



# 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, Di Reynolds  
Woodgroup SA Inc web page:-  
[www.woodgroupsa.org.au](http://www.woodgroupsa.org.au)

## Woodgroup SA— Member Clubs

Club	Contact	Phone
Northern Turners Inc	Jan Beare	08 8165 1543
Western Woodworkers Inc	Rena Hoare	08 8352 3207
Murrayland Turners Inc	Chris Reynolds	
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		
Southern Turners Inc	John Tillack	0408 866000
Riverside Community Woodgroup	Brian Jones	
Fleurieu Woodturners	Dennis Murray	0431834472

## WOODGROUP CONTACT DETAILS

Contact the Secretary (Di Reynolds)

Email—[diereynolds@adam.com.au](mailto:diereynolds@adam.com.au)

Contact the Newsletter Editor  
(George Pastuch)

Email - [newsletter@woodgroupsa.org.au](mailto:newsletter@woodgroupsa.org.au)

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(George Pastuch - Editor)

## WoodgroupSA Network Meeting, Tuesday March 13<sup>th</sup>, 2018.

After coffee and drinks at the bar, the meeting got enthusiastically underway at 7:30 pm. A new face was Julie Watts from Southern Turners. It was good to see Eddie Jones again and appreciate his wit, and have Ray and Rena Hoare back after some health issues.

**John Edyvean** began the evening with a welcome to new and returning attendees, and then produced a turned huon pine (*Lagarostrobos franklinii*) egg, made for his grand-daughter, all nicely shaped and finished and his first turning for 18 months following prolonged surgeries. Eggs always start discussions on shape, and in these days where apparently seeking perfection or “standard” everything, including the shape of eggs, we were reminded to consider the great variety of birds and the eggs they produce! Alex checked that this one was hard boiled by spinning it, and comments were made of eggs-within-eggs – real and turned, and the spectacular finely perforated and patterned (and nightly illuminated) stainless steel egg recently installed outside the South Australian Art Gallery.



**John Tillack** had been metalworking to turn an extension bar for a short 16 mm diameter P&N deep fluted bowl gouge that he had picked up cheaply because of its short length. He had bored into the P&N bar, turned a spigot in a mild steel bar to be an interference fit to

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the bored hole, warmed the P&N piece and cooled the spigot bar and pressed them together, to make a robust and more useful length tool – yet to be sharpened and tested. (You all should know that sadly, P&N have stopped making turning tools – succumbed to overseas imports of inferior quality steel tools.)

John followed this with a well-crafted rectangular lidded box he had made recently. The body of the box was made from “Aussie oak”, that catch-all commercial name for any one three Eucalyptus species, mountain ash (regnans), Tasmanian blue gum (obliqua), and alpine ash (delegatensis). He had inlaid the lid with a 0.6 mm thick piece of brown burl veneer with marvellous grain and detail. And around the lid frame and burl, he had inlaid 2 thin dark bands of Queensland walnut (*Endiandra palmerstonii*) separated by a band of paler wood. The joint work was excellent! He had lined the box with red material, and had used solid brass hinges sourced from Hardware for Creative Finishes, Dungog, NSW (see veneerinlay.com.au). The lid was held closed by 2 rare-earth magnets, one in the lid and one in the wall of the box. He commented on the need to test the size of such magnets because they have a hefty pull, making opening a box too hard if they are too large.



**Julie Watts** had recently turned a rolling pin out of a strongly grained piece of European elm (*Ulmus laevis*?). She received helpful comment on shaping, to avoid sharp edges on handles, from Alex, the professional chef, and on finishes to use – none. Just wipe it down after use, do not soak in water.

She then passed around three ancient cast iron pieces for comment – firstly, a casein glue pot with water jacket, once common in schools and workshops about 50 years ago, and still used in restoration work. Number two was a circular saw tooth set with 8 slots of different widths for different thickness and diameter blades. The angle of set and its consistency from one tooth to another depends on the operator’s experience, skill and lots of practice. The third item was a hammer head, somewhat reminiscent of a panel beating planishing one, but of lighter construction and more-or-less in its original cast condition – its faces needed polishing..

(Continued on page 3)

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***Helen Harris***

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ochjh@scrolling.com.au



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**Graham Were** gave a puzzle some airing after a few years in a cupboard, along with the routing jig used to make the slot in its shaft – and in other material like PVC water pipe. The puzzle consisted of a slotted cylinder, about 60 mm long, mounted on a base, on which was a brass ring. A light cord passed through the slot above the ring, and then its two ends through beads too large to fit through the slot. The cord's ends terminated in small blocks thin enough to fit through the slot. The puzzle was to remove the ring completely from the rest of the arrangement. He demonstrated how to do it, and how to return the ring to its locked state. Others tried it with varying levels of success.

Graham, being a jig expert from way back, showed his jig used to safely cut slots with a plunge router. The jig consisted of a bridge made of three pieces, the middle of the top of the bridge slotted lengthways and overlength beforehand on a guided router, and of a width to neatly accommodate a router guide bush mounted on the router faceplate. A stop piece on the top surface of the bridge limited the travel of the router plate along the slot to whatever length was desired. The piece to be slotted was clamped centrally under the slot with a simple compression clamp screwed to the underside of the main bridge, with a stop to position the piece

lengthwise – useful when making more than one identical piece, or more than one slot in a piece. Slotting was clearly a useful and safe operation with this jig. Thanks Graham for sharing it.

**Charles Greig**, with many decades of horticultural experience behind him, had begun experimenting with new floral developments with a whimsical piece. This was a turned and carved flower, with a brass rod stalk and a circular base. The flower was initially turned as a shallow dish about 60 mm in diameter, from jacaranda (*Jacaranda mimosifolia*). He carved petals into the inside and out faces of the dish with a Dremel tool. On the back of the flower, where the stalk was attached, he had bored a small

(Continued on page 5)



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### Club Contributions for the Newsletter

#### 2018

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

#### MEMBER PROFILE

Western Woodworkers  
Whyalla Woodies  
Fleurieu Woodturners  
Hills Woodworkers & Copper Coast  
Northern Turners  
South OZ Scrollers  
Riverside Community  
& Murrayland Turners  
Sculptors & Carvers  
Riverland Woodworkers  
Southern Turners  
Toymendous

Please note that some of the dates for certain clubs may have changed from 2017 in an attempt to separate the requirements for individual clubs.

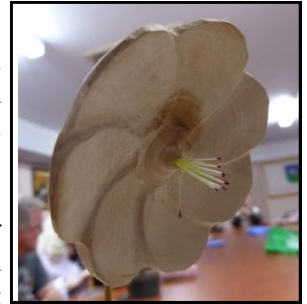
**Can you please forward articles by the 15th of each month**

THE EDITOR



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receptacle for aromatic oil, with a lid on which was mounted a small cast metal frog. In the centre of the front face of the flower, he had inserted fine red-tipped stamens to add some realism. What were the stamens made from? Eventually, he revealed them as a tuft of fibres with tips coloured by red paint, the tuft having come from his workshop toothbrush! The about 90 mm diameter base that supported the stem and flower was turned from a piece of the leg of a 100 year old table now being re-purposed. The timber was very fine-grained Oregon/Douglas fir (*Pseudotsuga menziesii*). Being so old and fine-grained it was probably from old-growth forest from the USA or Canada, a great rarity indeed.



**John Beswick** passed around an interesting piece of freshly felled tree – China Doll, or Serpent or Canton Lace tree (*Radermachera sinica*), one of the Bignoniaceae family, native to southern China and Taiwan. The piece was supplied by Alex from a recent local garden acquisition. The “green” yellow wood was very pale cream with yellow streaks, showed very fine medullary rays, and looked and turned like jacaranda that belongs to the same family. John had made a lace bobbin from a small piece, which so far, showed no sign of distortion or splitting or changing colour as it dried out.



He then showed three artistic forms turned out of magnolia (*Magnolia grandiflora*), the timber rescued prior to 1997 from the Leawood Gardens clearances for the freeway site through the Adelaide Hills. (Some of that timber may have been planted very early in Adelaide's history by the property's original owner, George Stevenson in the 1850's, and by later owners, and included European species of oak, ash, sycamore, walnut, lime, camellia, and magnolia. These clearances netted something of the order of a couple of hundred tons of various useful and decorative timber to the woodworking community). John's magnolia pieces came from the bottom of a trunk with involuted and deep fissures that included bark. Undeterred by these, John had turned the timber into a trio of graceful shapes with strong colouring – heavy bulbous bases surmounted by long thin necks and small flaring tops with a 2 mm hole to hold the thin stem of a small dried flower or nothing.

The tallest was about 250 mm, the next with smallest base about 180 mm, and the other one had a base about 100 mm in diameter. All were finished to a high polish, apart from the barked fissures.

**Alex Mühlhölzl** brought along a piece of shrubwood for identification, about 25 mm in diameter, 250 mm long, very pale fine grained hard wood that showed fine medullary rays in the cross-section. It had a finely patterned bark. There was no enlightenment forthcoming as to its species though.

**Ray Hoare** was last to show, with a spectacularly grained silky oak (*Grevillea robusta*) bowl about 160 mm in diameter. He had lightly embellished a band about 25 mm wide around its “equator”, with a Sorby texturing tool. The medullary rays were a highlight of the very well finished and glowing piece.

Ray's work brought the evening to an end at 9 pm – thanks to all who made up the good attendance and contributions, and who added to the wide-ranging discussions throughout the evening. Everyone learned something.



**The next meeting is on ...**

**... Tuesday, April 10<sup>th</sup>, 2018**

**at the San Georgio Community Centre ...**

**... drinks & conviviality from 7:00 pm for a 7:30 start.**

**All you workers in wood are welcome, always.**

**(The venue can be entered off Henry St, Payneham, which runs off Portrush Road, for both northbound (turn off just prior to the Payneham Rd traffic lights) and southbound traffic).**



## AUSTRALIAN SCROLL SAW NETWORK INC

EXHIBITION 2018  
ADELAIDE SOUTH AUSTRALIA



The eighth National Scroll Saw Exhibition, hosted by South Oz Scrollers, will be held in the Mitcham Village Institute, cnr Princes Rd and Torrens St, TORRENS PARK over the weekend 21-22 April 2018.



Open for public viewing; entry is free.