

Newsletter

Volume 29, No 06 Dec 2012 No. 296

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

6th Dec—31 Jan Burnside Exhibition

Feb—Special General Meeting (date to be advised).



President's Report

This year needed a return to stability, a timely way of operating and a less-conflicted Executive. I think we achieved this despite the resignation of the Treasurer along the way. My thanks to the members of the Executive team: Kryn Buitendyk, Charles Andre and Ken Allen (who once again stepped back into the Treasurer's role).

Mike Donnellan

Prior to the recent WoodgroupSA Board AGM it was my very great pleasure to again present a Don Freeman Award - this time the 2012 Award to Ross Schrapel from Murrayland Turners. Malcolm Taylor, President of Murrayland Turners, accepted the perpetual trophy for last year's winner Bruce Mullen who was unable to be present. The Don Freeman Award recognises excellence in woodcraft; nominations for this award come from the WoodgroupSA affiliates (club members).

Roger Parker, who has been our Newsletter Editor for many years, was presented with a Service Award. Roger has set a standard that should make us all proud, a feeling reinforced by newsletters we receive and distribute from other woodworking clubs across Australia.

At this stage we still have no Newsletter Editor to take on the role that Roger has relinquished. If you want the Newsletter to continue you need to volunteer or nominate someone to take over.

(Continued on page 2)

(Continued from page 1)



Mike presents Ross with the Don Freeman Award

There was no nomination for President at the WoodgroupSA Board AGM. Therefore the Board directed the Executive to continue for a further period of three months to investigate and document the steps to be taken if WoodgroupSA is to be dissolved. At the same time Board and Executive members are to consider alternate modes of operation and/or affiliates who might take on the roles of President, Treasurer, Secretary and Vice-President. The WoodgroupSA By-Laws requires a minimum of three to form a quorum at Executive Committee meetings. A Special General Meeting is to be held in February 2013 to consider what further action to take.

Mike Donnellan

Next Issue—Newsletter Contributions

Western Woodworkers

Whyalla Woodies

Murrayland Turners

... and the deadline is 20/01/13

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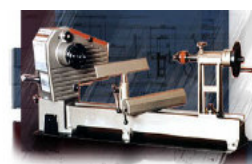
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Woodgroup SA Network Meeting, Thursday 8th November, 2012.

One new, and one occasional face graced the meeting, as well as most of the regulars, to provide a good session of chat, repartee, and education for all present. From those present, the show-and tell was mostly as follows:

Franco Lanfranchi brought the evening to attention quite appropriately with a gavel. This was one that he had made and then, somewhat contrary to normal protocol, presented to the local Lions club (as president) about a quarter of a century ago. The gavel had a good solid jarrah head and a nicely turned and finished olive handle.



John Edyvean produced a 15" redgum (*Euc. camaldulensis*) platter, with a decorated underside that served the practical purpose of giving a non-slip surface when lifting or passing the platter around. The decoration was a wide area of concentric grooves, cut very finely cleanly with a thread chaser (perhaps 10 TPI). After finishing with a wax cream and finding that it responds poorly to water, it is to be stripped off and replaced by a diluted first coat of polyurethane, and built up subsequently to make a more durable surface.

John also pointed to a supplier of small diameter dowels, from 2 mm upwards to 10 mm, at a model ship shop, Morphett Vale.

Fred Allen, getting ready for the Christmas season, displayed a box of turned angels, complete with wings, ranging in height from about 100 mm to 150 mm, and made from various woods, one of which was ash (*Fraxinus excelsior*) but the others were not identified positively.



Yvonne Kempster showed a couple of earrings that had caught her eye for their attractive colour and 'grain'. Various members tested them by density, acoustic properties, balance, to try and establish what they were made from, but the only consensus seemed to be that they were not wood and were cast—a minor detail given their appeal. Now to turn something similar!



Mel Pearce showed a couple of items. The first was a rather detailed wind chime he had part turned—in the style of a 6-horse carousel/merry-go-round, about 180 mm diameter, with the chimes still to be added, all finished in gloss lacquer to give it some weather protection.

His second item was a Nick Arnall-inspired "Clock tower" from "Woodturning" magazine. This was assembled from 9 turned pieces, most of which were red gum, but included a huon pine

(*Lagarostrobos franklinii*) petalled collar that provided a pretty contrast to the darker red gum.



Roger Humphris extracted a sinuous and flexible “dodecapod” from his bag. Consisting of 6 body segments, each made from about 75 mm square (apart from the head) pinus, through which an axle passed, on the ends of which were mounted square wheels, offset 45° from each other. Each segment was separated from its neighbour by a short vertical dowel, which, combined with two cords that passed through it, joined them all together and acted as a hinge that allowed the beast to flex in the horizontal plane. John Beswick towed it in a speedy lap around the room to show that yes, it moved sideways and twisted across-ways much better on carpet than on the polished tabletop where Roger first released it. Roger’s first one was such a success at Toymendous, that they have given him the task of making 20 to keep him out of mischief until Christmas. Clearly, the creature could be made with more or fewer segments, and given a respectable tail as well!



Ed Jones’s pieces were two kaleidoscopes of quite different design. The larger one, about 30 cm long, was mounted on a microscope style of stand, while the smaller one was a 75 mm “salt-shaker” style. Both were made from pine, and Ed had decorated discreetly one with golden patinated paint. Kaleidoscopes were obviously not widely appreciated, judging by the comments of those who looked through them for the first time. The fittings came from Carroll’s. Go to it, everyone, Christmas is almost here.



Ray Hoare showed a camphor laurel (*Cinnamomum camphora*) platter about 350 mm diameter, with striking colour/grain contrast (as this timber often shows), and an embellished base, finished in EEE currently. Ray reckons that deepening the platter slightly will improve its feel. We shall see it again, I guess, unless Christmas sees it passed on.



John Beswick, somewhat frustrated by the common use of Banksia cones as mere candlestick holders, proffered an artistic use by cutting a number of cones obliquely across their bases, for arranging them how you liked them – a bit like a cactus planting, I thought.



John also brought along 12 named samples of woods mounted as a display, for showing the gradation of colour that can occur and be made use of in decoration – for lace bob-bins or otherwise. Their colour spanned paler cream through yellow



to pink and darker, on woods that ranged from the familiar to the very rare: Citrus species (pale cream to yellowish), English box (*Buxus sempervirens*, yellowish), Huon pine (light cream to yellow-brown), Pau amarello (*Euxylophora paraensis*, hard, yellow, from Brazil), Piquea amarillo, Osage orange (*Maclura pomifera*, orange to orange-brown when fresh, brown as it ages), Leichardt (*Nauclea orientalis*?, soft but polishes well), Pernambuco (*Caesalpinia echinata*, Brazil, strong red, rare), Yellowwood (*Centrobium* spp, quite yellow and very rare), Padauk (*Pterocarpus* spp, pink to brick red, sometimes streaky), Pink Coral, to Cocobolo (*Dalbergia retusa*,

streaks of red and darker, sometimes black, but also dark brown as was this sample).



John Bennett, diverted from his mainly bowl turning pursuits, showed a “rolling rattle” of simple design, with a not-grossly-irritating sound, made from meranti (*Shorea spp*) side plates and eucalypt dowels, and a pull-along articulated hound-dog, with sniffing gait, in mainly pine, with redgum spots,

fashioned according to the same patterns used by Roger Humphris and other members in earlier times.



Alex Muhlholzl brought along some turned mushrooms made from a strikingly marked wood –yellow and black striped, which he wanted identified – no luck, this time! But the appearance of his fungi (finished to 800 grit) was spectacular.



Networking Nights—all Woodgroup members welcome!

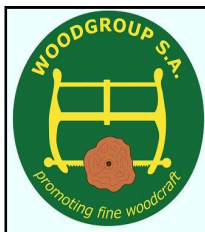
Next meeting: Thursday, Dec 13th

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

Time: 7.00pm

TOPIC: Christmassy theme from the snowy hemisphere: Decorative holly, mistletoe, and perhaps snowflakes! Be there to celebrate the festive season with woodies from everywhere .

John Bennett



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!



Neil Schulz

THE STORY OF THE WOODEN MARBLE MACHINE

While visiting Barcaldine in Northern Queensland earlier this year I visited the Australian Heritage Centre and came across the original wood lathe which was used to produce the wooden marbles for the early gambling opportunity called “Golden Casket” and here is its story.

“About 1925 the Queensland Government authorized the lottery known as the Golden Casket.

This they began, by using 100,000 consecutively numbered discs, about 7/8 inch in diameter and 5/16 inch thick.

These discs were rumbled after each drawing in a barrel, especially made for the purpose. After a few trials though, it was decided that the discs were not satisfactorily mixing and that smaller spheres should be considered.

A sample wooden marble was made, 13/16 inch in diameter and upon agreeance by all those concerned, the task of producing 100,000 such marbles then had to be addressed.

The enormity of the task meant that much consideration had to be undertaken as to the most efficient method while making sure that costs would not be prohibitive.

In 1926, an engineer by the name of Mr. C.P. Jessop designed a machine that was capable of turning out 20 wooden marbles a minute. The number would be branded around the circumference of the marble. The machine would ink the steel type (5 numbers), force them over 1/32” into the hard timber of the marbles, raise the number by one, bring another marble into position, ink the type gain and repeat the whole operation at the rate of 1000 impressions per hour.

The Forest Service was to supply satisfactory quality timber for the job. Some yellow boxwood was used but a high proportion of timber that was sent to Mr Jessop was Burdekin Plum which was found to be too dark in colour.

After the first lot of marbles were in use for a time, it was decided to scrap them and 100,000 new marbles were made, with the Forest Department supplying yellow boxwood for the entire job.

In 1939, Mr. Jessop was approached by Tattersalls in Hobart requesting 200,000 yellow boxwood marbles be made for them. Again the whole 200,000 consecutively numbered marbles were painstakingly made in order to fill this request.



The marble cutters



The marble machine

A few years later, Mr. Jessop was urged to sell the marble turning machine to a toy maker (Hunting) as it seemed to him there would be little likelihood of it being needed again. How wrong he was!

About 1953 owing to some political squabbling Tattersalls decided to leave Hobart and establish their headquarters in Victoria. Consequently, another 200,000 marbles were needed quickly, and again Mr. Jessop was approached for his expertise. He and his partners at Duramen Industries of Woollongabba set about designing and making another machine immediately. The supply of locally grown yellow boxwood had been practically exhausted, so suitable timber had to be sourced from as far north as Cairns.

The new machine would turn out marbles at the rate of 22 a minute”

Many of us would remember the Golden Casket and Tattersall lotteries of earlier years.



OUR AMAZING EUCALYPTS

In July this year Hills Woodworkers organised the most enjoyable and informative day at Dean Nicolle's eucalypt arboretum at Currency Creek. Dean had just returned from one of his frequent and extensive trips around Australia, in this case mostly in WA, which state has such an abundance of eucalypts and the now, as classified, *Corymbia* genus. His enthusiasm for his subject is such a delight to see and this was transferred to us by his helpfulness and eagerness to inform.

Dean's knowledge of botany and silviculture has grown from his youth when he first took an interest in eucalypts. He had a very supportive father who helped him establish the arboretum. Then he gained his degree at Adelaide University and his PhD at Flinders University using a group of mallees of South Australia.

It's common knowledge that we have a lot of eucalypts in Australia, but as we entered the arboretum and saw row upon row of trees, of different shapes, sizes, leaf-forms, habits etc. it was a bit bewildering. There are over 900 species in the arboretum, most of which have multiple specimens, planted to give a variety of developments for study. This amounts to over 6000 trees.

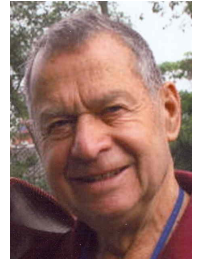
Dean keeps a data base record of every tree, giving its complete history of growth and development right from the seed which he collected himself. The enormous amount of work Dean has undertaken and is continuing, as well as his breadth of knowledge, is really impressive. He is currently working with an associate German scientist from the Max Planck Institute in a series of experiments involving the lignotubers of eucalypts.

As we moved from block to block we saw a wide variety of tree types of which most of us had little knowledge. There was a WA tree with the finest leaves, more like an acacia's narrow pendulous leaves. Another unusual eucalypt is the Rose of the West with its blue-grey stalkless leaves clustered along the branches with large brilliant red flowers. Favourites with the group were the Yates, especially the Busy Yate which has perhaps the largest flowers, yellow-green with golden stamens 70-100mm long. The flower caps of this species form a three dimensional star-shaped cluster, each about 70mm long. Everywhere we looked leaves, flowers and fruit caught the eye; some in tightly packed clusters, others in twos, threes and multiples. Even the nuts were individualistic in their shape, form and colour.

Many years ago a Canadian woman, who was staying with us, commented "All your trees are individual—ours are straight up and down, yours are all dancing!" I thought that was a delightful description. She was speaking mostly of our redgums and bluegums. What would she have said if she had seen the arboretum?

Another story I'd like to share is from an article in the Wood Collector's Society's "World of Wood" written by Morris Lake and referring to the *Eucalyptus Coolibah* spp *arida*:

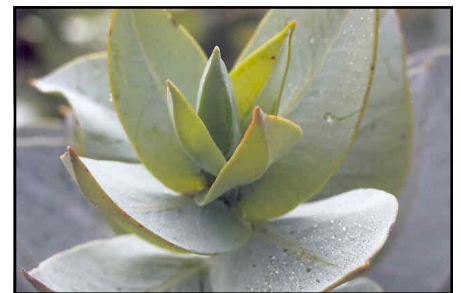
"The arida subspecies is fire, flood, drought and termite resistant and the wood is very heavy at 1155kg/cubic metre. But if there is one example that describes the survival capacity of the species, then this story—related to me by Rex Ellis—has got to be it."



Ed Horton



The Hills Mob



Rose of the West—foliage



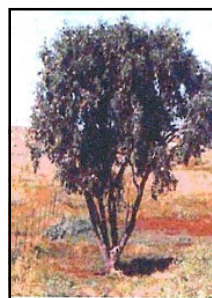
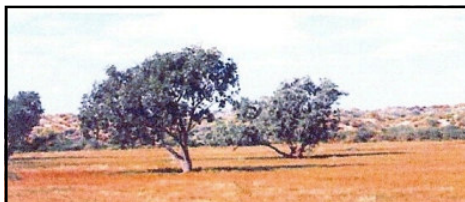
Rose of the West—flower



One of the Yates

The coolabah grows on flood plains as shown in these photographs—visible from the Birdsville Track. These trees were cut down in the 1930's by Gwynn Hughes and nothing but the stumps were left—

Gwynn used them to build his horse-yards. In 1974 the area received a huge deluge of 10 inches (250mm) of rain and the floodwaters “ponded” behind the sandbank and during the following evening the folks on Mulka Station heard an almighty “roar”. Next morning they found the water had breached the sandhill and flooded the plain where the tree stumps stood. After the water had covered them for seven months—they sprouted and began growing again from the original stumps—and now support a further 35 years of growth.



Lake Wyola Malley



Lobe-fruited Malley

I find this absolutely amazing that after 40 years of dormancy, the epicormic tissue has survived—in the total absence of leaves to produce the nutrients necessary for sustaining life. The epicormic tissue in the form of adventitious buds must have arisen deep inside the merismatic tissue of the cut stumps during its period under water—amazing regenerative ability.”

After a thoroughly enjoyable, educational and very interesting tour of the undulating hillsides of the arboretum, we retreated back to our strting place, the Currency Creek Lions Park where we enjoyed the camaraderie of a barbecue lunch and a walk up the creek to the high railway bridge on the line between Strathalbyn and Goolwa.

Ed Horton



Square-fruited Malley



Coastal Malley



Lobe-fruited Malley—flower



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WANTED

Before the Woodgroup library was shared out, I borrowed a book on woodturning that contained, among other projects, a spiral box. I can't remember the author or title. I would appreciate it, if the clubs that got the turning books could check if they have a book with that project and let me know so I can get details of the required jig and turning sequence.

Thanks... Roger Parker
(phone 8278 3906)
(parkerjr@adam.com.au)



Talented Woodman

In November Southern Turners moved away from their usual Club

Saturday and visited the home of Everard Noack at Crafers.



Alvan Roman



Everard lives on a one acre block with commanding views enhanced by the careful pruning of the trees that surround his property. While his background is in teaching and that includes a period at Hermannsburg Mission, these days Everard makes his living partly from tree care and this can be seen from the way his trees have been maintained. He confesses to a childhood love of the gym that today gives him the fitness to climb trees.

The day started with a welcome from Everard in which he outlined the history of the property. The house was originally built as a shack in 1935. It has



been expanded and has been the Noack family home for 37 years.

Following lunch our host took us on a tour of while imparting his philosophy on life. The property abounds with wooden creations and unusual artworks created by Everard



Everard displays his deeply religious convictions with large wooden signs he has made and hung between trees on his property. The ability to make signs on



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large slabs of wood is another aspect of Everard's interest in working with wood. Apart from creating works for his own property he makes signs on commission.



In a beautifully ordered workshop Everard took us through the processes of creating these signs; from initial layout and lettering to final painting. There was an opportunity for some hands on work as our members assisted in preparing a sign.

Everard's many talents extend to the inventions and improvements he has made around his property. These include easy clean and self cleaning gutters, a fire shelter with a unique heat reflector, and a labour saving device to move timber from outside to inside storage.

Southern Turners thanks Everard for the giving of his time. We enjoyed the experience with a talented and interesting individual.

Alvan Roman



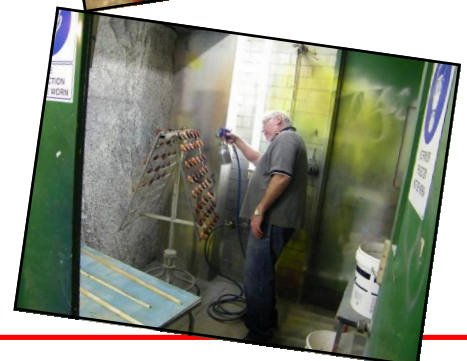
The Boys who make Toys ...

The year is rapidly drawing to a close and we are finishing off as many toys as we can.

The Government in their wisdom have given us until the 31st of January 2013 to vacate The Parks prior to demolishing, but they are doing their best to find a suitable location so we can continue our toy making. (fingers crossed)

As you can see by the attached photos whilst we are busy we can still take time for some relaxation.

All the best to members of Toymendous and Woodgroup SA and Seasons Greetings to all.





NEIL TURNER WORKSHOP

3RD AND 4TH OF
NOVEMBER 2012



Just when you thought *Brian Purcell*

you had a reasonable grasp on the general art of woodturning, along comes a guy to show you some new things that you can take home to try..... yes Neil Turner is to blame. I presume Carbatec and Leda (our sponsors for the weekend) will do some pretty good sales over the next few weeks, particularly with reciprocating carvers, burrs, riffler files, cutters and shapers, dremels and powered sanders.

Neil arrived in Adelaide from Western Australia early afternoon on Friday and presented himself at the Torrens Valley Christian School where he immediately went into presentation mode to show about thirty school students and adults the art of turning a thin walled bowl from a York Gum burl. A beautiful Western Australian timber that will look spectacular with a bit of oil on it as a finish. During his presentation, he covered all the usual aspects of safety in tool/material handling, as well as the basics of holding timber safely and securely in the lathe. He also elaborated on his embellishment techniques which are used to enhance his turnings.

Saturday saw the start of the weekend workshop with over 40 attendees present. Thank you to the Hills/



Murraylands/Southern/Carvers and Northern Turners for your continued support, attendance and generosity with the raffles and the auction. Without your help we would not have been as successful.

After a brief power point discussion on his background, Neil discussed and showed us the process he uses in working through a small thin walled bowl from blank balancing between centres to finishing with his trademark foot. The timber he chose on this occasion was a another Western Australian species known as Rib Fruited Mallee burl, which again has beautiful figure, character and colour. He also likes working on



Sheoaks and Jarrah as well as the York Gums mentioned earlier. Naturally he starts off at slow speed to ensure he gets the piece balanced as safely and perfectly as possible between centres, as this helps him to line up the high points and centralise the piece to maximise the most of any design opportunities possible. The need for crisp edges that flow with the curve of the piece is essential. He, like Terry Baker, uses his hands to feel for the smoothness, flow and thickness of the curve, but his calipers are never far away.

A Sea Urchin ring box was the next topic of conversation. The work that goes into this is unbelievable and one can understand why he doesn't make too many of these. There are difficulties in just turning



the box, "the devil's in the detail" he says, let alone all the embellishments that go with it. He passed the ready made box around the group, then proceeded to make a similar one from Marri timber with the idea of walking us through the process. The embellish-



ments were done with an Osada MicroMotors (\$2570.00) with tungsten carbide cross cut cutters. This machine is a lot quieter, smoother and lighter to use, but at that cost I think most of us will stay with the Dremel or Ozito. The indexing, cutting grinding and burning are all very time consuming, but the finished Sea Urchin box would make a lovely present for someone special.

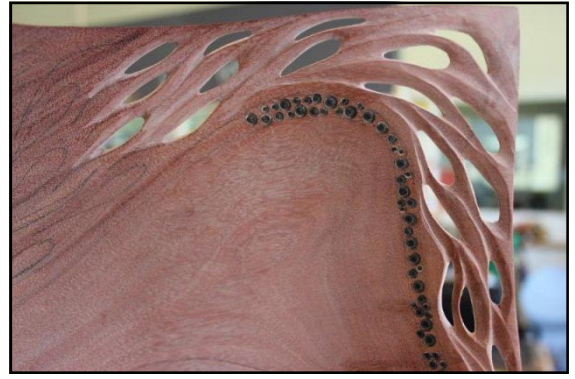
Jarrah was used for his "square carved edge bowl with embellishments" demo with detail and discussion at every point to let us know what he was doing



and where he was going with the design aspect. After getting it pretty close to the shape he wanted he brought out the power carver, shaping the wings to get that flow through effect. He uses a scraper to good effect as well, checking for cracks or flaws at all times, to make the most of a 'design opportunity'. The particular bowl he was working on for the demonstration developed a hole from a flaw in the timber part of the way through, but that didn't phase Neil at all. In fact the embellishments he used to enhance the flaw were pretty darned good... better than some of us thought could be done, but this is where imagination and experience come to the fore. He used his



Coral and flame designs on the platter to give us an idea on how they are prepared and finished. He makes the decorating part look very easy, but as we all know, when we go to try it out we will undoubtedly have some difficulty in making it look half as good. Both designs give great effect and I for one can't wait to try them out.



Tim brought along a piece of Jacaranda for Neil to turn his hollow form with ocean and fire embellishments, and he was pleasantly surprised at how nice the timber was to work with. After shaping and hollowing he again walked us through the process of drawing the design, carving, filing and sanding of the artwork, telling us in depth the best way to approach it and how to get the most from your work.

Some very good tips were given and taken on board by the group, with everyone I spoke to saying they enjoyed the weekend and got a lot out of it. Neil is



hoping he has inspired us to take on some of his designs and at least try them, reflecting that perseverance is the key and if you are not making mistakes, then you are not learning. He would dearly love to see some of the work that is produced as a result of the workshop.... that he says, "would give him a great deal of pleasure."

Djarilmari have a web site that you can go to if you are seeking any WA timbers/burr caps, and the Australian Jewellery Supplies have all sorts of carbide burs for cutting, sanding, grinding etc.

Neil Scobie and Vaughan Richmond said that Neil would enjoy the workshop and the camaraderie of the group and apparently we didn't let either of them down. Neil enjoyed the opportunity to come over, saying as this was his first two day demonstration workshop he thoroughly enjoyed it. He donated a couple a finished and part finished piece for the auction to help offset the cost of next years demonstrator/workshop.

Again a very big thank you to you all for your participation, involvement and interaction..

Brian Purcell



Roger Parker

My Word ...

I've enjoyed editing the newsletter for close to five years, and since I've had no complaints and a few compliments I guess most people have enjoyed my efforts. Now it's time for someone else to have a go.

Several clubs, and several individuals, have been outstanding in their contributions to the newsletter. They know who they are, and I hope they know how much I've appreciated their help. On the other hand, some clubs have barely contributed. They also know who they are, and they should know that I do understand how difficult it is to write a suitable article. All I can say is, don't wait until your contribution is due to start thinking about it! - start early, choose a topic and get on with it - support the next editor as much as you can.

I intended this issue to be my last, however given the situation arising from last week-end's AGM I'm going to do the next issue as well. I sincerely hope that the executive can find a solution to the group's succession problem and that Woodgroup continues. If that's the case a new editor will be required.

Will the individual clubs that make up the Woodgroup survive if the group dissolves? Well, we can thank those who initiated the reorganisation requiring the clubs to be individually incorporated entities five years ago, that the answer is yes. Will the demise of the group adversely affect the clubs? Well, surely a group has more potential for sharing knowledge, enhancing skills and promoting ideals than scattered entities, so my view is that it would be a huge loss. If you share that view and don't want, a few months down the track, to be regretting letting it slip away, now's the time to put your hand up! Once it's done, it won't be easily undone!

Anyway, Happy Christmas!

Roger Parker

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(Roger Parker - Editor)

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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SEASON'S GREETINGS

Best Wishes for a Happy Christmas

And a safe and prosperous New Year

That's all, folks!