

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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What's on

3-4th Nov Neil Turner Weekend, hosted
by Northern Turners Inc

24 Nov WoodgroupSA AGM

6th Dec—31 Jan Burnside Exhibition



Mike Donnellan

President's Report

The flies are back so I'm presuming that winter is over. That must mean that spring is here and summer just around the corner. Time to de-hibernate and get that turnin', burnin', sawin', carvin' rollin' again.

I recently had the chance to visit the Whyalla Woodies as part of a scrolling social weekend. It was an opportunity to see their facilities and meet a few of their members, swap a few tips & tell a few lies as well as showing off some of our scrollers' work. It got me thinking about how we all, scattered far and wide, are on about the same thing (working with wood) but in such a wide variety of crafts, facilities and contexts. H'mm, no great philosophical insights from that! Do remember that Whyalla Woodies are hosting next year's Merry Month of May - so plan to attend and make it another memorable occasion.

The whole Tanderra Craft Village was worth a look what with it being a market weekend showcasing the woodies, quilters, knitters, spinners & weavers, potters, tea rooms, museum, market, and on the Saturday the radio controlled off-road model car club. It is good to see a worthwhile use being made of the former BHP/One Steel single-men's quarters. Unfortunately for me it was a very expensive weekend as Christine became a temporary member of the Quilters group and subsequently needed an embroidery machine.

(Continued on page 2)

We are still looking for a Newsletter Editor so please volunteer if you have any interest. I think the Newsletter is one of the bits of glue that keeps us in touch and the varied articles are usually always of interest.

Don't forget that the WoodgroupSA AGM scheduled for November. I do not intend to continue in the President's role as we will become serious house renovators/extenders early next year and intend to do some of the work ourselves. I will continue as the web site team leader unless anyone wants a crack at it.

Mike Donnellan

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BURNSIDE EXHIBITION, 2012

This is a preliminary note providing some information about this year's major exhibition at the Burnside Civic Centre.

Entry forms, Conditions and other details will be available soon. Copies will be emailed to club secretaries as well as being available on the Woodgroup web page. I will also email copies to regular exhibitors. If you wish to be added to my email list, please contact me at all.wood@bigpond.com

Completing entry forms by email is the simplest process for all concerned.

ENTRY FEES will remain at \$3 per item as in the past. We plan to use money raised from entry fees for advertising locally – estimated at \$400 (in addition of the \$55 hire fee)

In the past we have requested an additional entry fee if pieces have been replaced after sales. This year exhibitors selling pieces may replace them at no further cost. You need to remember that a 15% commission will be retained by the City of Burnside and therefore must be included in your selling price.

EXHIBIT NUMBER. The so called Catalogue Number (now Exhibit Number) will be as was the case last year, your initials followed by your exhibit number i.e. AB 1 to AB10. If you have replaced a piece you will follow on i.e. AB11, AB12 etc.

The only complication is if you have the same initials as another exhibitor – last year Rod Cowley and Ron Crowhurst. In this case you may need to contact each other and/or use a third initial.

DESCRIPTORS. This year we plan to change the format of the written descriptors. Details will follow.

DATES OF THE EXHIBITION. It will run from Thursday 6th Dec. 2012 to Thursday 31st Jan. 2013

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(Roger Parker - Editor)

Next Issue—Newsletter Contributions

Southern Turners

Hills Woodworkers

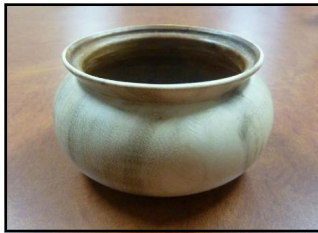
Toymendous

Sculptors and Carvers

... and the deadline is 20/11/12

Networking meeting, Sept 13, 2012.

A good number of folk gathered and provided an evening of continual buzz. Topic for the evening was 'something unusual' which resulted in quite a variety of interesting stuff



John Edyvean started the evening with a bag full of gear and a nut bowl made from Koa, Hawaiian blackwood, mahogany, ...otherwise Acacia koa, with attractive grain and John's usual careful finish. From his bag of gear, he pulled out a Vicmarc jaw modified to fit on a Nova chuck by some careful re-engineering, which saved him buying yet another set of jaws for the Nova.



Then came an 8" stainless rule (200 mm), somewhat handier for the usual scale of work he does, where a 12" one is too long, and a 6" one too short for spanning bowls. Then came a neat digitally indicating wall thickness calliper with spring loaded jaws, procured (along with an internal pair, not shown)) from the USA via the internet for around \$35, including postage.

Franco Lanfranchi recalled the theme of last months' evening of "something with apertures" with a fig bowl, about 180 mm diameter, so full of gaps in the base and the walls that it was only about 70% wood—that seems to be a characteristic of fig when turned green and allowed to dry. But the result was still quite solid.



Then he unwrapped a more mysterious but solidly built object, with a pocket for a knife and a clamp for "something". This had everyone guessing as to its purpose, even with hints from Franco based on his Italian background. Finally he revealed all: "A clamp of his own design, for firmly holding a prosciutto ham while carving slices from it." If he had provided the ham, we might have guessed!

Franco later reiterated the wisdom of shopping around for items to get savings of perhaps a \$100 on an otherwise \$260 item, as he has recently done.



John Bennett brought along two small carvings from Africa, a rhinoceros with some attitude, and a leopard on a serviette? holder carved out of one piece with crude tools, but well finished. The wood was not known, but was obviously hard and tight grained.

Roger Humphris's "something unusual" were two "winged bowls", and a "fish donger". Of the bowls, one had a wingspread of about 230 mm, complete with carved feathers, on a bowl about 40 mm diameter, "of no practical use" he said, but to eventually have a lid, anyway. The other was made from a small gall that had grown around a twig. The twig formed the wings, invisible while the gall was turned into a 20 mm bowl. This also was "of no practical use", but the challenge was the fun part. Roger's indispensable fish donger also doubled as a crown-seal remover from bottles of amber fluid always carried on barra fishing trips.





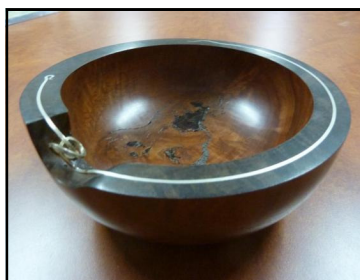
Graham Were brought along a jig that he built for turning balls and bun feet, and that is mounted on the bed of a lathe –his design is still evolving, but has features that allow a variety of curved edges to be accurately reproduced. He is working on improving the “off the tool finish” by adjusting the angle that the fixed tool is presented to the wood. One other issue he had encountered was that the headstock got in the way of the jig. A Morse taper extender looks as if it will overcome that problem.



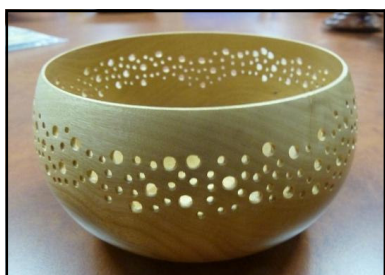
Ed Jones (his first visit) showed a rather attractive bowl made by joining and laminating pine and jarrah to make a board, band-sawing concentric circles from this, and re-joining these together to make a bowl surface. The resulting contrasting patterns on its interior and exterior surfaces were quite striking. Ed also showed a 7” tall bud vase laminated out of pine, jarrah, with a pink gum rim, having an equally striking pattern as his bowl.



John Beswick, who we had not seen for a while, brought along his usually unusual pieces. One was a turned vessel (out of E.Torquata) with a very delicate “frill” made from sheoak? inserted some distance down its neck –The shaping of the mouth of the vessel was such as to give it the appearance of lizard complete with frill, with mouth agape –at least to this writer! He also brought a piece made from an old railway sleeper, probably over 100 years old, from the Barossa region, and a red gum bowl, decorated with a finely crafted sterling silver inlay complete with knot suspended over a knot-hole in the rim of the bowl, and some pyrography.



Charles Greig showed several pieces, also drawing on last month’s theme of an “object with spaces”, among which was his very attractive and now finished Huon pine vessel with thin pierced walls outlining pendant gum leaves that he had brought on an earlier occasion in an unfinished state, finished in many coats of lacquer. He also brought a pierced jacaranda bowl, a red mallee burl box with a finished lid, and other pieces, all immaculately finished.





Ray Hoare brought along three pieces, one by his son Darryl out of cocobolo, beautifully shaped and finished, and two others, a similarly finished deep black-wood bowl (Acacia melanoxylon), and a Kauri bowl.

A redgum gavel with striker plate from a Southern Turners project was Mel Pearce's contribution. The gavel handle was laminated from four pieces of red gum, with very thin 3-ply between the pieces, and then turned to make an interesting take on a handle. The striker plate was solid, but dished underneath to supposedly improve sound quality. A little discussion ensued on hollow striker plates with their sharper sound. Mel also produced a compact "mystery item" that had people guessing—and resolved as a tatting shuttle winder. Ask those who tat about its value.

Roger Parker brandished a ceremonial Tai Chi sword about a metre long that he has been asked to replicate (25 times by a local Tai Chi group. The blade had a lozenge cross section, and was gently tapered to the cross-guard and hilt.



John Bennett

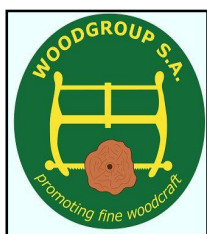
Networking Nights—all Woodgroup members welcome!

Next meeting: Thursday, Oct 11th

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

Time: 7.00pm

TOPIC: Two extremes – size, complexity, ingenuity, any two items spanning 'opposites'.



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...?

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NORTHERN TURNERS EXHIBITION—2012

In September Northern Turners staged an exhibition named 'Wood Revisited' at the Port Community Arts Centre in Port Adelaide. The exhibition showcased 22 turners, who presented in excess of 150 individual exhibits. In addition a craft table was included, with over 50 craft items with prices ranging up to \$40.

The following are several photos of the exhibition with a few individual pieces highlighted.





Don's Intarsia – Scroll and Tell – Saturday workshop, 21st July

On the Saturday Workshop, Don Isam proudly presented another example of Intarsia, this time a Honeyeater perched on a round background. The pattern came from one of the recent ScrollSaw Magazines and the quality of work was excellent. The choice of timbers for each component of the 'picture' was the result of careful analysis



of the timber available and as a result Don has every right to say to himself – a job well done. The marquetry background gave a good rendition of the three dimensional aspect and again the choice of colours and timber grain direction enhanced the end result. If I was asked to put a judge's score on the finished article – I reckon it would be worth about 92 – 95 out of a hundred. Well done Don and hopefully there will be more to come soon. Since this article was written, I have been informed that Don entered the Honeyeater in the Woodwork section at the recent Adelaide Show and gained a second prize. A description and photo concerning the first prize, in the Adelaide Show will be included in the next edition of the magazine. Again well done Don.

Dave's Scrolled Clock – Scroll and Tell – Tuesday workshop, 24th July.

It was good to see Dave Penno up and about again after a period where he had trouble spending quality time in 'The Shed' and as is usual for him to be participating in Scroll and Tell.

This time the mantle clock, can be found in a recent American Scroll Saw Magazine.



Dave has cut the Tower out of Marine Ply and finished it with three coats of White Night Acrylic lacquer. Again the quality of his cutting, finishing and presentation was evident in this piece. It is another timely item from Dave – well done.

John McTier

INTERNATIONAL TIMEPIECES

Des and Margaret WHITBURN

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Is this the biggest, or oldest, Red Gum in Australia?

Orroroo is the only known three syllable word that only uses two letters. Orroroo, a town of 800 residents, nestled in the foothills, perches on Goyder's Line, a boundary drawn up by, the then Surveyor General, George Goyder in 1865, defining, quite accurately, the boundary between areas of reasonable and minimal or marginal rainfall, determining the northern boundary of South Australia's area of reliable agriculture. Unfortunately the Bronze information plaque on the stone monument at the Morchard Parking Bay has 'gone missing'.

In 1865, some Farmers disregarded this knowledge, and headed north after a good rain. They started new farms and planted crops, only to abandon their farms through drought. Goyder was proved correct and the land was indeed unsuitable for crops. Lots of farmhouse ruins can still be seen near Goyder's line. Life was tough back then!

This Red River Gum (*Eucalyptus Camaldulensis*) can be found about 1.2 kilometres out on the Wilmington Road from Orroroo along side the Pekina Creek in the Bendleby Ranges. The tree



has a circumference at a height of 0.61 metres above the ground, of 10.89 metres, or 20 feet before there is a fork in the trunk. The age of the tree is reported to be over 500 years and in another article the age is reported to be about 900 years. For trees of this kind to have been able to survive for such a long period of time in an area where the rainfall is on average on the margin, there would need to be a link with a waterway that received an almost continuous sup-

ply of water. It would be interesting to be able to find out how the process of germination took place. The famous Barmah Red Gum Forests owe their existence to the Cadell Fault, when about 25,000 years ago a displacement occurred along the Cadell fault, raising the eastern edge of the fault 8–12 metres above the floodplain. This created a complex series of events. A section of the original Murray River channel immediately behind the fault was abandoned, and exists today as an empty channel known as Green Gully. The Goulburn River was dammed by the southern end of the fault to create a natural lake. The Pekina Creek ends in a type of a flood plain about four kilometres north of where the series of large Red Gums are growing and this may explain why these long lasting massive gum trees have survived for all these years. The timber from the Red Gum is usually highly prized by woodworkers, however the question I ask is, has any one asked themselves why these trees have been able to grow to such a size and outlive everything around them, in a region beyond the Goyder line?

John McTier

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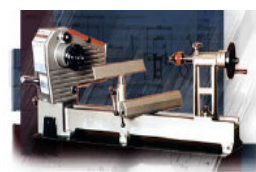
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Vale Les Loffler



Les sadly passed away on Thursday August 9th 2012 after a period of illness.

Les was well known to many Woodgroup members generally, and particularly by those in his beloved

Southern Turners. He endeared himself to all through his quiet, cheerful and positive manner and his willingness to provide support wherever needed. His skill in designing and scroll sawing and inlaying his series of native animals was admired. Over recent years he developed a special interest in a series of trees which were cut in silhouette form. Like all of his work these were immaculately made and treasured by those who obtained them.

Les was also deeply involved as a member of the International Wood Collectors Society, the Friends of the Waite Arboretum and the Friends of the Belair National Park. He was highly regarded by all. We count ourselves lucky for the opportunity to have known him. We will all miss his friendship.

Les's Final Exhibition

On the day before his death Les completed the final two trees for an exhibition in the drawing room at Urrbrae House to be held on 7th September. As a mark of respect, his family decided not to cancel the exhibition. With friends to help set up, Faye prepared the display of about 45 trees, each meticulously scrolled from its specific timber to show the tree's natural form. The exhibition was a great success, with many happy to procure a tangible memory of an outstanding friend and craftsman.





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*Red River Gum
(Eucalyptus Camaldulensis)*



COPPER COAST WOODWORKERS Inc.

What a busy year it has been on the Copper Coast. Following on from the Merry Month of May, the group was invited to hold an exhibition in the Ascot Art Gallery in July. Many wonderful remarks were recorded in the visitors' book regarding the variety and quality of workmanship. We also mounted a tribute to our late member Don Blythman. Children were fascinated and full of smiles with his working models.

August saw three of our members partaking in the South Aust. Living Artists (SALA) exhibition, showing off the multiple talents possessed by Bob Petts, Graham Nicolle and Lee Nicolle. The theme was "Recycle, Revamp and Renew" and they showed it to be true that one man's scrap is another's treasure, especially Bob with his use of old tools, turning them into pieces of art.



Graham's cathedral



Lee's pyrography



Bob's scrap things



Platters and more, at the Show



The Show display

August also had the group busy with the Kadina Show. The weather was horrific on the Thursday and Friday, but fortunately the weekend cleared and we had large numbers go through our club rooms, looking at the display, the competition section and watching demonstrations.

LeeNicolle

NEIL TURNER DEMONSTRATION

There is only a bit over a month to go for the two day weekend workshop demonstration conducted by Western Australian Professional Woodturner Neil Turner.

The exposure to this degree of expertise knowledge and skills is hard to come by, especially when there are only 40 or so participants and it virtually becomes one on one tuition/training without interruption for a bit over 6 hours per day. Pretty good value really, for when you take your catered lunch, tea, coffee, cake and biscuits out of the equation, it comes down to about \$25.00 /\$30.00 per day to attend.

Naturally the benefits to be gained are for self improvement, advancement of your skills, techniques, woodturning methods and increasing your overall woodturning knowledge. At the same time you can catch up with old acquaintances, meet new friends and treat the weekend as a general social gathering with likeminded woodies.. I know for a fact that some of the previous attendees have gleaned additional skills, techniques and methods that have enhanced their turning abilities from work displayed/photographed/reported on, as well as from general comments made.

A perfect example of skill enhancement from workshop participation can be seen by the varying degrees of works currently on show at the Northern Turners Inc Exhibition, "Wood Revisited" at the Port Adelaide Community Arts Centre.

As we have said before, we have conducted numerous demonstrations by professional turners over the last seven or eight years and they have all been well supported and enjoyed by all those who have attended. ***So please don't miss out!***

All the information relevant to the workshop detailed on the following page and you are more than welcome to come along so please ring **Brian Purcell** to save/book your spot.

NEIL TURNER WOODTURNING DEMONSTRATION

3-4 November 2012

(Hosted by Northern Turners Inc. - Coordinated by Tim Skilton and Brian Purcell)



Neil Turner comes highly recommended by Vaughn Richmond, one of Australia's well known and highly accredited craftsmen. Neil Turner and Vaughn Richmond were demonstrators at the Turnfest Masters 2012 in Queensland.

Neil has supplied work to various Art Galleries around the world, including DelMano in America and is currently preparing work for a solo exhibition at the Bunbury Regional Art Gallery W.A. He also judged the Denmark Award Exhibition at Denmark W.A. last year. He actively demonstrates for the local woodturning clubs in W.A.

Neil's work can be viewed on his website www.neilturner.biz



His demonstration will include:

- A natural edge burl bowl with embellishments,
- A small box or sea urchin with embellishment,
- A square carved edge bowl with embellishment, and
- A vase with fire form carving.

Don't miss this opportunity to watch Neil in action, where he will share his knowledge and skills. You can always pick up a new technique or few more ideas to develop your own work.

Neil Turner weekend demonstration workshop
3-4 November 2012, 9.00am – 4.00pm (8.30 am for coffee)
Torrens Valley Christian School
Grand Junction Road, Hope Valley

Cost - \$90.00 for Woodgroup members (\$110 non-members)
Includes morning/afternoon teas & catered lunch

Bookings and prepayment are essential.

Contact:

Brian Purcell: At Northern Turners monthly meetings

Or C/- 50 Baloo Street Ingle Farm SA 5098

Phone: 82626551.

Email: brian7purcell@bigpond.com

Pencil in the dates, come along and join in the fun!



Roger Parker

Because every control-freak should have one...

A recent Southern Turner's exercise was to make a gavel and punt. And what, may you ask, is a punt? Well, in this instance everyone assumed it was the block of wood

you hit with a gavel to make a point or gain attention. (That definition was not in any dictionary I looked in, and looking on the internet for a definition simply reminded me why I don't go there often. I did find several 'how to make a gavel' tutorials that were OK.)

So it was a case of pick a shape you like and go for it. Of the gavels that turned up at the next 'show and tell', no two were the same though most were variations of a traditional design.

Mel Pearce referred to an article in Woodturning Magazine (issue no. 222) by Nick Arnall. While following the design in principal, Mel got very creative, cutting the mallet head into three and inserting ply laminations, and forming the handle from four lengths with ply inserts longitudinally. The end result was very pleasing.



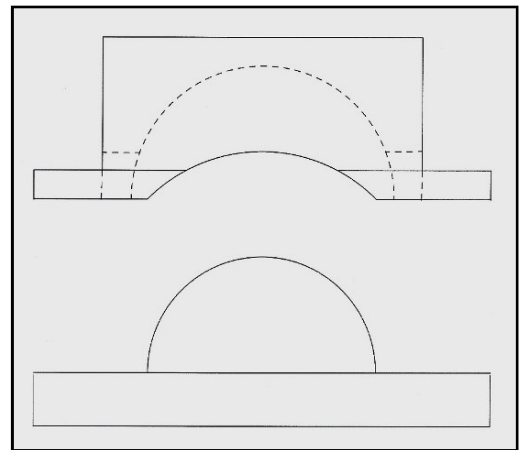
One member presented a modern variation in which the mallet had no handle. Apparently many users of gavels (e.g. auctioneers, toastmasters) are travelling men and a short handled, or no-handled gavel is a serious aid to travelling light.

From my brief foray into cyberspace I found that the striking block was basically a flat plate, either square or round, usually about 25mm thick, with a shaped edge, with a flat or convex top (striking) surface and a flat or concave bottom surface. The impact noise of the gavel on the block is quite loud and attention-getting but it's far from musical.

Brian Foreman has come up with a design that certainly improves the sound, making it like a wooden bell with a crisp resonant 'thock!' instead of the per-

cussive clash of two blocks of wood colliding. (Unfortunately I don't have a photo.) The design incorporates two parts (refer to sketch 1) - a flat square base with a domed spigot in the centre, and a thick top plate comprising a short cylinder the underside of which is concave to fit over the base's domed spigot, with a uniform airspace (about 3mm) between them, attached to a square the same size as the base. The four sides of the top plate include apertures from the outside through to the internal airspace. It's important that when the two pieces are screwed together, the internal surfaces of the airspace are left unfinished—no polish or varnish.

Sketch 1.

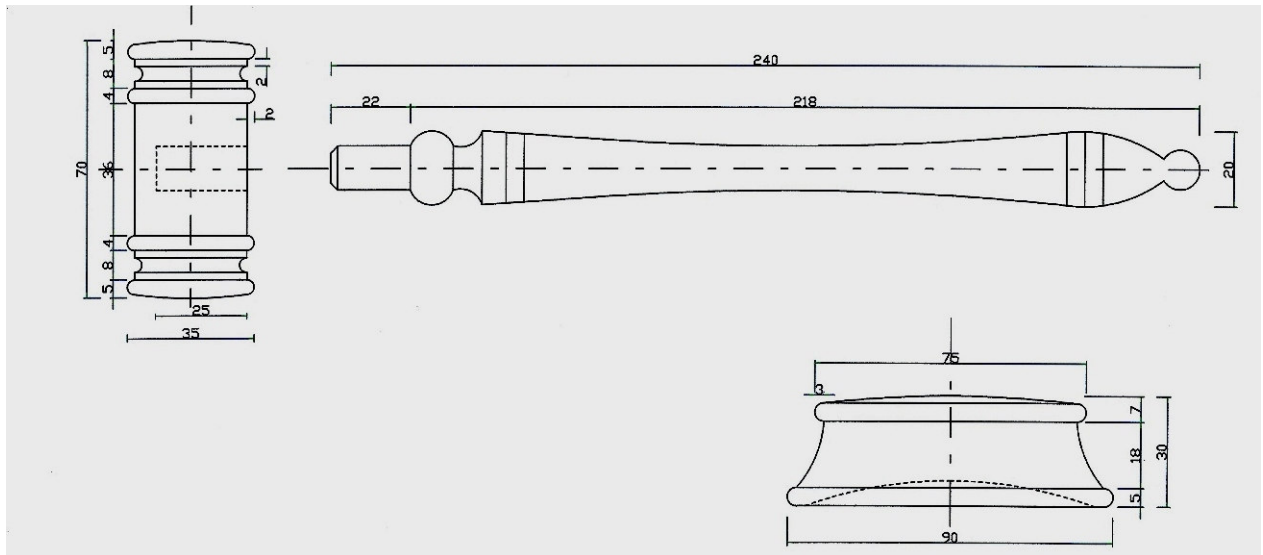


Note: This sketch is just a general idea of the components done from memory so no detailed dimensions—the cylinder on the top plate is about 70 mm diameter.

Peter Bing copied Brian's version, in a different timber and slightly different dimensions and generated a deeper note, but with the same crisp tone.

After looking at an awful lot of pictures of gavels and sound blocks I decided to draw my own (see drawing on next page). The dimensions are suitable for me, and I didn't bother with any details for the handle (other than length and diameter) — the possibilities are endless!





A feature of many of the images, most of the tutorial instructions, and the Nick Arnnull article, was the security with which the gavel head was attached to the handle. Gluing a longish spigot into the mallet head seems like a reasonable option, but most included additional features such as secret or plain wedges, and one even required threading. Well, I reckon it's not a sledge-hammer and a liberal application of Titebond should be adequate for tapping on a sound block! Now all I have to do is find a control-freak to give it to!!!

Roger P.

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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Two down, one to go!!!

That's all, folks!