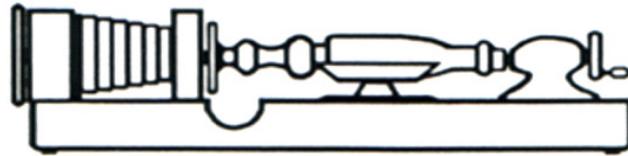


# Shavings & Ravings



NEWSLETTER 146

NORTH SHORE WOODTURNERS GUILD

JULY 2011

## End of Term Lidded Box Competition Winners



*1st Senior - Jack Renwick, Nicknack Box,*



*1st Junior - Lee Riding, 3-in-1 Box*



*1st Overall - Alex Rau, Lidded Box with coin on lid*



*1st Intermediate  
Vincent Lardeux - Laminated Box*

**Steps in making a lidded box**

1. Rough the wood between two centres and turn a chuck sized tenon at each end.
  2. Leave a smaller diameter piece of wood at each centre so that damaged wood can be cut away. RR's technique is to use the chisel first in peeling cuts then use the long point to clean the end surface of the tenon.
  3. Remove from centres and mount one end in the chuck. Turn off the small sacrificial extension then cut the surface of the tenon in a slight concave. He does this using the long point in an arc from the outside in an arc from 11 o'clock to centre.
  4. Repeat, then part off.
  5. Put lid in chuck and rough hollow.
  6. Put base in the chuck and hollow, leaving the wall thicker.
- Tape the two tenon ends together, write on the date and set aside to dry.

1. Mount the top using the jaws inside the lid, turn a small tenon on the top then reverse and place in the jaws.
2. True the face, then chamfer the rim slightly inwards. RR uses the skew as a scraper to emphasise this chamfer at this point.
3. Put the rest at centre height, and cut the flange with a square end scraper using both the end and the side of the scraper, honing with a diamond sharpener as you go.
4. Check and re-check with callipers to make sure that the cylindrical hole is true.
5. RR finishes the inside with a scraper of lesser radius than the curve of the desired finish. He also leaves a pimple in the middle as it is easier than getting a perfect cylinder or curve finish inside.
6. Finish the inside of the lid with sandpaper and wax, trying to avoid the 'meeting surface'.

7. Develop some of the lid lip profile, for example, softening the outside corner of the box lid. You can also shape back towards the chuck, developing towards the final profile.

1. Mount the base in the chuck with the opening towards the chuck. True the end and make a small tenon 2-3 mm.
2. Flip it and mount the tenon in the jaws. True up the cylinder, offering up the lid frequently to check the diameter.
3. Turn a tapered flange and keep offering up the lid to see where it burnishes.
4. Cut this back delicately until you have a tight fit.
5. Hollow the base and finish with a scraper.
6. Sand inside and finish inside.

... Mike Forth

**Show & Tell – 3 May, 2011**



*Doug Creswell - Vase, Palestinian Cyprus; Heart, Walnut*



*Ian Outshoorn - Puriri Bowl, Fishey's & Old Bucks*



*Pierre Bonny - Lidded Boxes, Kauri, Black Maire, Pin Oak, Rewa Rewa*



*Pepi Waite - White Oak, Pohutukawa, Bowls, Fishey's Lacquer & Old Bucks*



*Pepi Waite - Redwood Bowl, Fishey's Lacquer & Old Bucks*



*Trefor Roberts - Swamp Kauri Bowl, Old Bucks*



*Pepi Waite - Kauri Vase, Lacquer & Old Bucks*



*Edwin Duxfield - Hollow Form, Kauri, Redwood, Lacquer*



*Edwin Duxfield - Bowl, Macrocarpa & Lacquer*



263\_18-29

Leslie Whitty - Various Bowls,  
Fishey's Lacquer & Old Bucks



249\_40 -25

Leslie Whitty - Puriri & Redwood,  
Bowls, Fishey's Lacquer & Old Bucks



262\_33-23

Leslie Whitty - Kauri Twin Bowls,  
Fishey's Lacquer & Old Bucks



Pepi Waite - Kahikatea & Rimu Bowls,  
Lacquer & Old Bucks



259,35

Edwin Duxfield - Small Carved Kauri  
Bowl, Lacquer



261-21

Edwin Duxfield - Macrocarpa Bowl,  
Lacquer



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Ian has obviously become committed to his woodturning, which showed in the informative demo he put together for us; whilst in appreciation, the friendly bunch at the Guild gave back a lot of cheek.

Ian started his demo with a discussion on options on how the lid fits the box and after some debate the verdict seems that if you're a woodturner trying to impress your peers then the lid needs to fit perfectly creating the pop sound that's expected by woodturners. Ian points out that in practice the lid needs to be slightly on the loose side, preventing the box being lifted with the lid.

Ian, being particular on safety and keen to set an example, puts on his face shield, only to create a laugh with the Guild when trying to speak Darth Vader style.

Ian begins by mounting his wood between centres and turning a spigot



and then parting the wood into two pieces, one for the lid and one for the box. It's important to think about the sequence you are going to go about mounting and parting so keep in mind how each piece will be worked on.

Ian's choice of tool for hollowing the box is the Soren Berger hollowing tool which is ideally suited to cut end grain. The cutting action produces a good finish and is easy to control plus allows deep hollowing with a narrow opening.

Ian's tip to avoid vibration, position the centre of the tool rest directly under where the chisel is cutting.

Ian's next trick learnt from a Richard Raffin DVD, showed us how to test the lid for fit, you simply push the lid on to the box while spinning, rubbing the two pieces together burnishing the wood, this will highlight where the box and the lid make contact and ensure you remove wood from the right place.

Fitting the lid to the box requires some patience at this stage as each time you fit the lid to the box it



necessitates stopping the lathe and moving the tool rest.

Depending on your box design, mount the lid to the box, use the tail stock to squeeze them together, and finish turning the outside as one piece, a jamb chuck may be necessary to complete the process and clean up any remaining wood from the spigots.

Ian's Safety Tip! Listen for any vibration while turning; avoid heavy cuts which may pull the wood out of the chuck.

To finish the Lidded Box, Ian showed us a technique of sanding using mineral oil, this can be purchase though Terry Scott.

... Dave Dornie

Show & Tell – 10 May, 2011



Vincent Lardeux - Candle Bowl, Alder



Ian Outshoorn - Puriri Box, EEE; Padauk Box, Glowax



Mark Purdy - Rimu Lidded Box, Ubeaut Wax



Mike Forth - Lidded Box, Fishey's Lacquer & Macrocarpa Wax



Mike Forth - Inlaid White Oak Paua Bowl, White Oak, Fishey's Lacquer & Macrocarpa Wax



Mark Purdy - Handle for Sorren Berger hollowing tool, Black Walnut, Ubeaut Wax

A practical night to start making some toys for Christmas was held on Tuesday, May 17, with all the new stands and tools in use.

There were several different toys being made including trains, pendants,

rolling pins and Harry Potter wands.

This is a good method of getting started on the toys instead of leaving it all until the last term when it is a bit of a rush to get them all finished.

The new layout and each lathe having its own set of tools worked very well and this means that members don't have to pack and bring their own tools down.

... David Browne



**Show & Tell – 17 May 2011**



*Peter Burnett, Lidded Boxes, Jarra, Kauri, Banksia, Pohutukawa, Beeswax & Old Bucks*



*David Turpin - Rimu Plate, Beeswax, Pohutukawa, Old Bucks*



*Julie Gannaway - Jewellery Box, Black Walnut & Rimu*



*Edwin Duxfield - Pohutukawa & Kauri Mallet, Wax (off centre)*



*Edwin Duxfield, Rimu Candle Stick, Wax, (off centre)*



*Jill Bonny - Macrocarpa Bowl (270mm), Lacquer & Wax*



*Jill Bonny - Rimu & Oak Rolling Pins*



*Edwin Duxfield, Top, Particle Board & Pine*

On the 24/05/11 we had Phil from Selleys at the North Shore Woodturning Guild to highlight the benefits of Selleys Glue products to woodworking enthusiasts.

Phil highlighted the features of the main groups of glue samples he brought with him

- Selleys Aquadhere Exterior
- Selleys Aquadhere Interior
- Selleys Aquadhere Durabond (Polyurethane)
- Contact Adhesive

**FEATURES:**

**Selleys Aquadhere Exterior**

Industrial grade PVA, especially developed for use by professional woodworkers and craftsmen, for large projects. Off-white in colour, drying to a light coloured clear film. Used for exterior applications, good bond strength and UV stable. It does not stain the timber and dries clear, it is easily chiselled, routed and turned after fully cured. Suitable for endgrain gluing, does not clog sandpaper and is paintable.

Available in 250ml, 500ml easy applicator bottle or 1L, 4L bottle. Goes on off-white, dries clear (slightly pale yellow).

**Selleys Aquadhere Interior**

PVA adhesive specially formulated for interior woodworking repairs and projects. White in colour, dries clear and cleans up easily with water. No mixing required suitable for endgrain gluing – won't stain timber.

Available in 100ml, 250ml, 500ml easy applicator bottle, 1L, 2L, 4L, 20L bottle

**Selleys Aquadhere Durabond (Polyurethane)**

Durabond is moisture curing, high strength, polyurethane construction adhesive. It has high strength and water resistance making it excellent for jobs requiring extra durability, both interior and exterior. Durabond is sandable, paintable and stainable. It is suitable for bonding wood to almost anything. A superior adhesive, it is also excellent for bonding materials other than wood.

Note: All Glues above are non toxic. Phil also mentioned to increase the shelf life of the products keep moisture out of the glue bottles by wrapping glad wrap around the bottle nozzle and store in cool and dry locations.

Another group Phil mentioned was

**CONTACT GLUES:**

**Selleys Araldite Ultra Clear**

A strong and durable, fast setting two part epoxy adhesive that dries crystal clear making it ideal for areas where an invisible bond is required. Mixed product gels in 5 minutes. Initial bonding is achieved in 20 minutes with maximum bond strength after 16 hours. Weather and yellowing resistant. Shock resistant.

**Selleys Araldite 5 Minute Everyday**  
A fast setting strong and durable two

part epoxy, general purpose adhesive. Mixed product gels in 5 minutes. Initial bonding is achieved in 20 minutes with maximum bond strength after 16 hours.

**Selleys Araldite Quick Set**

A very fast setting two part epoxy adhesive. Initial bonding achieved in 90 seconds with maximum bond strength after 16 hours.

**Selleys Araldite Fusion**

Provides the strength and durability of Araldite with the convenience and easy application of Supa Glue. For strong bonding in 90 seconds, just point and press.

Note: To extend the shelf life of Super Glue products keep them refrigerated in a safe place.

**New products on the market:**

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Selleys 3 in 1 Adhesive, Sealant and Gap Filler utilises the latest technology to deliver the most versatile product – perfect for virtually any sealing, bonding and filling application and for virtually any surface.

There are many more products available if you would like to check them out, look them up on [www.selleys.com.au](http://www.selleys.com.au)

A big thanks to Phil for his presentations, I am sure everyone learnt something he did not know before.

... *Gottfried Gassler*

**Show & Tell - 24 May, 2011**



*Edwin Duxfield*



*Pepi Waite*



*Lee Riding*



*Peter Burnett*



*Pepi Waite*



*Ian Outshoorn*

**HOW DO CUTTING TOOLS WORK?**

David's demo was very informative, covering many areas of tool cutting properties.



The first thing he stressed was to use the right tool for the job to get the best or most accurate cut, whatever the job being tackled.

He discussed the different types of steel used and feels High Speed Steel produces a better cutting edge on a tool or drill bit.

**DRILL BITS**

*Forsner Bit:* The shallow cutting angle is not great for end grain drilling and as it is usually made of tool steel it does blunt easily. They do generate a lot of heat and need to be used with a slow even cut.

*Twist Bit:* These are usually made from high speed steel and have a better cutting action. Suitable for a wide variety of materials.

For better results with wood reshape the twist bit to a lip and spur profile

*Auger Bit:* These give a very good clean cut and are good at getting rid of shavings but need a lot of horsepower to drive them. If it is a large drill bit it does need a heavy shank. If it has a threaded point be aware that it will drag the drill into

the wood and it is easy to lose control of the cut.

*Spade Bit:* These are cheap, very easy to sharpen, the long point helps to position the bit at the beginning of the cut but as they have a light shank they are prone to bending and do not give the most precise cut.

**BANDSAW BLADES**

These come in various blade widths and TPI (teeth per inch) and the shape dictates how fast and easily the saw cuts.

The narrower the diameter of the curve or circle being cut the narrower the blade width needs to be. The higher the TPI the finer the cut, use for thinner wood and where a smoother cut is required.

Use a lesser tpi for faster cutting and better chip removal on thicker pieces of wood

For roughing rounds an average blade width and coarse TPI will do most jobs. He also commented that wet wood cuts more easily than dry and that the modern composite timbers do blunt blades more quickly.

**TURNING TOOLS**

*Skew:* This is the tool many of us love to hate but David's tips should help. He feels the best shank profile is the oval one with the round on the short side and the square on the tip side. He suggested a very good DVD in the Guild library was worth watching, to improve technique.

As far as the cutting edge is concerned it is important to realise the angle the cutting

edge is presented to the wood is important. For a finer, better quality cut, raise the handle of the tool. Cutting with the grain of the timber helps and only cut with this tool downhill.

*Bowl Gouge:* David prefers a high speed steel tip on these tools and as there is much info available on them he just talked about the basics. That it is best to use a heavier tool for roughing work i.e. a 16mm shank, and a smaller gauge like 10mm for finishing work. He also talked about the choosing of either the 35° bowl gouge for shallow curves or the 55° bowl gouge for working the bottom of deeper bowls.

A comment from Ian Fish was worth remembering. Fast wood, slow tool, gives the best final cut and if done with a really sharp tool the work should require little sanding.

*Parting Tools:* David's preference is for a diamond shaped tool as this gives better clearance and less chance of jamming, be aware the tool has poor stability against the tool rest due to its narrow base.

I have just covered a few of the basics here that are particularly useful to woodturners but David's discussion was much more extensive and very informative, Thanks David.

... Julie Gannaway

**Show and Tell – 31 May, 2011**

Bryan Sobey - Rimu Goblet



Ian Outshoorn - Salad Bowl,  
Tasmanian Blackwood,  
Fishey's & Old Bucks



Mark Purdy - Rimu, WW2 German  
dummy Grenade sticks



Peter Burnett -  
Soldier, wood



Pierre Bonny - Lidded Box  
Pinoak



David Browne - Lidded Boxes,  
Puriri, Magnolia, She Oak



Trefor Roberts - Lidded Box  
American Oak

Terry gave us one of his as-always enjoyable and informative talks.

He started by saying that he had never set-out to specialise in boxes, but returned to them over and over again enjoying the challenge of making more intricate designs. He particularly likes nested boxes – his best so far is 13, with 20 nested boxes his current aim.



One challenge is that of keeping the outer form consistent throughout the successive nested boxes as they reduce in size.

Another is making each successive box in such a way that all the bases of the boxes line up horizontally (equal height) when they are all nested (lidless) together.

The cylindrical pattern allows you to also have the challenge of very close successive fits so that the air is expelled slowly as each box is placed inside the other.

It is important to pick good well dried stable wood, as the nested boxes are very sensitive to wood movement.

#### Form

He emphasised form – and the ratio of approximately 1/3 to 2/3 box lid to box base.

If the proportion is wrong, some decorative features can help draw the eye away from the joint.

One example he gave of this proportionate rule was a funeral urn of wood with a short neck that looked wrong. When the top was added with its wooden feather extension, the proportions were restored and it looked 'right'.

#### Roughing

Even when roughing, you must rub the bevel. In all your woodturning, use your ears as well as your eyes. The roughing was done in both directions as normal.



Terry believes good wood turners make a point of training themselves to be ambidextrous with all the tools they use.

#### Lathe set-up

Any out-of-alignment is fatal to accurate turning. He had experience of using shims to set up a lathe where the bed itself had become out of true due to the concrete foundation being out of true.

Take the time to check the headstock and tailstock are exactly right.

#### Pushing the work

A common problem with turners is 'pushing the work', where the tool is moved too quickly for the lathe speed. The result is that the wood is not completely cut by the time the tool has moved on resulting in spiral cuts in the wood. Slow the tool down and the whole circumference will be cut as the tool is moving.

He noted how the presentation of a tool to the work can alter the kind of cut it is doing. For example rolling a roughing gouge right round on it's side and presenting it differently – while still rubbing the bevel – can result in the kind of cut done by a skew chisel.

#### Turning the 'daughter' box.

He started by showing us the 'mother' box which would be the template form for all the successively smaller boxes.

Next the blank was turned with a spigot. He used the skew point down to turn a small groove at the base of the spigot so that the chuck would grip better. The blank was then placed in the chuck and checked that it was running true.

#### Lighting

Good lighting is essential – he has an overhead fluorescent, backed by three spotlights and a halogen light.

#### Chucks

For accuracy the wood should not be removed from the chuck until the last minute, so for making the lidded boxes he uses two chucks. Chuck maintenance is also something we should be considering – taking them apart and cleaning and oiling them from time to time.

#### Measuring

The next step is to turn the blank so that the mother box fits snugly around it.

You use callipers to get the diameter of the base and cut down nearly to that point with a parting tool.

Do the same at the top and remove the waste wood so that you can then get to forming the curve of the internal shape of the mother.

Keep measuring the diameter of the top of the mother's base and the depth and mark the depth on the blank with a pencil.

The mother base is continually offered up to the blank to check on progress. You can use oil (e.g. a non-staining oil such as Ondina oil (a medicinal paraffin oil) which is non-staining or you can use chalk. This will give you an indication of progress and where the fit is too tight.

The form is dictated by the 'mother'.

Ondina oil is useful as a form of wood sealant during turning which can lay dust from woods such as Rimu which are notorious for allergic reactions.

When it is all fitting well the oil will cover the blank and get to the base of the inside of the 'mother' base.

Next cut a spigot on the base of the blank. This will later allow the spigot to be (delicately) held for later turning of the inside.

Part off the top of the box and leaving it in the chuck, remove the chuck from the lathe head.

Mount the base in a second chuck.

Next true up the end. Then measure for the lip of the box and cut in to form the lip.

Then measure the depth to be cut and mark a drill bit with tape to indicate this depth.

Drill a centre hole to this depth. Next hollow out the base. You can use a scraper but this is very bad practice as

the grain will be lifted and you will never achieve a smooth finish.

It is best to use a tool where you can rub the bevel. There is a tool called the Berger hollowing tool which Terry uses to cut the inside, which produces a very clean cut.

The inside should have its final finish at this stage.

Finally cut the lip using Richard Raffan's technique (shaping the outside of the lip) so that a slight vacuum is formed when the lid is put



on. You can make a purpose built tool out of high quality steel to ensure a clean cut and the correct shape.

Do not remove the base from the chuck at this point, but remove the chuck plus base from the lathe and put the lid blank back on the lathe.

**Caution**

Always check the speed and give the chuck a quick spin before turning the



*Nested Boxes by Terry Scott*

lathe on. This is particularly important as you work with different sizes of wood and with larger or unusually shaped pieces such as winged pieces.

Now turn the inside of the box lid and continually offer up the base to the lid.

Initially make this a tight fit as the lid is still to be finished and this will be done when the lid is later mounted onto the base with the base held in the chuck.

Then completely finish the side and polish, and remove the lid from the chuck and the chuck from the lathe and set aside.

Now remount the chuck plus base, and fit the lid.

Bring up the tailstock and finish the outside of the lid. You may want to do some patterning at this point. Terry often cuts a small indentation in the top of the lid for decorative inserts.

You may need to use (green) high specification masking tape to help hold the lid on to the base.

Terry uses a variety of beading tools for patterning and a tiny skew, long point downwards for small decorative cuts. Present the tool handle downwards and use a delicate lifting action to present the tip for the cut.

When cutting the very top of the lid you may need to use the outer soft pad of the hand to support the lid.

Remove the tape and the box lid, and now do the final delicate cuts on the



outermost part of the lip on the box base to achieve the final fit between the lid and the base.

Lastly remove the base and use whatever technique suits to fit the base top towards the chuck (perhaps using a jamb fit) so that any imperfections caused by holding the base in a chuck can be removed.

One option for the jamb fit is to create the jamb fit then do cross cuts so that there is extra spring in the jamb fit so that there is both less likelihood of splitting the base and easier removal.

He emphasised safety at several points, especially relating to wearing suitable eye cover at all times and not being tempted into using solely eye glasses no matter how toughened.

The whole presentation was very enjoyable with Terry's huge experience and knowledge being shared easily with the group.

A very worthwhile evening and the Guild's term challenge of a lidded box will be all the better for it.

. . . Ian Outshorn



*Ashes Urn*

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*Kurt Weber*



*Kurt Weber*



*Bruce Withers*



*Jack Renwick*



*Terry Denvers*



*Terry Denvers*



*Trefor Roberts*

On June 14 we were honoured with the presence of Dick Veitch who demonstrated to us the making of butterfly boxes.

Before he began; at the request of the writer, he said a few words about where he had been the last month of May.

Each year he gets sponsored by the Americans to go and record data on the small migratory bird the “Red Knot” as they stop in Delaware Bay to refuel on the eggs of the Horse Shoe crab during their journey to the Arctic. Mans activities have depleted the small birds population greatly and it is now estimated there are only about 13,000 left. The good news is that they think they have halted the decline.



Anyway back to the butterfly box.

These boxes have been designed to hold a glass butterfly for the Beads of Courage Program at Starship Hospital where they are given to children and their families who are suffering from a terminal illness.

Let’s start. The box has rounded surfaces with a lid.

It’s a simple box with a 65mm diameter inside and is 20mm deep.



Dick used a piece of walnut and first turned a round to 90mm approx.

He then turned a spigot on each side with the second side being 59mm exactly.

This spigot is finished as a foot with a slight undercut curve. The rest of the underside is then shaped.

Mark to the top of the curve of the box and then part in half leaving the top half in the chuck. He then marked 81mm on the wood face.

Using a parting tool the outside lip of the lid was scraped to a fine crisp



finish. Next step is to hollow the inside of the lid keeping in mind final shape of the lid – in this case the lid will have a finial.

The lid was then reversed and the top of the lid was shaped and prepped for the finial.

Dick had already made a finial as they can be time consuming and fiddly. He marked the depth and drilled a 3.56 mm hole in the lid using the Jacobs chuck fitted in the tailstock. To Dick’s credit the finial of Ebony fitted perfectly and was exactly plumb in the lid. Amazing what a month’s holiday eating American maple syrup for breakfast can do for your wood-turning. (Yes – the writer is envious)

Next mark the maximum diameter 81 mm and hollow out the box and fit the lid to the box and finish the hollowing.

The project was completed with more fine fitting of the lid.



As usual Dick’s style of demonstration was superb – easy to listen to, methodical flowing presentation and an inspiring final result.

Now I’ve just got to make time to make that box.

... Andrew Corston.

**Show and Tell – 14 June, 2011**



*Edwin Duxfield - Kauri Bowl, Natural edge, Briwax*



*Ian Outshoorn - Puriri Lidded Box, Eucalyptus Lidded Box, EEE*



*Kurt Weber - Rimu Goblet, Rimu & Birch Lidded Boxes with Embroidered cloth on lids*



*Kurt Weber, Alder Bowl, Organoil*



*Dick Veitch - Butterfly Boxes*



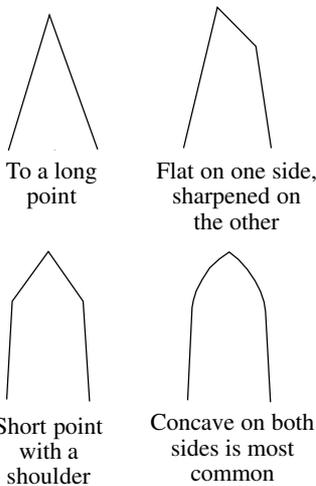
*Dick Veitch - Hollowed and Carved Bowling Ball*

Michael has a mobile sharpening business and has a stall at the Matakana markets on Saturdays.

He then explained about carbon steel knives, saying that they will mark and rust if left in the rain. They will sharpen very easily and hold their edge. Stainless steel has taken over from carbon steel.

When a knife comes from the factory or is new the blade will need sharpening. Also give the back edge a rub with sandpaper.

There are four different ways to sharpen a knife edge, these are as follows.



A useful tip Bernard gave us was to clean your carborundum stone with paint stripper which unblocks it.

When sharpening a knife on a stone, hold the knife at the angle you want (about 18°) to the stone. Then rub on

the stone until you get a burr all the way down one side of the blade with no gaps. Then turn the blade over and do the other side.



Michael then finished off the knife on his Kalamazoo sanding machine, trying to eliminate any vertical lines on the blade.

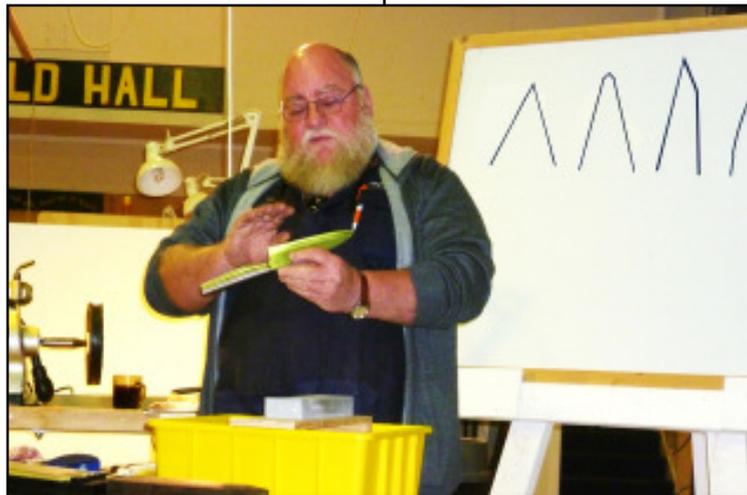
Once you have finished sharpening, you need to get rid of the burr. Using a 1200 grit stone, pull the knife lightly across the stone a few times. Then use a leather strop to buff the knife blade.

Michael then talked about the different steels that are available. Steels are not for sharpening, but for finishing. Use a felt pen on the edge and you can see which part of the edge you are rubbing.



Thank you Michael for an interesting evening and for sharpening some knives for Guild members.

*... David Browne*



**Show and Tell – 21 June, 2011**



*Alex Rau  
Salt & Pepper &  
Natural edge Bowl*



*Edwin Duxfield - Winged Bowl*





Nathan Standall, Teknatool development manager, showing the latest pre-production prototype of the new Comet midi-lathe. Due to be available for purchase sometime later this year, in the US fall, (our spring) according to Teknatool.

The most obvious key changes from the original Comet are the variable speed motor that works with stepped pulleys to adjust the power too, and the coupler that makes various attachments, like a grindstone or belt sander available right beside you working at the lathe.



**Show and Tell – 28 June, 2011**



*Edwin Duxfield - Pohutukawa Bowl, Sealer*



*Edwin Duxfield - Pohtukawa Bowl, Sealer*



*Jack Renwick - Pohtukawa Lidded Box, Fishey's Sealer*



*Gottfried Gassler - Bowl, Macrocarpa, Olive Oil*



*Gottfried Gassler - Pen, Wengen; Lidded Box, Kwila*



*Alex Rau - Robinia Lidded Box, Danish Oil*

Competition for the term was a Lidded Box, 150 x150mm maximum, using two woods or other materials. There were plenty of entries in the three divisions, Junior , Intermediate and senior. As it was also a social evening many wives/husbands were present and the evening ended with a very nice supper

### Other Competition Boxes



*Ian Outshoorn - Egg Box*



*Jack Renwick- Small Box,  
decorated lid*



*Pepi Waite  
Round Log Box*



*David Browne - Nested Box*



*Alex Rau*



*Mark Purdy*



*Edwin Duxfield*



*Vincent Lardeax*



*Leslie Whitty - Files Box*



*Ian Outshoorn -  
Natural Edge Box*

# TECO



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# Programme 2011 — Term 3

## This Term's Project — *Embellished Bowl*

DAY	DATE	ACTIVITY
Tuesday	2 Aug	Wood Carving Mike Davies
Tuesday	9 Aug	Holdfast Products David Mossman
Tuesday	16 Aug	Stil Chainsaws Baden Bird
Tuesday	23 Aug	Video Demo
Tuesday	31 Aug	Practical Night
Tuesday	6 Sept	Pyrography
Tuesday	13 Sept	Sanding and Abrasives
Tuesday	20 Sept	Wood Finishes; How to
Tuesday	27 Sept	Practical Night Christmas Toys
<b>Saturday</b>	<b>1 Oct</b>	<b>Working Bee General Housekeeping</b>
Tuesday	4 Oct	End of Term Social Night

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.

Out-of-Term Tuesday Evenings – come and turn  
For details check with Leslie Whitty.

**3rd Term starts: Tuesday 2 August 2011**

Full listing on what's happening around the country.

Check out

[www.naw.org.nz/whatson.htm](http://www.naw.org.nz/whatson.htm)

## Participation Weekend

Friday 23 September Participation  
Saturday 24 September South Auckland Woodturning Guild  
Sunday 25 September Venue Camp Adair Hunua



## Turning Tools Ltd

**Teknatool Lathes & Accessories**  
**Woodcut Tools**

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## 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	Barrie Millar, Brett Duxfield	
Training Classes	Ron Thomas, Kevin Hodder	
Machinery Maintenance	Pierre Bonny, Bruce Withers	
Library	Colin Crann, Vincent Lardeux	
Newsletter	Dorothy & David Browne	
Webmaster	Ian Outshoorn	
Correspondence	c/o Michael Forth 83b Meadowbank Road, Meadowbank, Auckland. or: <a href="mailto:mikeforth@hotmail.com">mikeforth@hotmail.com</a>	
Newsletter Contributions	<a href="mailto:newsletter@wood.org.nz">newsletter@wood.org.nz</a>	