



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

Woodgroup SA— Member Clubs

Club	Contact	Phone
Northern Turners Inc	Jan Beare	08 8165 1543
Western Woodworkers Inc	Christine O'Brien	0477 973 399
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		

WOODGROUP CONTACT DETAILS

Contact the Secretary (Di Reynolds)

Email—diereynolds@adam.com.au

Contact the Newsletter Editor
(George Pastuch)

Email - newsletter@woodgroupsa.org.au

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(George Pastuch - Editor)

WoodgroupSA Network Meeting, Tuesday October 9th, 2018.

The nine folk who gathered for this session all shared insights with enthusiasm and jokes throughout the evening. Because a number of usual attendees were in poor health, the crowd was small. With the warmer weather coming, we expect bigger!

Graham Were started off the evening by educating us with the method he uses for making a new base for a plunge router so guide bushes from other routers can be accurately fitted. The critical issue is that the hole in the new base plate is indeed centred on the router spindle axis. Graham broke the process down into steps, starting off with a piece of acrylic (the two transparent items in the image), polycarbonate (transparent, very high impact strength, but expensive) or whatever the base is to be made of, about the same thickness as the existing router base, shown in black in the image.

1. Cut the new base to a roughly circular shape, preferably larger than the original base to give greater stability when routing particularly along edges: larger than the two pieces shown in the image, it was suggested.

2. Unscrew the original base plate from the router, and using double-sided sticky tape, centre it reasonably on the new base.



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3. Carefully mark and drill the screw holes through the existing plate into the new plate. Separate the two plates and countersink the holes in the new plate to take the base screws –using a thicker plate may require deeper countersunk holes, given the usually short length of screws that come with the router base.
 4. Screw the new plate to the router, and plunge cut a smallish hole through the new plate –this guarantees the hole is centred on the router axis. Enlarge the hole to a size still somewhat smaller than the final desired size, using progressively larger diameter cutters.
 5. Remove the new plate from the router.
 6. Glue a piece of board to an MDF or other backing plate already screwed to a faceplate on a lathe and turn a spigot in this board to precisely fit the hole in the new plate.
 7. Place the new faceplate on to this spigot and backing board, screwing it to the latter via the faceplate mounting holes or using double-sided tape. Mark the position of the new plate on the backing board, in case you need to return the baseplate to this again, later, in exactly the same position.
 8. Turn the rim of the new plate from its roughly cut shape in (1) above to be concentric with the central hole.
 9. Now turn out the central hole to the desired diameter, cutting away the spigot it was previously mounted on –that is why it is important to glue the piece of board on in (6) above, rather than screw it on.
- Remove the new plate and screw it on to the router, fit any guide bush from the different set, and go to work. Graham suggested putting a knob on the top of the plate if you intend routing a lot of overhanging edges, in order to help balance the tendency of the router to tip.
- Folk found the description helpful, especially Alex M, who had contributed the bases...

John Beswick was next up with a couple of bowls recently completed. His first one was a 100 mm diameter bowl with spherical form mounted on a ring so its mouth could be oriented in any direction. The bowl, accurately turned to a sphere from coral gum (*Eucalyptus torquata*, a W.A. species often planted as a small street tree in Adelaide, the timber fine grained and hard). He had made the walls of the bowl of uniform thickness, and had incised a band around the bowl's rim and coloured this red. Below this he had put a fine black groove. He had laminated the supporting ring from ebony (*Diospyros* sp.) and two thin veneers of red-stained sycamore (*Acer pseudoplatanus*). John bemoaned the fact that in spite of the laminations, the ring had since distorted, making it rock on any flat surface. It was the loss of ebony that



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making a new flat one would entail that he was particularly upset by, as would be anyone.

His second piece was a similarly sized bowl but with quite a different shape, made from white cedar (*Melia azederach*, that street tree that drops yellow spherical berries on pavements which act as ball-bearings for inattentive walkers and strollers). This bowl had tapering thickness walls from about 3 mm, a clean interior and selectively airbrushed exterior (using green, blue and yellow dyes), placed to highlight the grain patterns.



Tom Jung raised questions regarding completing bowls to such fine levels as John's above. How good is the turning before applying abrasives, what sequence of grits are used, and how long would finishing take? Everyone contributed to the answers, but mostly John –he might spend significantly more than an hour on finishing, depending on the timber and the shape. If there were small tearouts in cross-grain, he, and others, might start fixing those by hand-sanding at a coarse grit, but once all blemishes are gone, work up through the grits, perhaps to P800 or higher, again depending on the wood –hardwood is easier than softwood with its greater contrast between summer and winter growth. It still might be necessary to hand sand parallel to the grain to eliminate all scratches. Finish with wire wool, and perhaps reverse feed on the lathe –the latter can reduce sanding time significantly.

John Bennett had three items to show. Two are shown next. The open bowl has a 100 mm diameter, is thin-walled, and turned from European myrtle (*Myrtus communis*). The timber is fine grained, nice to turn, but perhaps marred by small randomly distributed fungus? imperfections in the otherwise clean surface. He had pyrographed leaves around the exterior wall –getting the query “Why not inside where they can be seen more easily?” with the answer “because the



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Club Contributions for the Newsletter

2018

October

CLUB ARTICLE

Riverside Comm

& Fleurieu Woodturners

November

Hills Woodworkers & Copper Coast

MEMBER PROFILE

Southern Turners

Toymendous

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

THE EDITOR

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decoration is more subtle underneath!" (invisible in the image!)

On the right in the image is a piece of red mulga that he had been given by Simon Bagshaw. Most folk recognised it as an acacia from the dry country, from its dark colour, fine grain, high density, and thin sapwood. Red mulga has two variants, *Acacia cyperiphylla cyperiphylla* and *Acacia cyperiphylla omearana*, the former scattered across the northern reaches of the country, and the latter restricted to the eastern Pilbara, near Mt Newman, and fairly recently identified in 1980. Red mulga belongs to the "mineritchie" group of trees, characterised by having bark that peels in curly whorls down the trunk. It is unknown which variant the sample is. The sample provoked some discussion on WA timbers generally, and to red tingle (*Eucalyptus jacksonii*) in particular—how unobtainable that appears to be. Tom had seen work on display and for sale in Margaret River galleries which included some of this timber as well as other beautiful WA woods, all being spectacular. He was surprised to learn, as were others at this meeting, that some items were made using CNC machining. Are even artisans becoming computer whizzes and screen addicted technochrats?

His third item was an ash (*Fraxinus angustifolia*) square winged bowl with red-gum rim, about 180 mm across. Although this started out as just an ash bowl with more-or-less square rim, it morphed into one with larger rims

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to give it better visual balance he thought, by the addition of the red gum strips, mitred at the corners, and glued to the ash edges after most of that had been turned. Further turning and judicious sanding gave the shape shown.

John Tillach, back after a good period away in other parts, showed some flat work. The item on the left of the image is one of a pair of salad hands or fingers, made out of olive, and used for serving salad. The hand was about 200 mm long, and



about 100 mm wide. The two holes are finger holes for gripping the implement. Positioning the holes and their distance from the back edge are parameters that are important for comfortable use. Someone commented that large pairs are used for gathering and moving masses of leaves in the garden –making a fine gift to gardeners for autumn.

On the left is a pair of unfinished salad servers also shaped out of olive, for a client. These implements were about 300 mm long, and were to be thinned down particularly near the tips, before any finishing was to be attempted. He was intending to use a food-safe oil (not olive, safe but turns rancid) to help protect and preserve them.



Alex Mühlhölzl followed his presentation last month with two chucks, one a “female” screw cup chuck not often seen these days but perhaps due for revival, and the other a common “male” screw chuck mounted in a face-plate –some screws can be gripped in a scroll chuck. The first one was supplied with his Woodfast lathe decades ago. It has an unusually large capacity, requiring a spigot about 45 mm in diameter to be turned in the workpiece. That then could be screwed into the chuck already held in the headstock of a lathe, and the piece turned to whatever shape was desired. A plug cut to fit is shown in the image –hard wood requires a spigot less oversize than softwood. Graham mentioned that such cups were excellent for maintaining centring of turned work –the turned piece



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can be removed and returned to the chuck with no loss in centricity, contrary to most other forms of chucking. For the male screw chuck, a hole is drilled in the wood to be turned, which is then screwed onto the fine toothed but coarse and parallel pitched screw and turned to shape. These screws are often supplied with chucks, or are cheap to buy.

Thus ended the session, about 8:45 pm, somewhat earlier than usual –clearly we need more folk to enlarge discussions and provide a greater breadth of information. So do not hold back: out of a Woodgroup membership of 300, there must be at least 10 others who can spare a Tuesday evening once a month every so often.

The next meeting is on the second Tuesday in November, the 13th, at the San Georgio Community Centre, off Payneham road. As usual, drinks & conviviality from 7:00 pm for a 7:30 start. You will be welcome, always.

PETER DAWES – SOUTHERN TURNERS

As I have been involved in various organisations over the years, the hardest thing I've found to do is to write pieces for their magazines. This one's no different. Southern Turners asked me to incorporate into this my story with Southern Turners, some history from when I first joined them.

The problem with that, is that I have a terrible memory, names and faces escape me. This is further added to by there being no records for the time that I joined Southern Turners in the mid-1990s, and also that none of us have really written down a history in our lives as we should have done. Of late there has been a great move towards looking at our ancestry. In many ways it's a shame that we haven't done this while those people in our lives were alive. I didn't do it with my father, my mother, nor my grandparents and to do it now is impossible as all of the anecdotal history has been lost forever.

So bearing these things in mind, I intend to write what I can remember and what I can glean from records that we have got; and probably I'll use a bit of licence in it as well.

So to me, I was born in England in the harsh winter of in the year of '47, so that I could be close to my mother. I served my apprenticeship as a carpenter and joiner, married Brenda in 1967 and then in 1972 we emigrated to Australia with 2 and 7/9ths children. I alternated my career between being a carpenter and being a site manager mainly in the commercial world. We moved around the State of South Australia a bit, living in Yorketown, Kadina, Port Lincoln and Adelaide and we settled back in Noarlunga Downs in 1992 after being in Port Lincoln for 11 years.

In the mid '90's - 95/96 is when I believe I joined Southern Turners. I'm hoping that Dave Tulloch who was a member in those days before I was, has a record of me buying my second lathe from him. Those were the days when we met in other people's sheds and from records in 1997, names like John Gilbert, Frank Witcombe, Noel Playfair, Stuart Weymouth, Dick Pillar, Dave Tulloch, Brian Foreman, Patrick Brown, Bob Summerhayes, Doug Lane, Grant LeCornu were listed. These were a few of the people who met together in each others sheds, those of us who had a shed big enough of course to get us all in, in the days that we'd charge \$4.00 to come to wood group, \$2.00 of which went to the lady of the house to supply some afternoon tea for us, which in my opinion created a bigger competition than any wood turning competition that we would have turned our hands to!

Some of these names I've pulled out are no longer with us, and as we had recently had a discussion at the last Southern Turners meeting about a trophy for the 'best and fairest' trophy for Southern Turners, named in honour of Bob Summerhayes something sort of clicked for me, because somebody asked who was Bob Summerhayes? To me of course, this was perfectly obvious who he was and then we were asked for a show of hands as to who remembered Bob Summerhayes and I've got to tell you that I felt pretty lonely when I put my hand up and mine was the only one that went up; so I write this in memory of many of our former members who I joined with and are no longer with us, and these are probably the men who taught me most about wood turning.

As it's gone through the years, it's changed. Certainly now we give more chances to new members to come, as

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Southern Turners has been at Aberfoyle High School, as I recall, since the early 2000s and there are a lot of people coming now that, sometimes ashamed as I am, I don't know who they are. Over this time my skills as a turner I believe have improved. I hadn't turned wood until I joined Southern Turners, since I was at school which was a reasonably long time ago. I'm renowned through Southern Turners as the person who has things fly out of the lathe, though there are some in our group these days, who are trying to take that from me. I have a bottle which was given to me by Brian Foreman and I was told I was to finish it and fill it with a good red wine. That bottle comes out on various occasions when I always suggest that it is a work in progress that it's design is so important that it's taken me time to decide the final shape of it; but in many ways, it's a reminder of the times I spent with Brian Foreman over the years.

Again, when I joined Southern Turners, there were always stories about a wood turner called Reg King who was a legend in his own lunch time. A man reputedly, who unlike me, had mastered the skew and used it for everything.

So as I've said, I believe I joined somewhere in the mid-90s. I was certainly writing records of meetings in 1999, in fact the first one I think I wrote minutes for was in August 1999 at my home. Around this time, I also took up dealing with the cash for our club. I participated in a number of events with the club; we spent some years at the Almond Festival at Willunga and ran some competitions down there, not only between Southern Turners members in the early days, but opened it to other clubs to take part. This of course, still continues to this day but in this day and age we have advanced to turn at the Home Show in the Show grounds in Adelaide. So do I turn as much these days as I have in the past? No I don't, do I enjoy my turning? Yes I do. So much so somewhere, and I hope it's been lost, there's a photograph of me taken at Stuart Weymouth's property at Carackalinga holding up his Hills Hoist, well that's how I tell the story, others suggest that it may have been holding up me after partaking in a little red wine after our meeting that day.

For Southern Turners members, is this much a history? No I don't think it is, but perhaps it's time that we got someone to write a history of not only Southern Turners, but of all of the members of Wood Group SA and Wood Group SA itself before all of these anecdotes and actual facts are in fact, lost to us as we pass onto work on that great dream lathe in the sky.

So that's me, a little about me, and a little bit about Southern Turners. Is there more to write? Yes there is. I don't know how Wood Group SA could go about getting all people involved in Wood Group SA, including member clubs to write all of their memories down about our hobby and then putting it into one volume which is continually updated. It'll need someone with some special skills, perhaps from this, once again, we'll see if we've got a volunteer who will stand up and do it.

Good Turning.

Peter Dawes

HAVING PROBLEMS IDENTIFYING EUCALYPTUS TREES?

With 894 native varieties of the eucalypt (often referred to as the gum tree), do you have trouble identifying which tree is which. The answer is here for you if you are game.

There is a web site by the CSIRO called [EUCLID](http://keyserver.lucidcentral.org:8080/euclid/keys.jsp)

The guide called EUCLID (<http://keyserver.lucidcentral.org:8080/euclid/keys.jsp>) helps anyone to understand and accurately identify a eucalypt with limited information.

However be prepared to answer lots of questions about the leaves, bark, tree type, nuts, their dimensions etc. Once this is done it spits out an answer. SIMPLE.

Have fun.

George Pastuch

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.