely finished the exterior. The lid was a good fit on the slim raised lip of the box. Gordon said he had not turned anything for a while. His effort shows he has not forgotten or lost any good skills.

His use of flock raised some serious discussion by those present. In its loose state, this material, consisting of fine fibres of nylon, or polypropylene or similar plastic, can be readily inhaled to cause lung disease, and predispose those who work consistently with the material to lung cancer. It is undoubtedly wise to use it with proper respiratory protection.



Chat continued enthusiastically to about 9 pm, and then beyond in the car park.

The next meeting is on the second Tuesday of April, the 9th, at the San Georgio Community Centre, 11 Henry St, Payneham, off Portrush road. As usual, drinks & conviviality from 7:00 pm for a 7:30 start. All Woodgroup members are welcome, always.

JB(text) & AM. (images).

ADVANCE NOTICE FROM NORTHERN TURNERS

Guest Turner for 2019

This year's demonstrator from Victoria will be

Stephen Hughes

2nd – 3rd November 2019

Usual venue, further information will follow later

Stephen Hughes is a full time teacher and convenor of Design and Technology: Wood at Karingal Secondary College Frankston Victoria. That is his "real" job. In addition he is an exceptional artistic woodturner and a much sought after wood instructor and demonstrator. Serving as an inspiration to Australian artists and acknowledged internationally for his leadership in the field Stephen has won more awards than any other Australian woodturner with 34 national and international prizes. His commissions include six major works for the Irving Lipton Collection in the United States the most prestigious private collection of woodwork in the world.

Some examples of Stephen Hughes work

