



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 Meeting, Tuesday September 11th, 2018.

A small group gathered for an evening sharing skills, items, ideas and insights, in the upstairs warmth of the San Georgio Community Centre.

John Edyvean began the evening with an admission that he was downsizing –you may have seen the recent emails from him regarding wood for sale at his place. He also has some spare small belt sander belts, as new, and some unused industrial flap wheels, for disposal. The belts are 533x75 mm, P80 and P120 grits. The flap wheels are about 345 mm in diameter with a large diameter core, and about 25 mm wide, with densely packed abrasive strips. The hole in a wheel can be plugged with a spigot and clamped to a disc that is held in a chuck on a lathe or mounted on a motor. Maximum speed is 3450 rpm. He has a number of grits –P120, 150, 180, so make him an offer.



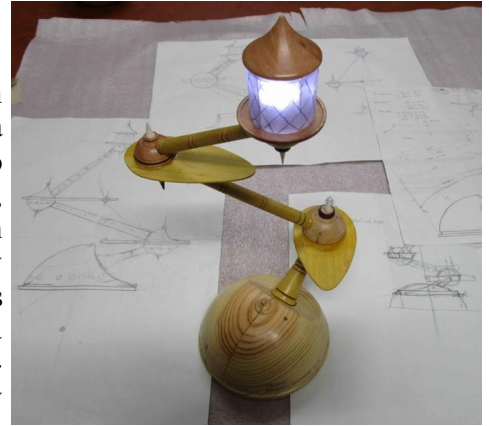
John Beswick showed firstly a bowl with spherical form, turned last week from jacaranda, and coloured with U-Beaut water-based stains. The rim of the bowl was “fractured”, then painted. The bowl’s base was flat, to orient the mouth of the bowl off



(Continued from page 1)

vertical –not enough, according to him.

His second piece was made over the SATurn weekend at Kingston recently, for the “Challenge” competition. The theme was to make a lighthouse, only revealed at Kingston, so there was no opportunity to go prepared with specifically useful components. In his inimitable style, breaking with traditional lighthouses after some consideration, and with what scraps he had brought with him, the result is shown, “The New Kingston Lighthouse, 2018”. It is made from a great variety of woods including picconia, English box, Baltic pine, tulipwood (*Dalbergia decipularis*?), and purpleheart (*Peltogyne* sp.). It had its own light, assembled from a Kingston head torch. The light beamed (almost) steadily out through lattice paned windows to complete the item. The unconventional architecture required ingenuity to thread the wires to the light from the batteries in the base up through each strut and joint, and then assemble all the pieces so things were in the right plane throughout –the image provides its own distortion, the light truly is vertical! Of course, drawings were passed around to show the development of his concept from the Friday night of that weekend onwards.



Charles Greig was next up with a number of artistic pieces. His first one, the leftmost below, was a bowl turned from a piece of Canary Island palm cored by John Beswich from the bowl he showed last month. Because this piece started to show fungal greying on the base, he sprayed the bottom with copper naphthenate to kill fungi before sealing it. It has probably been successful, but the fungicide leaked through the base along the palm fibres to the inside of the bowl, staining it a bit.

Next came a lidded box made from sycamore (*Acer pseudoplatanus*), with decoration on the lid and in a band around the walls, shown rightmost adjacent. He had done the patterning with a small Elf texturing tool, which had resulted in very cleanly cut spirals in the band, without running over the band edges –thankfully he admitted. He had then painted these red.



His third and fourth pieces had won him prizes at the recent Royal Adelaide Show in Wayville. The third one, middle above, consisted of two cones, joined together by two short lengths of black-painted welding rod inserted

(Continued on page 3)

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(Continued from page 2)

very carefully in the walls of both cones –paying meticulous attention to the angles at which holes were drilled in each piece to take the rod, so the cones’ walls where they joined, and the bases aligned perfectly parallel.

He had hollowed the top flat of the upper cone to make a small bowl, over which neatly fitted a lid with an ebony finial. The cones were made from jarrah burl which had thin cracks in it. He filled these with malachite in epoxy, and golden paste, resulting in a surprisingly subtle colouring of the piece. For this piece, he was awarded First Prize –well deserved.

His last piece was a mango (*Mangifera indica*) platter, about 37 cm in diameter with a raised middle section for “goodies”. The grain in this was quite wavy and variously coloured, and gave him second prize. Definitely a win-win day for him!



Graham Were brought along his morticing jig, mentioned in an earlier newsletter. This jig is for installing loose tenons into slots routed in edges, ends, or faces of boards, for joining pieces for cabinet and box work. Made from odds of wood, the jig cost him nothing apart from a few tee-nuts for wood, some bolts, and a bit of time. As



such, it beats by a very big margin the equivalent commercial items, but offers equivalent set-up speed and accuracy –with excellent results as long as you mark the face and face edge of the pieces to be joined, so one is not inadvertently reversed end for end! In the image, the top deck shows an acrylic router guide that fits into a slot on a board that slides towards or away from the viewer. Either side of this board are stops to control the extent of movement of the router left and right along the slot it cuts. Below the table are stops and clamps for holding your wood in the right place under the router bit –all the holes that are visible under the deck and on the backboard allow

(Continued on page 4)

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Club Contributions for the Newsletter

2018

September
October

CLUB ARTICLE

Whyalla Woodies
Riverside Comm
& Fleurieu Woodturners

November Hills Woodworkers & Copper Coast

MEMBER PROFILE

Riverland Woodworkers
Southern Turners

Toymendous

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

THE EDITOR

(Continued from page 3)

many positions and widths of boards and clamps to be accommodated. In use, the whole jig is clamped to a bench, or for longer pieces, to the edge of a bench. Graham makes the floating tenons out of hardwood on the router table in long lengths and of a thickness appropriate for the job, and cuts them to the length required. He has textured the faces of the tenons to hold glue well between the jaws of his engineer's vise—he says that both the tenons and the mortices must be well covered in glue to ensure that enough remains after any squeeze-out, to hold all joints together. All-in-all, a neat and accurate jig for doing what is sometimes a tricky job when you have many pieces to join together neatly, effectively and repeatedly.



Ray Hoare presented one of his hinge-lidded boxes for everyone to admire. He came by the ring-hinges very cheaply, so turned a base and lid to fit the rings out of claret ash (*Fraxinus angustifolia* subsp *oxycarpa*). His box, about 100 mm in diameter, had a

(Continued on page 5)

(Continued from page 4)

most attractive shape, highlighted by the golden rings around the top of the bowl and the bottom of the lid. A comment was made on the looseness of the hinge and/or hinge-pin. Whether there are models available with tighter pins is unknown, but they undoubtedly would be more expensive! He finished the timber to P800 grit, and sealed it in Triple-E and Glow, to give a brilliant overall appearance.

Alex Mühlhölzl brought along a 125 mm diameter bowl turned out of mistletoe burl on yellow box (*Eucalyptus melliodora*) from Dave Mitchell in Ararat. Because of the fissures in this piece, Alex left it chunky, but finished it well both inside and out in Livos Kunos oil. He had considered finishing the inside to a higher gloss, but was dissuaded by those present –because the piece was very pleasant to handle and to view just as it was.



The evening ended very close to 9 pm, with lots of enlightenment by everyone throughout the evening, and some challenging pieces shown. May we see some more faces and pieces down the track, to make things even livelier.

Alex did sterling service on the camera this session, replacing Roger Parker who has filled that role for many years, and before that as Editor of the Newsletter. Thank you immensely, Roger, for a dedicated and very effective service to Woodgroup. We wish you well, and trust that Jean speedily recovers her health.

The next meeting is on the second Tuesday in October, (early, the 9th, so don't miss it!) at the San Georgio Community Centre, off Payneham road. As usual, drinks & conviviality from 7:00 pm for a 7:30 start. All artisans in wood have something to contribute, so do not be shy or hesitant –just come!



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TIMBER FOR SALE AT THE PORT ELLIOT SHOW



Port Elliot Show in October 6th and 7th

Stan Ceglinski will be bringing lots of timber and other bits and pieces with him. There's sure to be something that will suit any wood worker, and if it's from Stan you can be sure it's going to be quality and it's going to be unique.

Just check out some of the stuff he'll have along for sale in October at the Port Elliot Show.

If you are into Scroll Saw work, or Box Making, if you're a Toy Maker or into Intarsia, whether you're a Wood Turner, Carver, Furniture Maker or Musical Instrument Maker....

Stan will have something along to interest you. For Wood Turners, Stan will have bowl turning blanks and square stock for turning between centres. For the Intarsia people he has thin boards and slabs for the Furniture people. If you're into box making Stan will have jewellery box kits available (finger jointed corners or plain end). For those looking for some simple projects Stan will have camphor bread board blanks and camphor laurel oblique slices suited for turning into platters for cutting or presentation boards. But it's the exotic timbers that really make the heart of a true woodworker thump that little bit harder.

Stan will have a range of timbers available for sale including:

Very colourful Camphor Laurel

Aust Red Cedar

Mango

Silky Oak

Tassi Blackwood

Yellow leichart

Coastal Banksia

Banksia nuts

Australian scented Rosewood

To all you woodworkers out there, this sort of opportunity doesn't happen very often and it's even rarer that it happens locally so if you have a project in mind or even if you don't but want a look 'just in case' you come across that special piece of timber, you've got to come out and see Stan on Saturday or Sunday October 6th and 7th at the Port Elliot Sho

VAUGHN RICHMOND

2018 DEMONSTRATION WORKSHOP – NOV 3rd and 4th

Hosted by Northern Turners

Coordinated by Tim Skilton and Robert Edge.

We are very pleased to confirm that after 10 years, woodturner, Vaughn Richmond will be returning as this year's demonstrator.

Example of Vaughn's artistic beautiful contemporary wood art influenced by the Art Nouveau period can be seen his web pages.

We are sure you'll agree that there is much to be learned from Vaughn

So, to ensure your place at this year's wonderful artistic demonstration, the details you need for essential bookings and pre-payment are

- When:** • **November 3rd and 4th 2018.**
- Where:** • Torrens Valley Christian School, 1227 Grand Junction Road, Hope Valley.
(As in the past).
- Cost:** • **\$100 for Woodgroup SA members**
• **\$120 for Non-members.** o (Exceptional value)
- Payment:** • **BSB: 805050 (Peoples Choice Credit Union)**
• **Acct No. 102356456**
• **Acct Name: Robert Edge**
- **Description: Your Name**
- Bookings:** • **Contact me at; o robsan5958@gmail.com or 0431 735 108.**

Demonstrations will include :-

The Midas Touch - Gold leaf, Copper leaf

In this session, Vaughn demonstrates how to apply gold and/or copper leaf to sections of the work. The session includes turning a dish or bowl, preparing the wood, and hints and tips on applying the leaf. The light application of acrylic paints over the gold or copper leaf can enhance the look and value of the piece. The secret is to choose compatible colours without compromising the natural colour and grain of the wood

Lumps and Bumps—The Shape of Things

A hands on demonstration by Vaughn on how to get your wood turning shapes right. One of the most challenging aspects of woodturning is to give your work that special lift, and its all about shape. This session also covers important issues such as:-

- pre planning
- timber selection
- Setting up
- Attaching the work
- Bowl turning techniques

Design—Finding the Influence

"There is so much in nature that can inspire woodturning designs, shapes and patterns." Over the years Vaughn has collected a number of photographic images that have influenced his design ideas and helped to get the thought processes working. This presentation shows selected images from nature as well as man-made objects, that have led to a woodturning being created based on the image.

MURRAYLAND TURNERS INC

A weekend of fun learning with “Robbo Robertson” What an opportunity.

Murrayland Turners Inc. members took advantage of a weekend workshop with Robbo Robertson. The subject was on lathe and grinder maintenance, sharpening and use of turning tools. This was arranged by President Chris so we could all get the same training and introduce a standard through the club.

Day one

With an 8.30am start on Saturday and in front of a large group of Murrayland Turners, President Chris welcomed Robbo and the members.

Lathe, chuck, grinder and tool maintenance.

The lathe: dos and don'ts, cleaning, lubricating and adjusting. Most members discovered that their lathes needed much more attention than they had been getting. Having had a lathe for about sixteen years, I felt rather guilty of the neglect it has suffered, while in law ignorance is no excuse, I have corrected the situation.

The chucks: the appropriate use of, cleaning, lubricating and fitting to the head stock use a machined spacer where appropriate and no fibre or other gasket. With the lathe and Chuck good to go it was on to the grinders and tools. Starting with the different tools and their uses, to sharpening angles, the grinding stones to use, hard or soft and the different types of jigs and grinders.

An interesting and educational day which was interrupted with food, food and more food with coffee or tea as lubricants. This was repeated on day two.

Day two

A practical day, with two groups, organised prior to the start. The first group started at 8.00am and going to 12.00 noon and the second from 1.00pm to 5.00pm.

Robbo's challenge, apart from hands on demonstrating, was to provide the project that used all of the different turning actions. The four piece wooden Pagoda served this purpose. The group collected the pieces of timber needed from Robbo's boxes and followed each step as it was demonstrated. The blocks were centred with a marking gauge then centre punched. The process from then on was turning for a mounting tenon, hollowing. End grain working, accurate measuring and turning and jam chucking. Unfortunately time galloped away and the final became homework.

Those who attended had a great weekend and whilst a lot of us had done some of the different tasks it was good to be able to correct our methodologies or learn how to do something much more accurately in a friendly conducive atmosphere.

Of course a by-product of this weekend was that the shed was tidied in both areas to make room for the extra lathes and people. This involved a couple of working bees and the associated camaraderie, BBQs etc. We also had a chance to try out camera playing on to the big screen. This worked well and gave a much better close up of Robbo's actions on the lathe. It was a very positive weekend for the Murraylanders.

NOTE FROM THE EDITOR

I have been asked to remind our members on the use of bcc (blind carbon copy) when sending emails to multiple users. If you wish to retain the identity of the additional email addressees for your own viewing, their email addresses can be added as bcc addresses.

According to Wikipedia, the benefits of using bcc are:-

- bcc is often used to prevent an accidental "Reply All" from sending a reply intended for only the originator of the message instead of to the entire recipient list.
- To send a copy of one's correspondence to a third party when one does not want to let the recipient know that this is being done or none of them knowing the other recipients.
- To prevent the spread of [computer viruses](#), [spam](#), and [malware](#) by avoiding the accumulation of block-list e-mail addresses available to all Bcc: recipients, which often occurs in the form of [chain letters](#).