



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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(George Pastuch - Editor)

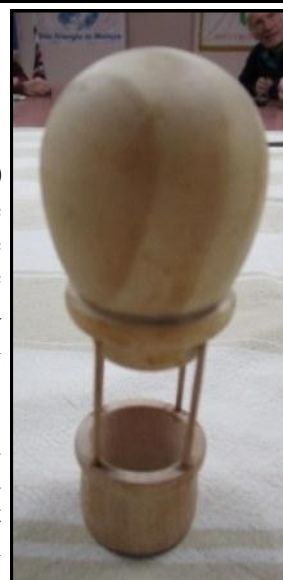
WoodgroupSA Network Night Meeting, Tuesday June 12th, 2018.

Apologies were received from John Tillack and John Edyvean, two stalwarts whose usual contributions were missed.

Roger Humphris began proceedings with a small hot-air balloon and basket, about 100 mm tall and 30 mm in diameter. He had turned the components for this a while ago, neatly hollowing out the balloon part to a wall thickness less than about 2 mm. The basket was joined to the balloon by thin “ropes”, giving a neat result, and prompting further ideas to explore in toy-making.



He followed this with remnants of his “old tool collection”: a patterned firm rubber form for “graining” painted surfaces to look like wood complete with knots when used well; two old and heavy hacksaw frames with different locking arrangements for the top bar, both complete with blades.



Charles Greig had 2 items to show. His first was a bowl hollowed to about 190mm diameter in a slab of red mallee burl, sourced in central NSW. The burl was finely patterned, and about 400 mm long. Its bottom surface

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was somewhat irregular, being spiky in places. The timber had cracks in it which Charles had filled with green malachite powder in resin, and gold paste. He had left a larger hole in the side of the burl, but had placed a small brass wombat in an outside niche in the wall of the hole. The bowl was finished in his “Donnybrook” wax polish.



His second item was a sizeable platter (about 360 mm in diameter) turned out of mango (*Mangifera* species, possibly *indica*) that he had bought in Maleny when in Queensland



for Turnfest. The grain pattern for this was subtly striking. (Mango apparently has quite variable colouring, depending on the ground it is grown in). He mentioned that the wood chips easily.

To turn the top-side of the platter, he had gripped the bowl in a recess in the base in expansion mode. To finish the underside, he held the completed rim in his largest Vicmarc Cole jaws – open to the above diameter. He had finished the bowl in his wax polish to preserve the pale colour of the timber, rather than oil which would darken it too much.

John Bennett passed around some blocks of Canary Island Palm (*Phoenix canariensis*) from a recently felled 100 year old palm with a diameter of around 600mm including “bark”. As others pointed out, palms are more allied to grasses, so possess a distinctive grain pattern – in cross-section, lots of uniformly distributed fine pores with no growth rings; longitudinal sections show long streaks of darker cells embedded in paler surrounds. (see sidebars to photo). These pieces, being freshly felled, were loaded with water, and so quite heavy. A grey mould had begun to discolour parts of one face of the otherwise cream coloured wood. Some recommendations to stabilise the cells against further spread were hard setting penetrating resins, some available as spray cans.



John’s experience with shaping the palm wood is that it shapes OK with power cutters, but when it dries out,

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becomes fibrous and prickly, so some surface sealer would seem appropriate. He waits with interest to see how others deal with the blocks he has passed on.

Ray Hoare had been busy for the kitchen, and brought along his combined salt shaker and pepper grinder. His version was about 150 mm tall, had the salt shaker in the top part, and the pepper grinder below. The timber was sold as red gum, but it was rather too pale and had uncharacteristic grain for that species, more typical of the sheoaks. It may have been swamp sheoak. But it was beautifully finished, very comfortable in the hand, and enticing to grind pepper!



Alex Muhlholz's contribution was branch-wood for identification. It was about 50 mm in diameter, had very fine grain, not clearly visible even under x 15 magnification, and a bark like bottlebrush (*Callistemon* species) or banksias (*Banksia* species, with finer bark). Another suggestion was that it may have been from the Geraldton wax (*Chauliucium uncinatum*) shrub, commonly planted in gardens.



Roger Parker showed a pen that he had been given at the recent Merry Month of May meeting at Northern Turners, and to which he had become firmly attached.

He then passed around a male-to-female 1 inch x 10 to 1.25 x 10 lathe spindle adaptor recently obtained, which differed from what he had expected – in that it did not have a Morse taper socket in the male end. Not only that, but the length of that spigot was too short to have a socket of sufficient length turned into it to properly grip a MT2 taper. This version differed from one a colleague had bought from the same supplier earlier in the year. Much discussion went on about possibilities of solving his dilemma. That brought the evening to an end about 8:50 pm.



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Club Contributions for the Newsletter

2018

June

CLUB ARTICLE

Western Woodworkers

July

Toymendous

August

Northern Turners

September

Whyalla Woodies

October

Riverside Comm

& Fleurieu Woodturners

November

Hills Woodworkers & Copper Coast

MEMBER PROFILE

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

**The next meeting is on ...
Tuesday, July 10th, 2018
at the San Georgio Community Centre ...
... 7:00 pm for a 7:30 start.**

(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).

Have you something to show which is challenging, artistic, was fun to make or design, be it in any sphere of woodworking? Do not be afraid to come and challenge the woodturning presence – skills and enthusiasms are meant to be shared with all, so come and join in, everyone!

Member Profile:

TED VAN DIJK - South Oz Scrollers

Born in The Netherlands my family migrated to Adelaide when I was 9 years old. Having decided on a career choice in my late teens, I joined the South Australian Police Department in 1968 and trained as a Forensic Technician and Crime Scene Investigator (CSI). Progressing through the CSI ranks as a senior investigator, trainer, supervisor and manager, I remained in this area of policing for 36 years. The incredible diversity of the investigations in which I was involved, although challenging, suited my analytical nature, and was extremely rewarding. Having had a very successful and satisfying career I retired in 2010.



In 2012, after having more or less completed most of the post retirement chores around the house, crossed off several “bucket list” overseas trips and looking to add to my post retirement activities, I happened across the South Oz Scrollers demo booth at the Home Improvement Show. Although I had used a pin bladed scroll saw to make animal shapes and puzzles for toddlers, I had never imagined the range of items and the detail which could be achieved using the pinless bladed machines being used by Mike, Theo, Neil and others. I remained at the booth for the next hour, and a week later signed up as a member of the club.

Since 2013, I have learned a great deal from the various long term expert members in the club, completed both the basic and advanced scroll saw courses and have developed a real appreciation of the many other crafts within Woodgroup SA. Having “binned” my pin bladed machine I am now the happy owner of two Hegner saws.

Having been one of the two (bi monthly) workshop coordinators for the last six years and with a great committee to support me I have now taken on the role of president for the club.

Although my collection of natural woods is already threatening to take over the shed, I have created numerous pieces which have been appreciated by friends and family as well as having been sold at several venues. Helen is now very happy that I spend much of my spare time in the shed rather than under her feet. All things being equal, I hope that I continue to develop, improve and enjoy my craft for many more years.

Scrollsaw or Laser Cutter Engraver- competing or complementary machines?

Trevor Molde 'Western Woodworkers'



A debate has been floating around the woodworking community for years, and it will certainly go on for many more. The question is, what equipment makes better woodworking pieces, laser or scroll saw? For the most part, scroll sawers are reasonably courteous and tolerant of laser owners, but tend to categorize them as 'machine operators' rather than 'skilled craftsmen'-much like the coping saw guys must have acted toward the first scroll sawers!



Design.

Scroll sawers have a plethora of designs available to them. Often they can pick a design, photo copy it, paste it to a piece of wood and cut it out. This is a fairly simple process. After the cutting it's a matter of assembly and finishing. Design for lasers is completely different. Usually the people don't have any pre-made patterns, and they can spend HOURS rebuilding a vector drawing of the photo copy the sawer used. Usually the vector line tracing is usually nowhere near as enjoyable as the cutting time a sawers gets with their machines. ***Once the design is done***, the cutting speed is comparable if not faster than that of the scroll saw. Finishing and assembly is also about the same.



Mass production

The main advantage of a scroll saw is that **for low production numbers it is superior in performance**. Rarely a laser user can scan in a design, rebuild it, line up the wood, and cut it in the same time a scroll saw work enjoys his fun, and has a nice lunch too! **The main advantage of a laser is that for multiple runs, it wins in speed almost every time**. Once you need a run of about 5 pieces or more, a laser is usually the best way to go for your needs. Even if the scroll saw is faster, the pattern will be on file and can be used or modified at a later time.

Engraving

Hand pyrography is fascinating to watch, when in the hands of an artist who will make fewer mistakes, or can turn them into an appealing feature. To the non-artists who see a pattern with sketch lines in, reading the design into an engraver-cutter ensures that you get a copy on the wood, with no mistakes, and all you have to do is cut out the outline. I prefer to use my scroll saw for clean outlines, rather than have burnt edges, two edges of which merge into each other and make an extra-dark outline. I have made jigsaws of continents and the engraving of the names of



countries, with the names of capital cities, the seas and oceans surrounding them and this would be hard to do with a pyrographic pen. You would most likely have a mess on your hands! Take a labelled jigsaw of Europe with all its countries, some of which would be the area of a toothpick if it was A4 size. It is a realistic proposal with a laser engraver-cutter, but a nightmare with a pyrography pen.

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Limitations

The scroll saw has **less precision** than a laser and cannot compare. It's **repeatability** at the same time cannot match the laser. You risk being injured by the blade of the machine (a scroll saw is still the safest power tool in the workshop). The laser user must have special glasses to shield their eyes from laser reflections or have a special shield in the form of a lid for the same purpose. Heat is another problem. Some lasers are water-cooled and needs a continuous supply running through the machine. There are also noxious gases from certain materials which are engraved or cut, and these have to be expelled with appropriate cautions.



As for the laser, most machines **cannot cut metals and other interesting alternative inlay materials**. You cannot even dream of doing double bevel marquetry and the ultra fine detailed lines that are possible in this medium of marquetry with a laser.

Cost

An Australian-made 4 watt, 3D engraver-cutter, the 'Darkly Labs' 'Emblazer2' costs about \$4,000. The software \$700. The fume extractor \$640 so total cost is \$5340. A Chinese 40 watt engraver-cutter costs \$4500 (but there have been horror stories of poor workmanship). The best of the cheapest laser engraver-cutters is the 50 Watt 'Epilog' with a price-tag of around \$8000 to \$17,000. These can do all sorts of wonderful things such as engraving on curved metal trophies and glasses. Width of wood is a problem about 1 inch maximum.

The 'General' scroll saw costs \$1100 and a German Hegner costs around \$2,000. Expense is a real consideration.

Which one is better depends on the application:

The scroll saw wins with marquetry and inlays on such things as boxes and furniture. For fretwork, some would advise to go with the lasers unless there is too much charring of the wood on the sides. A scroll saw cannot compare in quality for accuracy.

The fact is that advances in technology will continue to force changes in the way we do things- something called "progress". In spite of this, some people will wish to use and maintain the "old" skills and there will always be a premium for quality handmade work. We should envy and applaud them, but many will continue to use new techniques and machines to complement old machinery if they help increase capacity and quality of any project particularly if the person is making a living out of his woodworking.

***"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."
Henry David Thoreau***