

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.

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www.woodgroupsa.org.au

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Sculptors & Carvers Inc	Graham Jones	08 8260 2827
Whyalla Woodies Inc	Tony Johnstone	08 8644 1093
Hills Woodworkers Inc	Ed Horton	08 8389 7246
Copper Coast Woodworkers Inc	Graham Nicolle	08 8821 4882
South Oz Scrollers Inc	David Chaplin	08 8377 0529
Riverland Woodworkers Inc	Brian Lock	08 8586 4916
Toymendous Inc	Ron Crowhurst	08 8264 0034
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What's on

July 13 –15 SATurn



Mike Donnellan

President's Report

The Copper Coast Woodworkers have hosted a most enjoyable Merry Month of May - Woodgroup SA's annual inter-club event. It was interesting to see old friends catching up, some not having met since the previous MMoM and others meeting new people. All the crafts were represented - turnin', burnin', carvin', scrollin'. I heard several enthusiastic comments from partners about the touristic and card-making alternatives that were also on offer. These activities were much appreciated.

There was everything: Woodfast, Dremel and Harris Traders on-site; lucky door prizes drawn every hour; raffles; entertainers (I nearly wrote "clowns" but then I thought that I might bump into The Two-Skew Kid again); show & tell, competitions:

cannon making with prizes for best presented, longest range and most accurate. It was amazing how big a crowd the cannon shoot-out drew on the Sunday afternoon.

best mini hat (turned)

best flower (scrolled/carved)

egg & ring competition - scrollers to cut an egg-ring, turners to produce an egg—the best fit from a random draw and the most decorative egg-ring—with vouchers from sponsors as prizes. And then there was the poetry recital/adaptation as well as the organ accompanied sing along at the Saturday night dinner. The traditional wood auction completed the action.

(Continued on page 2)

(Continued from page 1)

The Woodgroup SA Board meeting was held on Saturday amid the thundering rain and acoustically overwhelming bandsaw.

All-in-all a very enjoyable weekend. The only thing missing were a lot more participants. Next year's MMoM will be in Whyalla so come on, start planning to attend now.

You will see elsewhere in this newsletter that Roger Parker has indicated he will not continue as Newsletter Editor beyond the end of this year. If you have an interest in taking this role on please don't be shy and let me know. If you do it soon you'll have the advantage of on-the-job training from Roger. I must congratulate and thank Roger for the excellent job he has done over the five years he has been Editor. The quality of our product never ceases to amaze me and there is never any visible hassle or drama associated with the role.

Mike Donnellan

Basic Scrollsaw Course

South Oz Scrollers is offering a limited number of places on a Basic Scrollsawing Course to be run at Mitcham Community Shed on Sunday 7 October from 0900hrs to 1500hrs. Some South Oz Scrollers members have already nominated; additional places are available on a first come, first served basis although only there is a further limitation in regard to the number of saws SOS can provide.

The course will cover:

- buying & setting up your first saw
- scrollsaw blades & tensioning
- internal & external cutting
- stack cutting
- bevel cutting
- basics finishing - i.e. preparation, preparation, preparation!
- workshop & scrollsaw safety
- plenty of practical exercises
- set of notes at completion and list of reference material

Cost: Woodgroup SA members: \$20 (to cover materials and hire of premises).

BYO lunch; tea & coffee provided.

Responses to: John McTier

sozscroll@woodgroupsa.org.au

phone: 8298 1949

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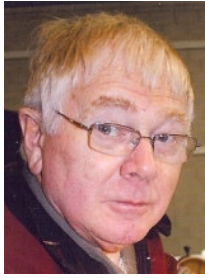
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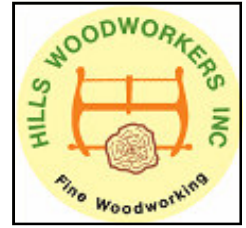


Hills Woodworkers Timber Sample Board



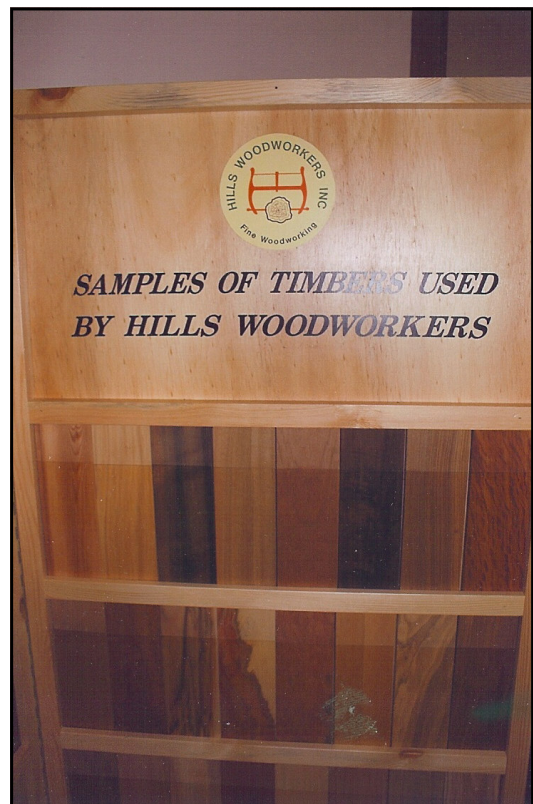
Rod Cowley

It was decided at the October 2009 meeting of the Hills Woodworkers to produce a timber sample board. I inherited the project after this time with George Duffield's help. We called for samples that I could machine to the size of 200mm x 70mm x 10mm.



A number of members i.e. John Falkenberg, Ken Filsell, Harold Grivell and Ed Horton supplied a number of samples. I then made contact with Neale and Carla from Djarilmari Timber Products in Denmark in Western Australia who supply many spectacular species of craft timber, burls etc to hobbyists in Australia and overseas. Neale supplied, free of charge, a range of samples for our board. I also had many samples in my workshop, saved from the time I had spent in the furniture trade. After I had machined many of them to size, it was time to decide on board size etc. George and I went shopping to select and procure some ply panels and hardware to make up the boards. Timber components we machined up from some packing crate material I had stored in my workshop.

George and I spent a day making and assembling two book-shaped boards that would be transportable and not too heavy. I carried on, time permitting to complete and finish the boards. The samples were mounted into the board, then taken to Garry Coombes who has made a vinyl heading and attached it. Currently Malcom Oades is preparing name tags, after researching the details. These will then be processed by Garry Coombes before being attached to each piece to complete the display.



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(Roger Parker - Editor)

Network Night, Thursday 10th May, 2012.

The venue was well filled by 7:30 pm, and buzzed with discussion, humour, and comment all evening. Apologies were received from Mike Donnellan..



Alex Muhlholtz brought a Tagua nut, looking a bit like a large Brazil nut, but not edible. The nuts, used as true ivory substitute, are used for miniature carving - yet to be done on this one. The nut sometimes (mostly) has a 3-cornered shrinkage hollow in the middle, able to be located with a bright light, and carved around where possible. The nut is the Ivory palm fruit, *Phytelephas* genus, from Panama-Peru,



John Edyvean brought a pot that was part of his challenge response. The most interesting feature was the jaw marks, top and bottom—those at the top were from modified jaws (the ‘dove-tail’ rake had been machined flat) which were barely discernable, those at the bottom were from standard jaws. John also brought some timber to swap – one piece a log of the weed species *Paulownia*, with thin bark, and pale, low density wood. The species originates in China. Another piece was a close grained, light brown, and dense timber, obtained from Picola, by the Barmah Forest on the Murray. The species was unidentified. It was good to see John back on his feet after recent surgery.

Charles Greig showed an example of “Scrimber”, with interesting structure to the “grain”, a Kasi Kasi example (a PNG timber, *Xanthostemon* species) and a sample of *Syzigium*.

Franco Lanfranchi. produced a number of pieces of fruit wood (plum, cherry.) in various states, which he passed on to the enthusiasts for carving, pen-making If anyone wanted to buy weeping cypress timber from a recently felled tree, contact him for the contact number.

Ray Hoare produced two quite decorative and well finished bowls:



A cypress bowl, pale wood, with an interesting and quite see-through bottom. He intends to re-engineer it to be watertight.



An attractive silky oak shallow bowl, nicely finished.

Roger Parker showed his second venturing into carving: a North American Indian chief, in jacaranda, remarkably like his grandfather, he said. Such is the skill of the tyro. He also showed his latest love, an almost finished myrtle bowl – with very attractive burl swirls in the wood. Jean showed great tolerance of such an admission.



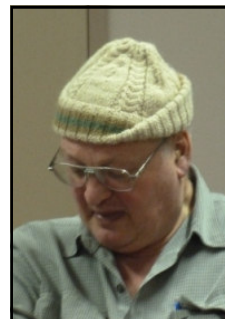
Roger Humphris brought along this Rolls Royce of round tuits—incorporating a clock so, he's well out of excuses for not doing stuff! He's always got the time!

Mel Pearce brought timber to swap, give away, and otherwise dispose of – a pear branch (with wood that is fine grained, solid, and probably good for carving), some Tasmanian oak blocks that were well sealed, and others of less certain origin.

Much talk went on between members about everything of interest – the meeting had to be called to order during show-and-tell because the hubbub almost required ear-plugs!
The meeting finished at 9 pm, and continued outside for a short time afterwards.



Networking in progress—at least 6 separate simultaneous conversations—which apparently weren't enough to stop Alex nodding off. Nice hat though!



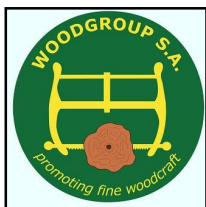
Networking Nights—all Woodgroup members welcome!

Next meeting: Thursday, 14th June 2012

**Venue: San Giorgio Community Center
(Henry St, Payneham)**

Time: 7.00pm

TOPIC: Something New! (i.e. Something made in the past month)



POSITION VACANT **Newsletter Editor**

The newsletter editor's position will become vacant at the end of this year. If you are interested in filling this role please contact :

Mike Donnellan (President), or
Charles Andre (Secretary)

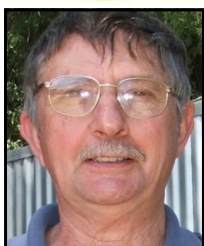
Have you been there lately...?

www.woodgroupsa.org.au

Check it out—often!



Sculptors & Carvers Club Secretary, Frank Witcombe continues discussing pyrography, it's potential for artwork as a separate entity and its application to both woodturning and woodcarving



Part 2 - WOODBURNERS, Pen-Tips & Accessories:

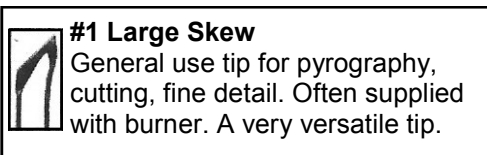
I have seen a number of 'home-made' woodburners with inbuilt transformer and

rheo-stat or light-dimmer switch (to vary the heat-setting). In fact I still have one made by the late Southern Turners' member, Stuart Waymouth. One of our own club members, John Crawshaw, has made one or two versions of woodburners and quite expertly makes his own insulated pens and tip profiles, using specially fashioned ni-chrome wire of various grade-diameters. He uses a very innovative steel 'press' to flatten the wire and then uses a grinder to fashion and shape his pen-tips.

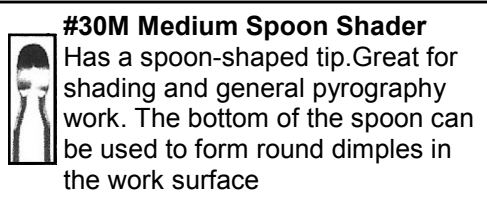
PENS & PEN-TIP PROFILES:

Various pens, both fixed* and inter-changeable**, are available for commercially made wood-burners – as are the pen-tips. There are three (3) basic pen-tip profiles.

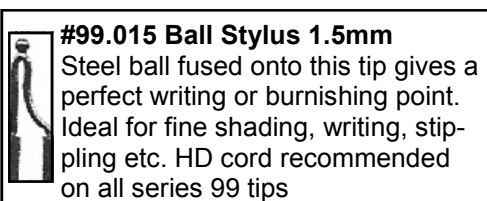
1. Skew/ Knife



2. Shader (usually a spoon profile)



3. Scribe/stylus (often a ball-point profile)



*Fixed pens have ready-made special/single-purpose profile-tips.

**Inter-changeable (BPH or 'binding-post') pens are fitted with chromium screws with which to fit a large range of either commercially-available or even home-made tips fashioned from ni-chrome wire.

USEAGE OF 3 BASIC PEN-TIP (PROFILES):

1. Skew/Knife Tip:. The versatility and effectiveness of the **skew or knife profile**, is amazing. Variations of the same basic skew or knife tip all do the same thing. Using the correct technique, they are able to produce extremely fine lines, burning and cutting into the wood at the same time.

In the following photo the thin lines of the bull-rushes, were made with the skew tip.



Ducks and Bullrushes

Techniques:-

The trick, when using the skew, as with any other pen-tip, is to "Hit the ground running", i.e. while lifted off the wood/material being burnt, the tip attains full temperature, whatever the heat setting. If you then rest it on the material, even for a fraction of a second, the result will be a thicker line or even a blob. You must pretend you are an aeroplane, coming in for a landing and come in from the side and keep the tip moving as it burns the material.

With the skew/knife tip, in order to produce nice clean, consistent lines in those 'S' shapes, curving one way then the other - pretend you are either skating or riding a motor-bike and lean inwards into each bend or curve, no matter how shallow.

Also, when outlining an animal subject, say a kangaroo, emu, etc. – don't outline using a *circumferencing* technique, using a continual line around the outside; instead – use the skew tip to continue those hair and fur lines – i.e. radiating to the outside.

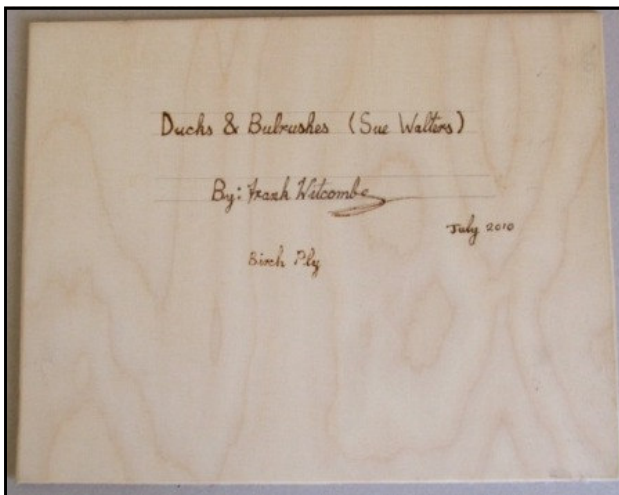
2. (Spoon) Shader:- The shader is used to 'colour' your 'canvas'. It is used to produce light and shade, relevant to the subject. It is also used to show different shades of burning – from barely discernible, at a low heat setting, to very dark brown or even black – at a high heat setting. It can also show gradual contrasting shading, as well.

Techniques:- Don't try to do everything on one single setting and one single pass over the material. To be effective you must be like "Sarah Lee" – i.e. burn layer, upon layer, upon layer! Gradually increase the heat setting with successive layers, as burnt material re-acts differently to the un-burnt material.

3. (Ball-Tip) Scriber:-

This tip is probably the easiest to use, as all you need bother about is the appropriate heat setting. If too faint, slightly increase the heat and go back over the fainter line/s. Although commonly used for 'writing' (lettering/text/numbering etc.), this tip is very universal in its applications - from writing, outlining shapes – to texturing with a series of innumerable micro-dots to create fur or skin coloration etc.

The reverse side of the Ducks and Bullrushes picture, shows how this tip is used just like a pen, for writing. I have left the original pencil lines underneath, on purpose.



(Reverse side of Ducks and Bullrushes picture, showing pyrographed text)

GETTING STARTED:

Draw out/copy or trace your pattern onto the wood, using either carbon paper or – better still – graphite paper (it is less messy).

N.B. ALWAYS ORIENTATE THE PIECE SO THAT YOU ARE WORKING TOWARDS YOURSELF, NOT AWAY.

This will become self-evident as often you may find yourself hiding the pencil outline you wish to burn, with your own hand. Turn the piece incrementally and make life easier for yourself! Keep a little of the same timber you are working on to one side, as a practice/experimental piece. Also, always have a tip-cleaner (a blade set into a block of wood with a piece of sandpaper wrapped around it, is great) available, in case the tip becomes sticky or clogged. Some timbers contain resins and oils and re-act when heat is applied.

MATERIALS SUITABLE FOR PYROGRAPHY

Wood, particularly light coloured timber, is best. Plywood, birch and hoop pine are top of the list, but pinus radiata is okay but sometimes a little resinous. Plywood is easiest if you plan on framing your piece. Otherwise you can burn onto any wood. Just make sure that, whatever the type of timber, that you thoroughly clean and sand it first – down to 240 grit, preferably to 320. Never attempt to burn onto previously finished, painted or lacquered timber, as the result will be disastrous. You can even add some added pigmentation or colouring agent for effect; on dark woods—this can be dramatic.

You can also burn on leather, paper, bark, cork, tagua nut slices (they make great pendants), gourds, bone and ivory. The list is endless. If using paper, I recommend you use a high quality art paper. All these materials have their own peculiarities and varying heat-settings will apply. You may experiment yourself, but do yourself a favour and take some notice from some established pyrography artists. Locally I can name two that I know personally. They are Lee Nicolle (Copper Coast Woodworkers Inc); also Doug Bell, a prominent member of Woodgroup in the past and demonstrator for Macwood International.

RETAILERS/AVAILABILITY OF PYRO. BURNERS & ACCESSORIES, REFERENCE MATERIAL & WEBSITES:-

Macwood International, 32 Magill Road, Norwood SA 5067

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Email: www.macwood.com.au

Helen Harris, P.O. Box 1384, Murray Bridge SA 5253

Phone 08 85313440

Email : ochjh@netconnect.com.au

N.B. Helen Harris stock a single burner called the 'N.D. No. 1'; their pens are the interchangeable or binding post type and they also

stock supplies of ni-chrome wire in 3 gauges of 20, 22 & 24.

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Sue Walters is a great source of pyrography gear and offers packages available online. Sue will even replace a pen-tip if you break it or otherwise need to replace the same—for free! I tried it, as I dropped a pen, badly bending a skew-tip. It was replaced and all it cost me was the return postage!

The above outlets all stock pyrography accessories and books, reference material etc. Sue Walters stocks a 'Pyrography Workbook - A Complete Guide to the Art of Woodburning'. I can recommend this book, (it has become my bible) particularly for those just starting out in this wonderful, absorbing craft and art-form. If you are able to access this book, Sue's *Gallery*, at Pgs. 2 – 10, is indeed worth a look. Also she takes you through Step by Step Projects, from Beginner to Advanced.

In Conclusion:



Pyrography can become quite addictive, like golf. It is a great medium for stand-alone works of art. However, once you become reasonably proficient, pyrography becomes yet another arrow in your quiver of tools with which you will be able to better enhance both your wood-turnings and your wood-carvings and sculpture.

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Frank Witcombe

Types of articles required for the Newsletter ...

- * Club activities/developments
- * Interesting projects
- * Recognition of individual excellence/achievements
- * Member profiles
- * Members and their sheds
- * Woodworking processes/tips.

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How hard can it be?

(diary of a novice carver)

I read somewhere (several times in fact), that wood-turners would be carvers ...

if they had the patience ... or the skill ... or the artistic flair ... etc. Well, I have to admit there is a grain of truth in that—the patience bit anyway.

A while ago, when the Woodgroup held its Thursday night meetings at Thebarton, Brian Foreman brought along several pieces of wood for people to 'have a go at making something.' Brian's done this before, and I've noticed that the wood mostly disappears, but rarely reappears transformed.

This time, I took a piece to turn. As usual, inspiration was hard to come by—the wood was pretty nondescript, no grain or colour, a small piece (about 150 x 75 x 50) and worse—according to Brian it was still pretty green. Now, sometime before, I had come across a carving in a magazine—a female figure, nekkid, no head, no arms or legs, but a stunning shape and I thought ...! Still green, easy to cut, not much detail, easy to sand, how hard can it be? I rummaged through my old mags and found the article and was undaunted, in fact I was enchanted! In an instant, I was out in the shed, the bandsaw was buzzing, and the rough shape was ... oops! The first mistake! Nearly cut off her head! (She didn't actually have a head but her long elegant neck was in serious trouble.) Back inside and start carving. Duh!



What with? Pocket knife? Yep! Craft scalpels? Yep! A trip to the local \$2 Shop scared up a set of carving chisels. Really! 5 chisels for \$3.50. Gotta be a bargain!

Needless to say, it wasn't a success. The closer I got to the interesting bits (Not those bits! I meant the throat, collar bones, shoulders)

the more convinced I was that the neck was beyond repair and eventually I faced reality and consigned her to oblivion. Actually, finding her dusty carcass at the bottom of the scrap box prompted this article) Strike One!

Some time later I did the grey nomad thing and, unable to pack a lathe along, I decided to try carving again, well whittling. By this time I had

bought a set of reasonable quality miniature carving tools from a Southern Turner who had also aspired to begin carving before changing his mind, so I was starting well ahead. At the Merry Month of May last year I obtain some Jacaranda (which I was assured was a good





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Next Issue—Newsletter Contributions

Murrayland Turners

Western Woodworkers

Whyalla Woodworkers

... and anyone else who's overdue!

... and the deadline is 20/07/12

carving timber), cut a few blanks and packed a couple of files and rasps and a modified grinder, and set off. Well, I've mentioned the results in previous newsletter. Actually I was quite proud of my first attempt—until recently, when a typically tactless Southern Turner asked, 'Is this supposed to be an Indian brave, or a man who ran into the back of a bus?' Guess who's off my Christmas card list, Alex? Strike Two!

Anyway, still feeling pleased with Big Chief Flat Face, I delved into my box of jacaranda for a suitable chunk to turn into an elephant. Mel Pearce's boss, Estelle, has a collection of carved elephants and was kind enough to lend me one I thought I could copy, to take dimensions from. I thought, 'What's the point of dimensions, as long as it's elephantine?' So I just took some photos. Of course by the time I was ready to start whittling, I was 4000kms away and the photos failed to show the tricky bits. Never mind, start chipping. Jacaranda may be good for carving, but the particular piece I had chosen certainly wasn't whittle-friendly! I had bought a Kevlar glove before I left, and left it at home (still haven't found it!), so after many nicks and stabs, and several hours of patiently chipping away I had barely rounded off the edges, but that was sufficient for me to realize that my tusked friend was going to be a little wider than planned. Hey, who says there are no short, wide elephants? I decided to put him aside for a later day, however, I refuse to consider this effort to be



Strike Three, since he may still one day resemble a real elephant. (I've prevailed upon Estelle to lend me his model.)

So, despite three attempts for very little result, I remain enthused. I happened to be at my daughter's place while creating Flat Face, and she said "Ooh, Dad, that's neat! Can you carve me Nicky Winmar?" (Not everyone's derogatory, Alex.) Well, dads can do anything, so I said, "No worries, kid!", or words to that effect. Not being a complete idiot, I realized that I could really use a bit of assistance, not to mention access to some real tools, so I signed up for carving lessons at South Australian Wood-

carving Academy on Payneham Rd. I was pleasantly surprised that after only a couple of elementary lessons I was able to start on a project of my choice—guess who! I had expected



to be condemned to weeks of Celtic knots and relief grapevines, which held no interest for me. As well as tool selection and usage I've already learnt two carving mantras to go with turning mantras 'Rub the bevel' and 'Duck!'. They are 1: 'Don't take off too much, you can't put it back!', and 2: 'Take

off more! Take off more!' Anyway, Nicky's slowly taking shape, and being familiar with his iconic anti-racist gesture, I can already recognize him even though the pose isn't quite right, he hasn't got a face yet and he's got to lose a lot of weight. All I've got to do is take off more!

Roger Parker

SCROLL SAW BLADES

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We stock Swiss Made Coping Saw Blades in 4 different sizes—

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•Pyrography machines are sold•

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Helen Harris

PO Box 1384, Murray Bridge SA 5253

Ph 08 8531 3440

Email—

ochjh@netconnect.com.au



Turnfest Masters 2012 Success



(Seated L - Ray Hoare, Margaret Greig, Barbara Muhloltz, Gwen Jones, Back -L Darryl Hoare, Charles Greig, Alex Muhloltz and Eddie Jones.)

A group of dedicated Western Woodworkers and partners recently attended the 10th Anniversary of Turnfest Masters 2012 held between March 23rd – 25th at Seaworld Resort on the Gold Coast. Those attending were Ray and Darryl Hoare, Alex and Barbara Muhloltz, Eddie and Gwen Jones, Charles and Margaret Greig. This venue provided excellent accommodation, catering and spacious demonstration rooms with professional Audio/Video equipment, specially set up for the event.

Turnfest is considered the leading Symposium for Wood Workers in the Southern Hemisphere, and attracted a record 561 registrations from Australia and New Zealand. The presenters represented by 16 Australian and a record 18 International specialists.

The subjects covered, included carving, turning, texturing, colouring techniques and the use of tools for special effects. These demonstrations created an atmosphere to inspire participants to aspire a more creative response to their wood working endeavours.

This year some of the presenters were: Sharon Doughtee – Hawaii, Betty Scarpino – USA, Andi Wolfe – USA, J.P. Fennell – USA, Jimmy Clewes –USA, Robbie Graham – New Zealand, Gorden Pembroke – New Zealand, Neil Scobie – Aust, Terry Martin – Aust, Neil Turner – Aust

This is just to mention a few, each with an individual skillset to enhance the value of this Symposium.

Participants are asked to voluntarily submit pieces of their work, which is exhibited for the duration of the Symposium as an exhibition in the main foyer of Seaworld Resort as a public viewing. For this event participants exhibited over 400 items, a few of which are shown at the end of this article. Charles Greig from South Australia, (who has now attended 5 Symposiums) submitted 2 articles. The purpose of the Exhibition of Participants work is to inspire an atmosphere of encouragement. Charles Greig was fortunate enough to have his work reviewed by Terry Martin (all rounder) of Aust and Brian McEvoy of Canada, who specializes in long hollow boring, piercing, pyrography and airbrushing.

Brian McEvoy commented that it was evident of the improvement in the general ability of people's work being presented, which he found to be very encouraging of the future creative work in Australian and New Zealand attendees.

Encouragement is required for more South Australian Wood Workers to attend events such as these. Great benefit can be gained through the exposure to new ideas, basic application of known tools and the social networking. To attend one event and see both Australian and International presenters that are very informative and inspiring is a must for the enthusiast. Personal interaction with the visiting professionals, are encouraged and no questions are left unanswered.

The Founding and ongoing Event Organiser, David Dreschler, was congratulated on the high quality of



Terry Martin (Right) providing feedback on a piece exhibited by Charles Greig (Centre).

facilities and diverse specialists in their field, that he is able to gather for an event such as this each year. The International Demonstrators presented a Special Thanks to David for his efforts over the last 10 years. This included a fully paid attendance to the Utah Symposium in the USA. This will, no doubt benefit the continued excellence, vision and creativity for future Symposiums, continuing this as a stand out world class event.

For more information on past and future events please view www.turnfest.com.au

Di Reynolds OAM

Samples from the attendees' submissions



Painted lidded box



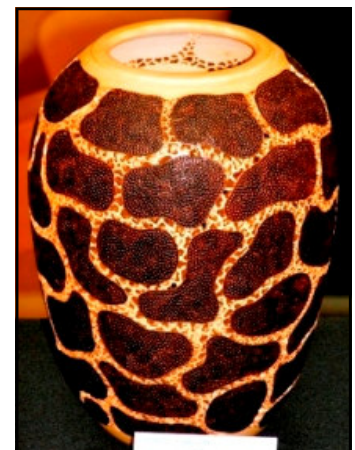
Pyrography on turned bowl.



Pierce work and air-brush decoration.



Turned stingray on a spray painted background of natural medium.



Turned vase with piercing and texturing.



Turned bowl with piercing and texturing



Turned lamp on turned stand



Painted basket weave.