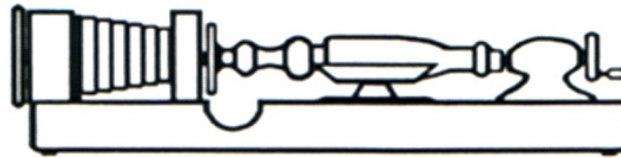


Shavings & Ravings



NEWSLETTER 148

NORTH SHORE WOODTURNERS GUILD

December 2011

End of Term Competition Winners



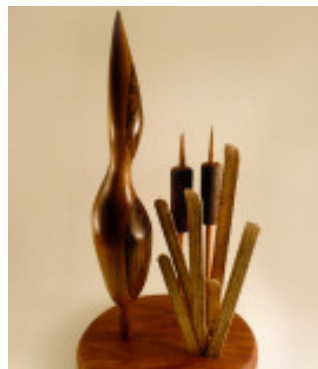
*Ian Outshorn -
Red Beach Burl Bowl, Teak Oil*



Kevin Hodder - Swamp Bird



*Kurt Weber - Tasmanian Blackwood
Bowl*



Some other entries



Bedside Lamp, Kevin Hodder - 25 October, 2011

www.wood.org.nz

Kevin started his demonstration with a talk about four things we should think about when making a bedside lamp. These are dimensions, size/shape, wood, wiring - all of these need to be decided before starting.

Kevin had laminated some Macrocarpa into a rough base and an upstand to make a small bedside lamp. He put this on the lathe and proceeded to shape the base.

He suggested that the base should be 1/3 and the upstand 2/3 and these would be good proportions

There was quite a lot of discussion about whether the wiring could go through a hole in the side of the base or to cut a groove in the bottom of the base.

Kevin reminded us that if you use steel fittings you must have an earth.

Kevin turned a spigot on the base so that he could show us how to drill a hole right through the upstand and base. To do this he used a homemade tool about a metre long.

Standing at the tailstock end with the tool going through the tailstock, Kevin gently pushed the tool through, pulling it back quite often to clear the dust and shavings from the hole.

Kevin didn't try to complete the lamp but certainly gave us many things to think about if we want to try one at some time in the future. Thank you Kevin.

... David Browne



Show & Tell – 25 October, 2011



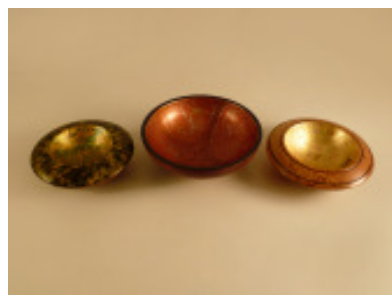
Edwin Duxfield - Kauri Platter, Old Bucks



Edwin Duxfield - Small Pohutukawa Bowl, Old Bucks



Pepi Waite - Kauri/Rimu Laminated, Rosewood Bowl; Monkey Apple, Gold Leaf & Paint Bowl, Fishy's Lacquer



Pepi Waite - Pohutukawa & Rimu Bowls, with Gold Leaf, Spray Lacquer



Doug Cresswell - Cricket Boxes, Liquid Amber, Kauri, Sanding Sealer



Ian Outshoorn - Cowboy Hat, Saligna, Danish Oil



Ian Outshoorn - Saligna Sombrero, Danish Oil



Terry Denvers - Swamp Kauri Bowl, Fishy's Lacquer & Old Bucks



Trains by Kevin Hodder

Edwin had brought along some finished pendant and earring sets which he showed us at the start of the evening. He explained that the design and shape is open to your imagination.

Other materials, like acrylic or bone, can be incorporated into the design of the jewellery.

Edwin put a small block of wood on the lathe to start making an earring. After turning it down to the required diameter, he then brought the tailstock up with a drill bit in it to drill out the centre. This could also be taken out with a chisel if you prefer.

Edwin also drilled a small hole through the side of the earring to take the hanger at a later stage. All the

fittings for making jewellery are available at Spotlight or bead shops.



The wood that Edwin was using was sheoak. After some sanding Edwin sealed it with Fishy's sealer and then

polished it with EEE, and parted the earring off.

A small piece of acrylic was then put on the chuck to make a small ball for the centre decoration of the earring. This was polished with Brasso while still on the lathe.

Thank you Edwin for the demonstration. Hopefully it will inspire some of us to try to make some jewellery.

A guest for the evening, Raeleyne Rushton, came along to explain how she had hand painted wooden pendants made by Kevin Watson. These were very well done and individually boxed to make an excellent present. Thank you Raeleyne.

... David Browne

Show & Tell – 1 November 2011

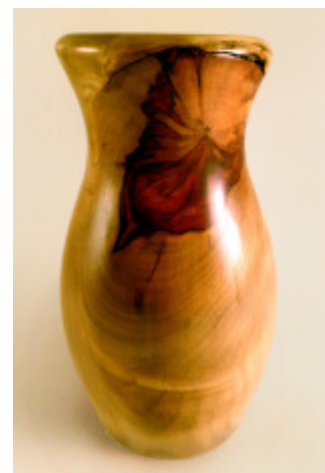
Doug Cresswell - Winged Box



Dave Collinson - Triangle Puzzle



Edwin Duxfield - Wood and Acrylic Jewellery



David Browne - Kauri Vase



Kevin Watson - Pendants painted by Raeleyne



Mark Purdy - A large shield made for ancient war games



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Well, spent the weekend learning about carving with Mike Davies. Mike is a highly qualified carver from England, where he regularly writes for Traditional Woodworking magazine. I need to learn more about carving as I want to use it to embellish my turnings. Learnt heaps over the two days. Now it's just about practice, practice and more practice. Guess it's the same as woodturning where "Time on the Lathe" is the only way to really get better at my craft. If anybody is interested in Mike, you can visit his Website <http://learnabout.tv/>

... Ian Outshoorn

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This week we were treated to part one of two week's demonstrations by Ian Fish, a legend in his own lifetime.

(Which is different to the British Politician Michael Foot, who was once described as a leg-end in his own lifetime).

His topic was 'thin-walled bowls'.



First Ian gave us some background to the woodturning scene when he started. The range of artistic enhancements was much less at that time, with most woodturners concentrating on the range of fundamental bowl shapes.

He moved from the more sturdy bowls current at the time to the thinner bowls (he gave 2 - 3mm as an example of his

typical thin-walled bowl thickness) because of the pleasure he got both from 'look' as well as 'feel'.

Almost all of his thin-walled bowls were cut from cross-grain wood as he felt that the end result had a more interesting grain pattern.



PREPARATION: These were some of the guidelines he found worked best for thin-walled bowls.

Rough turn the wood, leave it to season (stored out of a draft) then give a second turn a month before the final turn. This minimises the chances of distortion.

He always turned out plenty of blanks so he had a ready supply.

The seasoning period must never be minimised - 1-2 years or more was typical, and a 20% weight loss was

typical in that time.

He used up to 6 different types of wrapping / treatment techniques, e.g. Mobil Ser alone, Mobil Ser + newspaper, Mobil Ser + newspaper + Glad wrap, depending on the wood and the moisture content, and would remove the wrappings at 6 monthly intervals.

He did use 'fancy' wood but felt that the craft of the bowl alone should be able to sell it.

For the thin-walled bowls, to maximise the chance of success he examined it carefully for uniformity. He didn't want any knots, cracks or inclusions.

Cracks are deceptive and always seem to go far further than you think.

MOUNTING: If you use a screw chuck you must be much more careful that the face is perfectly flat than with a face plate. You may need to place the blank between centres to do this clean-up first.

It is worthwhile mounting the wood to spend a bit of time bringing up the tail stock, rotating the wood, adjusting and repeating until you get a clean rotation.

He uses parallel self-tapping screws for face plates, type 'T17'.

Show and Tell – 8 November 2011



Dave Collinson - Rewarewa Pen and Key Rings



David Browne - Lidded Box, Rimu, Kauri, Purple Heart, Wax



Ron Thomas - Swamp Kauri Table Lamp



Pepi Waite - Wood flowers, Carving class



TURNING: Yes, you need good sharp tool, yes it helps to have a good lathe, solidly placed. Bolting it down can be useful but is not a necessity.

MOST important is your basic tool work - using LEGS not arms.

Turning speed - faster is generally better for cleaner cuts. If you get 'bounce' for example, increase the speed.

The tool rest height is generally around half the diameter of the tool below centre.

TOOLS: Those with good solid shafts are preferable as they are more forgiving.

11th Commandment: Thou shalt rub the bevel at all times with determination and persistence! ONLY professionals break this rule (successfully!) and then very occasionally when they have much experience.

FIRST CUTS: Place the rest at an angle to the blank, and use a pull cut from the centre outwards. Ian used a 35deg 16mm bowl gouge for this.

Try to do single cuts, not lots of little ones as they tend to 'savage' the wood.

He emphasised feet position (apart for good stability and balance) one hand holding the tool to the hip and using the body weight, controlled by the legs, to do the cut.

Over and over again he said to think about controlling through the legs and not giving way to using the arms.

MOUNT POINT FOR CHUCK:

When creating the spigot to be held by the chuck the two most important points are the undercut corner for the chuck and the immediately adjacent face of the bowl base, so that the jaws fit snugly into the undercut and against the face at the same time.

Be careful to see how the grain runs in the spigot. If the grain is at an angle to the chuck, then you may have much less holding power than you think.

For any cross-grain spigot, look at the angle of the grain, be aware of it and be extra careful.

This includes not overtightening the chuck as this can crush the spigot unevenly and lead to making the bowl out-of-centre.

PROCESS: Ian never finished the outside before roughing out the inside. As the stress is relieved it can lead to bulges/distortions, which if bad enough may leave you with the only choice of a thicker design.

He uses a 35 deg bowl gouge on the outside and a 55 deg inside, even when roughing.

If he was turning today, he thinks he would use 3 angles, 30/50/70.

When turning the face he used the 55 deg bowl gouge in a series of cuts from the outside in, and also using the gouge to take off the sharp edge of the rim to prevent being cut by it.

Next he continued in the orthodox way making a series of cuts, each working towards the middle and starting each successive cut closer to the edge. This he continued in a series of steps working his way down the bowl.



He said he often left a spigot or a dovetailed hole at the base for later gripping using long jaws so he could finish the outside in preference to Cole jaws or a vacuum chuck.

Ian Fish 15/11/11 Thin-walled bowls part 2

Ian continued with his discussion of leaving a spigot or a dovetailed hole at the base of the bowl (inside).

He often did this and used a set of long-nosed (70mm) jaws, and he found the technique very very useful.

If a bowl dries up out of true and distorts the dovetailed hole, mount the base in the jaws and using a 35mm bowl gouge clean up the hole - in, turn, once across should do it before remounting on the long jaws on the inside.

STANCE: Ian returned several times to the theme of stance and presentation.

Get the height of the lathe right -

turning centre at elbow height.

Position the feet apart in a comfortable and stable position.

Hold the tool with the handle against the body

Move the body from the LEGS, guide the movement of the tool with the LEGS not the arms.

TURNING THE OUTSIDE: When turning commercially he would do about 3 continuous cuts using a 55 deg bowl gouge.

The 35 deg cuts more wood, but he found the 55 deg was more comfortable to use.

He also re-emphasised using heavier gauge tools where possible, e.g. 13mm thick shafts, particularly for hard and/or uneven wood as it helps to minimise 'bounce' as there is more mass.

TO GET A CRISP CORNER: (where the base meets the curve of the bowl)

With the handle down move the tip to touch the edge of the base sticking out from the bowl. As it touches lift the handle and push forward to the corner, then drop the handle, rotate the tool anti-clockwise and pull cut (sheer cut) around the bowl to the lip. The sheer cut is away from the tip of the tool towards the side.

The base should have a slight incline on it (larger at the bowl, smaller at the foot) - it looks better.

Use the fastest speed with which you are comfortable, and move the tool slowly and deliberately.

With cross-grain bowls the cut must be slow - if you move it too quickly the tool will tear the fibres rather than cut (and also if the tool is not sharp enough).

The tool must be presented at a speed that will both cut the fibres and allow then to be cleared away so they do not obstruct.

If you do get end-tears, after you sand you will find that the tears usually go deeper than your sanding.

For successive cuts, feather them in gently working out to the lip. If you get this right you can then start your sanding with 120 grit.

The final cut shavings should be almost flying off towards your chin with the cut finishing near the tip of the tool.

Do not be concerned if the cut leaves tool polishing marks as they will almost certainly sand out.



WALL THICKNESS: As a rule-of-thumb, when the wall thickness gets down to around 4mm or less, it becomes plastic. The pressure of the tool means the wood moves away, and when it starts moving that is as far as you can go.

Most bowls which are end-grain can be done quickly when wet and can be supported, whereas cross-grain is more tricky.

To control the warping and distortion while turning thin-walled bowls Ian made up a series of plywood rings. These had a slight bevel on the inside edge and a strip of draft-excluder rubber.

These can slide up the outside of the bowl to hold it true (sized to stop a short distance from the top of the bowl). The outside of the plywood ring

was rounded and sanded so that Ian could use his hand to steady the ring and bowl while turning the bowl to fit it and true it up.

FINISHING THE INSIDE: Ian used an asymmetric rest. He cleaned up the lip to prevent getting cut by the sharp edge.

He then presented the tool handle down until it just touched the wood, then slowly raised the handle then proceeded to cut slowly and cautiously down the side to the bottom of the bowl.

Use your ears. If you meet resistance try subtle changes to the presentation (slight tool rotation), or moving the handle slightly up or down. Even slow the cut or stop until it goes right, then proceed as before.

Remember to slow the chisel the closer you get to the middle, as the speed is slower. The course of the chisel tip from edge to middle is a slightly sideways 'S', starting at the edge at the height of the centre, moving downwards below the line then through it and upwards above the centre line finally down to the middle.

SANDING: Go through the grits - 120/180/240/320/400, no more than 10 -12 seconds on each.

If you use a sanding drill remember

the bowl is moving most quickly at the edge and slowly at the middle so vary the amount of sanding accordingly. Move the sander more slowly at the edge then more quickly as you approach the middle. If you sand evenly you can end up taking out too much at the bottom.



Typically a tiny pimple will be left at the very bottom of the bowl, this can be sanded out with 240 grit later.

All in all Ian's enthusiasm, good humour plus his enormous fund of knowledge and his willingness to share made both parts of his demo a real pleasure.

Thank you Ian.

... Mike Forth

Show and Tell – 15 November 2011



Ian Outshoorn - Pohutukawa and Walnut Wands, Danish Oil



Edwin Duxfield - Winged Bowl, Oil



Pepi Waite - Laminated Bowl, Pohutukawa, Beech, Rewarewa, Fishy's Lacquer, Old Bucks



Pepi Waite - Carved Winged Bowl, Cooking Oil



Leslie Whitty - Pine Trucks, Linseed Oil



Leslie Whitty - Pine Helicopters, Linseed Oil

Trefor's organisation of volunteers to help the people of Glenfield spend their Christmas dosh on turned wooden objects was exemplary. A team to set up in the morning and work through until after the mid-day rush, another team to arrive just before the rush, take it through to the end and then break down the stall and return all to the Hut. Perfect!



All came to nought though because everyone was having such a good time that nobody left! President Les and 'first lady' Sandy on the 'top' table with toys and bowls, under the gazebo Den and Sue, with Kevin and Trefor covering the 'bottom' table and offering amazing bargains on sets of four toys for the extremely popular price of \$15, and Dave hovering in the background keeping an eye on proceedings and generally having a chat.

Sandy and Les's contribution of cakes to keep everyone going was, of course, gratefully received.

The star of the show by a long margin



was, obviously, Ian on the mini lathe who entertained and fascinated a continual audience of youngsters and their parents by producing spinning tops, deftly and skilfully wielding the largest skew chisel I have ever seen. This process was further enhanced when I remembered I'd brought the coloured pens along, so now the kids could specify which colour they wanted on 'their' top and were delighted with their bespoke goods.

Very quickly Ian found that he could not only offer coloured rings, but spirals, by switching the lathe off and running the pen across the top just before it stopped - timing was critical of course and defined how tight the spiral was. Not content with that, the next development was two-coloured spirals - a quick flick of the on switch after the first colour and there we have it, a second spiral.

So now we had the kids dreaming up all kinds of sophisticated colour combinations for their delectation and amusement. We had blue and black, pink and purple, red and green; the

audience totally absorbed with fixed gaze on the emerging 'butterfly' of their very own coloured top.

Back on the tables the pre-prepared tops were also selling well at a dollar a go, but the honey dippers, as Trefor noted, last year we couldn't get enough of them, were this year out of favour. Fashion is so fickle!



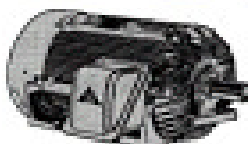
Pepi's vases with inset bands were pounced upon and an appreciative constant stream of present-buying youngsters and parents soon cleared just about all of the varied selection of donated products, with one very disappointed lad who came wanting one of Jack's Christmas trees after we'd sold the last one.

Of course it was all helped along by the fact that it was such a gorgeous sunny day; possibly we wouldn't have had such a good time if it had all been a bit soggy. Fund raising can't get more fun than this!

... Den Pain & Sue Pritchard



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Cathy Langley

Cathy Langley, from South Auckland Wood Turners Guild, came over to explain to members the Aoraki Woodturning Certificate, run by SAWG.

This is a 4 year course available to wood turners, linked to Aoraki Polytech in Dunedin.

Cathy explained that the course consisted of - bandsaw, tools, spindle turning, bowls, chucking, hollowing, anything and everything to do with woodturning.

Several members from North Shore Guild have enrolled for the course, some in their second year. All have found the classes very informative and challenging, and are pleased they decided to start.

The rest of the evening was a practical night, and members were busy working on finishing off the toys for the Salvation Army Christmas box.

... David Browne

Show and Tell – 22 November, 2011



Jack Renwick - Cars and Bus



Jack Renwick - Rimu, Thin Wall Bowl, Fishy's Lacquer, Wax



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Graeme Mackay's imagination and artistic talents showed how a piece of firewood can be turned into something interesting and stunning.



The picture shows mainly pepper wood which would normally be destined for the fire. Formed into a variety of pieces.



Here Graeme mounted a piece of off centre pepperwood and explained how to stop vibration by using packing inside the bowl. He also explained the three key rules when turning pieces with craters and large holes.

The rules are. . .

1. Listen to the wood while you are turning it
2. Feel the wood
3. Relook and again feel the wood

This explained as. . .

When listening you are listening for changes in sound along the wood.

When feeling the wood you are feeling for cracks, loose pieces, pieces falling off, bark inclusions.

When re looking at the piece of timber after a few cuts you are looking for movement, discolouration cracks and faults.

Graeme prefers to use pepper wood because of the stability of the holes however, in some cases he explained that he has to use resins to make the holes and splits stable.

In this picture Graeme demonstrates how to take small cuts and avoid driving into the timber. He holds the tool between the fingers and take small cuts. Graeme then mounted a



small block into the lathe and began taking small cuts to create a foot, feeling and testing for voids as he went, emphasising at all times to take small cuts.



The next step was to mount a Longworth chuck into the lathe. Graeme demonstrated how to hold a bowl using the Longworth chuck to turn the foot and finish the bowl. One of Graeme's suggestions was using Gladwrap to hold the bowl in place. This stops any movement; any cracking and also reduces pressure to hold the bowl.

Graeme finished off the evening by explaining how he was planning to create a vase using a shaped piece of pepperwood which he would glue further piece to, thereby creating a larger block to work with.



Once again we would like to thank Graeme for another interesting and informative night.

. . . Doug Cresswell

Show and Tell – 29 November, 2011



Pepi Waite, Hinai Vase



Pepi Waite, Winged Bowl with Flowers



Ian Outshorn - Red Beech Platter, Danish Oil



Graeme Mackay - 3 Footed Bowl



Kevin Hodder - Football Tee for 1m high football for presentation to RWC sponsors

Michael needed to learn to bend timber as his daughter had asked him to try and make her a guitar. As he had found some scrap purple heart offcuts, he thought that these would be a good timber to try.

He took these to a friend and planed them down to 1-2mm thick, which he has found is a good thickness to bend.

As he didn't know much about wood bending, it was a case of try a few ideas first and then start some research.



You need to really soak the timber first – about 20 minutes so that it is really wet.

Michael had made up a length of 100mm pipe in which he put a tray of cotton wool soaked in meths and lit it to heat the pipe.

Then, once the pipe is hot, hold the thin wood on the pipe and bend it around, using a small block of wood to protect your fingers. As the wood



dries out on the pipe it will stay bent.

Michael said that this was quite a short demonstration but then offered any members who wanted to have a go to come up and try. Several did.

Michael said that there were several books available on wood bending, showing several methods.

Thanks Michael, for an interesting demonstration.

... David Browne



Show and Tell – 6 December, 2011



Bruce Withers - Norfolk Pine Bowl, Wax



Jack Renwick - Kauri Platter, Fishy's Lacquer, Wax



Sue Pritchard - Rimu off centre Finial, Fishy's Lacquer, EEE



Edwin Duxfield - Jewellery Sets, Home Oak, Old Bucks



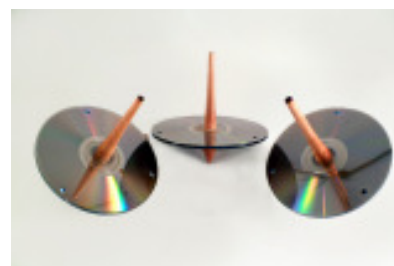
Brian Sobey - Banksia Nut candle



Leslie Whitty - Pine Planes, Linseed Oil



Sue Pritchard - Christmas Trees



Kevin Hodder - Tops Kauri and CD's

End of term night this year started off with a barbecue at 6.00pm to which family and especially grandchildren, were invited.

Julie Gannaway looked after the food ordering with sausages, meat patties, rolls and bread and lots of other things to go on them. Terry Denvers took charge of the cooking department with some help from others now and then, and other members helped where needed.



There was quite a bit of rain on the night, but with a big umbrella over the barbecue and the hall cleared to make indoor space, it was a great night. Members had brought along a great selection of cakes and sweet things to be nibbled on as the evening progressed. Dave Dernie had organised several games to keep the children busy with fishing for bottles of drink and candy canes and wire sculptures which beeped if you made a mistake while negotiating them.



The early evening was a roaring success with many children and families attending and taking part in the games and eating the cooked delights.

As usual, the toy tables were filled with all sorts of wooden toys. These were handed over to a representative from the Salvation Army who told us that this year there were even more families in need of help.

Later on a brazier was lit and the children, and some adults, roasted marshmallows on the fire.



Santa Claus also turned up and lots of the children and many of the adults sat on his knee. He gave away sweets and other goodies to all present

The evening ended with voting and prizegiving on the items on the Show & Tell table that members had made.



Show and Tell – 13 December 2011



Pepi Waite - Large Spalted Magnolia Bowl



Trefor Roberts - Large Kahikatea Bowl



Doug Cresswell - Painted Cherry Vase



Pepi Waite - Macrocarpa Bowl



Doug Cresswell - Suspended Heart, Liquid Amber, Swamp Kauri



David Browne - Kauri Picasso Vase, Lacquer



Kevin Hodder - Macrocarpa Bedside Lamp



Programme 2012 — Term 1

This Term's Project — Design

DAY	DATE	ACTIVITY
Tuesday	31 Jan	Kevin Hodder
Tuesday	7 Feb	Edwin Duxfield Video Night
Tuesday	14 Feb	Graham Bouquin
Saturday	18 Feb	Ron Thomas Salt & Pepper
Tuesday	21 Feb	AGM / Practical Night
Tuesday	28 Feb	Dave Anderson
Tuesday	6 Mar	Dave Durnie
Saturday	9-11 Mar	Taupo Jamboree (see details below)
Tuesday	13 Mar	Practical Night
Tuesday	20 Mar	Ian Fish
Sunday	22-25 Mar	Turnfest Seaworld (see details below)
Tuesday	27 Mar	Demonstrator to be confirmed
Saturday	31 Mar	Working Bee
Tuesday	3 April	End of Term

All the above events are at the Guild Hall, Agincourt Reserve, Agincourt Road, Glenfield. Tuesday meetings start at 7.00pm

Working Bees: To be determined during the term.

Thursdays open – come and turn

Out-of-Term Tuesday Evenings – come and turn

For details check with Leslie Whitty.

2nd Term starts: Tuesday 24, April 2012

Full listing on what's happening around the country.

Check out

www.naw.org.nz/whatson.htm

Lake Taupo Woodturning Jamboree March 9-11 at Spa Hotel

Fri. 11: 12.00 noon

Sat.12: 8.00am start. Official opening 9.00am.

Sun 13: 8.00am start. 12noon lunch. 1.00pm prizegiving.

The Spa Hotel has accommodation on site.

Registration forms and costs at naw.org.nz

February 19, cut off date.

No late registrations. Limit 100.

Turnfest in Australia March 22-25, 2012. 10th Anniversary

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- Website, www.turnfest.com.au for more information.

Contacts & Responsibilities

Committee

President	Leslie Whitty	414 6269
Secretary	Michael Forth	578 1362
Treasurer	Ron Thomas	09 426 7782
Members	Julie Gannaway, Colin Crann, Pepi Waite	
Programme	David Dernie	
Refreshments	Lee Riding	
Raffle	John Green, Brett Duxfield	
Training Classes	Ron Thomas, Kevin Hodder	
Machinery Maintenance	Pierre Bonny, Bruce Withers	
Library	Colin Crann, Vincent Lardeux	
Newsletter	Dorothy & David Browne	
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