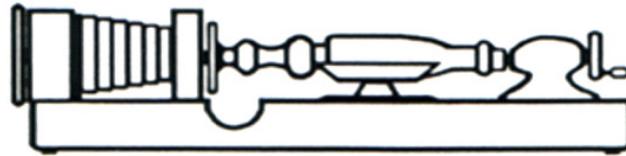


Shavings & Ravings



Newsletter 153

NORTH SHORE WOODTURNERS GUILD

April 2013

End of Term Social Night & Competition

End of term social night was well attended with many wives coming along to have a look at the various items on the competition tables. There was plenty of supper to be enjoyed by all while making a choice and judging the items in the competition. Prizes for Junior, Intermediate and Senior was a Carba-tec voucher for \$25 and overall winner a \$50 voucher. Judging the overall winner was done by visiting member from Kerikeri, Peter Williams.



*Kris Mackintosh
Junior winner*

Kris Mackintosh with a butter press made from totara and finished with olive oil.



*David Browne
Intermediate winner*

David Browne with a 3-tier cake plate complete with sandwiches, cupcakes, rum balls. Kauri plates and Baltic pine stand.



*Ian Outshoorn
Senior winner*

Ian Outshoorn with a Puriri Platter.



Overall winner David Browne



*David Browne
Judges Choice*

Pepi showed us some of the stands she had made and pointed out the way that she had made them and points where you had to be careful, saying that the hardest part was to get the flat parts really flat.

The piece of wood Pepi was using for the demonstration was kauri, about 200 x 40mm, which gives plenty to work with. The wood needs to be thick enough to put a foot on. The wood was held on a wood screw into a chuck but it was pointed out that you could use other methods to hold it.

Start by trueing up the edge and making it round to the size you want to finish at. When this is done clean off the face, which will be the bottom, and cut an internal foot for 100mm jaws.

After marking this, Pepi cut a groove with a parting tool and then cleaned out the inside with a bowl gouge to fit the jaws. Next a small groove was cut on the outside edge underneath – about 10mm – to make it easier to pick up when flat on the bench or table.

Make sure the bottom is really flat so that it won't wobble when sitting on the table. All this was then sanded, working through the grits, and then sealed and polished.

The wood was then taken off the screw and turned around and put in the



100mm jaws and thinned down to the required depth of about 20mm.

After this Pepi marked a circle diameter to fit the ceramic insert and cut this with a parting tool, checking the size by holding the insert against it for a rough fit.

This area is then taken out with a bowl gouge and cleaned up, making sure it is nice and flat to take the insert. This can be done with a small flat piece of wood to keep the sandpaper even.



Make the depth here so that the insert will sit slightly proud and then anything hot will not touch the surrounding wood.

The corner was then rounded to give a nice finish to the edge. Sand all this top again working through the grits ready to seal and polish.



Pepi used Fishy's sealer, wiping any excess off quickly, and then applied EEE with some wire wool with the lathe running a bit faster. Cleaned this off with some toilet paper and applied Old Bucks to give a nice finish.

Thanks Pepi for a demonstration of something really easy to make for our term project.

... David Browne



Show & Tell – 5 February 2013



Ian Outshoorn - Footed Bowl, Sap Rimu, Fishy's buffed



Ian Outshoorn - Platter, Liming Wax, Bison Wax



Ian Outshoorn - Macrocarpa & Matai Bowls, Fishy's buffed



Ian Outshoorn - Puriri Bowl, Fishy's buffed



Kurt Weber - Kauri Lidded Box, Fishy's, Beeswax



David Browne - Puriri Bowl, Fishy's, Glowax

Kevin was demonstrating how to make a meat carving platter. This looks a bit like a bread board, but on closer inspection you can see that the top surface slopes slightly so that any juice from the meat runs towards a groove around the edge.

He started with a blank roughly rounded and fitted onto an internal spigot and proceeded to clean up the outside edge. When satisfied with this he moved the banjo around to work on the top surface.

This is probably the hardest part as we can all easily get a high spot in the centre or high around the rim and a dip in the centre. Here a slight slope from one side to the other is required so that any gravy will run to the side.

When this has been done a shallow groove around the rim is needed for the gravy to sit in while you finish carving the meat.

Thanks for the demonstration and hope that you have enjoyed cutting many roasts on your board.



Show & Tell – 12 February 2013



Brett Duxfield - Wooden Sign, Polish



Ian Outshoorn - Macrocarpa Stool, Tongue Oil



Edwin Duxfield - Rewarewa, Kauri Pens, Wax



Sue Pritchard - Kauri, Pair Laminated Nut Bowls



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Lee Riding, Salt & Pepper Mills – 19 February 2013

www.wood.org.nz



Lee gave an in-depth look at salt & pepper mills through a Powerpoint presentation, how to make them and also the various grinders that are available.

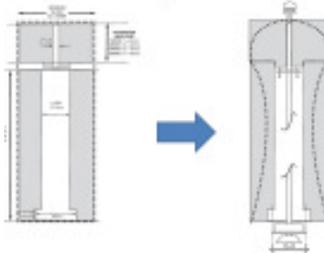
Now that there are more types of grinders available, the choice is over to you.

For any further information as to where you can get them and any other details see Lee at club night.

Design Opportunities



Basic Assembly Instructions



Traditional Kits



Show & Tell – 19 February 2013



Terry Denvers - Small Kauri Bowl, Fishy's Old Bucks



Bruce Davey - Victoria Park Kauri, Birdseye Pine Bowls



Cyril Bosch - Clock, Ply Scrap, first attempt at Scrollsaw



David Browne - Magnolia Segmented Hollow Form



Andrew Corston - Black Maire Deep Bowl



Bruce Schaw - Matai & Rimu Wheel, Linseed Oil



Mark Purdy - Kauri Embellished Bowl, Artist paint



Dick Veitch - Wig Stands, offset samples

Whilst Colin is the only member of our Guild who owns a Rose Engine, one doesn't need to have one of these intricate contraptions to be able to enhance ones' turning with engraving type designs or patterns.

Colin demonstrated one method where, utilising a router or other high speed device holding a cutter, the workpiece in the form of a tapered mandrel is chuckmounted and lathe spindle locked and the router is advanced along the lathe bed when the cutter cuts a groove in the work.

The indexing function of the headstock is then used to rotate the work (up to a max of 24 times) enabling the cutter to cut the remaining grooves along the length of the work.

An alternative to holding the work in the chuck and moving the high speed cutter is to have the cutter mounted

in the chuck and move the workpiece along the bed of the lathe.

As Colin explained, these setups are all home made using bits lurking around the workshop, and I suspect most of us would have suitable items available which could be used to achieve similar patterns to those Colin showed us he had made.

The Guild Library has 2 copies of a book titled: ART OF THE LATHE which Colin mentioned are of great value to anyone contemplating having a go at this type of enhancement to their work.

Colin explained that while he did make bowls and the like, his passion was finding solutions to problems (at minimal cost) to achieve his aim of doing something different which others weren't doing.

... Barry Millar



Show and Tell – 26 February 2013



*Leslie Whitty - Kauri Bowl
Fishy's, EEE, Old Bucks*



*Leslie Whitty - Kauri Bowl
Burnishing Oil*



Ian Outshoorn - Nashi Pear, Fishy's



*David Browne - Matai Bowl
Fishy's, Glowax*



*Kevin Watson - Honeysuckle Platter
EEE Wax*



*Kevin Watson - Honeysuckle Platter,
Danish Oil*



*Mark Purdy - Roughed Bowls,
Totara & Camphor*

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On a practical night we are never sure what we might be making, and this night was no exception.

Trefor had cut up some blanks about 300mm square and 45mm deep out of some old house beams and said they were to make a meat cutting board.

Printed instructions had also been copied and these were handed out with the pieces of wood. Several members took the opportunity to do some work on the lathes, and soon the shavings were starting to gather on the floor.

As the turning progressed, several comments were made about the quality of the wood provided, but hey, you can always use a better piece at home.

The object of the exercise is to get members thinking and turning, and to give some of those without a lathe a chance to turn.

Hopefully some cutting boards will be finished in the coming weeks and turn up on the show and tell table.

... David Browne



Barry Miller



Les Whitty



Kevin Watson



Mike Forth, Kevin Hodder



Cyril Bosch



Ian Outshoorn



Terry Denvers, Theo

Show & Tell – 5 March 2013



*Kevin Watson - Cheese Board,
Rimu, Lacquer & EEE*

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Les sources his blades and ferrules from Carba-tec or from Op-shops which can be a good source - smash off the old plastic handles but wear eye protection. Save the metal ferrule for use later.

If the blade does not have a ferrule, when you turn the shape do not make the shoulder of the knife where the tang is inserted too small a diameter as the wood may split. Practice first with some pine.

The blanks should be approx 100mm long. Drill one end in the centre down a couple of cm for the tang of the knife blade. The hole size would be enough for the tang to fit very tightly without splitting the wood.



At the other end mark the centre and a 2mm offset - use an awl to mark both. Hammer in the centre to the tang end and insert that end into the lathe head.

Bring up the live centre in the tailstock to the awl-marked end. Round down the blank to approximately 30mm.

Mark a line approx 10mm from the headstock end on the blank and then another 85mm further along. Use a parting-off tool to cut in to the first line to the diameter of the ferrule.

Cut in at the 85mm line down to about 12-15mm diameter. Now shape down from the 85mm line towards the ferrule

end to the diameter of the ferrule.

Next shape the tailstock end of the knife handle into a dome, delicately shaping this and taking away wood from the supporting wood at the tailstock to leave a cylinder between them.



Sand the handle up towards the dome to the final finish.

Now remount the tailstock end on the 2mm offset to do the offset turning of the handle end.

Place a piece of white surface (paper, Seratone) behind the work which helps with being able to see the double image of the rotating work and introducing the chisel.

Smooth the dome over gradually until you can part off the work. The top of the dome will have a small peg which can be sanded off. The simplest way is to put a sanding mandrel into the headstock.

Next saw off at the tang end and sand this until you can place the ferrule loosely on the tang and the tang into the wooden handle.

The ferrule if you have one will normally have a slot rather than a hole.

Line up the slot on the same axis as the centre hole and offset hole so that the blade will line up with the offset doming of the knife handle and fit the hand comfortably.

Tap the blade firmly into place using a rubber or wooden hammer and the knock the ferrule down over the wood tightly into place.



Thanks for the demo Les, it all went smoothly and I can see these as excellent gifts especially with native timbers for the friends and relations from overseas.

Finishes

Les tried Fishy's lacquer, EEE and Old Buck's but found that after a few washes it went dull.

He then tried Fishy's followed up with Tamiya spray lacquer. This says it is for plastic models but works really well. It comes in flat clear, matt and semi-gloss.

Another option is to use spray lacquer from Car Colours or to dip the handle into Fishy's to saturate it.

... Mike Forth



Show and Tell – 12 March 2013



Leslie Whitty - Ash & FOG, Fishy's EEE, Old Bucks



Leslie Whitty - Macrocarpa Bowl, Fishy's, EEE, Old Bucks



Vincent Lardeux - Maple Boxes, Fishy's, EEE, Old Bucks



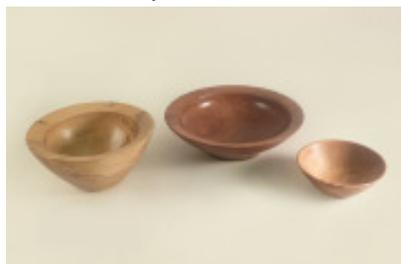
Vincent Lardeux - Ash, Walnut Bowls, Fishy's, Old Bucks



Vincent Lardeux - Walnut Hollow Form, Fishy's, Old Bucks



Cyrl Bosch - Kauri & Rimu Bowl, Wax



Bruce Davey - Spalted Tawa, Pohutukawa, Totara Bowls



Ian Outshoorn - Swamp Kauri Bowl, Fishy's



Kris Mackintosh - Pohutukawa Bowl Fishy's, EEE, Old Bucks

Thursdays with the Kids – First Term 2013

At the beginning of the school year we were approached by a lady who was home schooling her children and wished for her son to have some practical wood working skills. It was also apparent that there were other parents with home schooled students with a similar requirement. I arranged to meet with the lady to discuss the options and to get a better understanding of what was wanted and what we could provide. All went well.. As we were already involved with training 'children at risk' there was an opportunity to use the experience gained to good use.

We decided that 10 'home schooled' students would come every Thursday of school term from 9.00-12.00pm.

Our charges would be \$15 per student per week. This would cover all materials (tools, wood, etc) except for projects involving purchased hardware such as pen kits, etc.

After three sessions we handed out a survey to get some feedback from the students about how they felt about what they were making, what they thought about the course, their instructors, etc. Comments expressed much satisfaction, even delight about what they were achieving.

At each training session we have a set format covering all aspects of safety, location of toilets, kitchen, emergency exits. A review of previous lesson(s), a talk or demonstration of the

objective for the day and then into the project. We aim for a student/tutor ratio of 1:1 but on those rare occasions we cannot achieve this then there is no compromise in the quality of output.

This past term our students have each made the following: shopping bag carrier (2), spinning top (2), paper towel holder, honey dipper, door wedge (2), meat tenderiser, lidded string box, fruit platter.

Next term we have 'kids at risk' to train, 3rd term 'Home schoolers, 4th term 'kids at risk' again. By the end of the year all will have made a wide range of projects, but best of all, they have learnt a new skill and had fun in the process.

... Kevin Hodder



Many thanks to Guild members who come along regularly on these days to help.

Pierre had made 2 round boards for holding the piece of wood that he was going to make the trivet out of – one with a spigot on one side and a 50mm internal spigot on the back to fit in the chuck and the other with some foam rubber on for the tailstock end. Then there are no screw holes to worry about later.

With the blank held between the two, the edge can be rounded. Also a good idea to undercut the bottom edge slightly to make it easier to pick up off the bench.

A cork tile was tried as an insulator. Questioned on how to round the cork tile, Pierre held the cork between the 2 discs and carefully rounded the edge.

An internal spigot was drilled on one side and then fitted into 50mm jaws. Using the other side as the bottom, Pierre cut an internal spigot to take 100mm jaws, and put some decoration in here.

The chucks were changed and the trivet fitted into the 100mm jaws. The cork round was held against this and marked for size, then wood taken out to fit the cork. This needs to be slightly shallower than the cork so that it sits slightly proud of the wood surface.

Not necessary to glue it in if it is a neat fit as it can then be taken out to clean the inside occasionally.

The trivet can then be sanded and oiled with olive oil which doesn't go rancid, and can be oiled again with wear and tear at a later date.

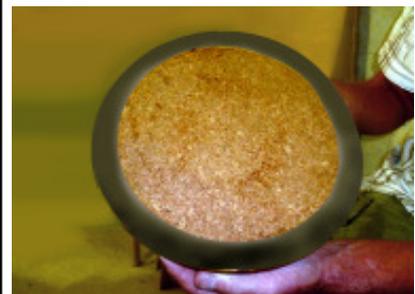
Pierre also demonstrated how he made a candlestick in 2 parts a base and stem. There was a hole drilled first into the end of the blank to take the candle and then made an insert to fit in the hole so that the tailstock could be brought up.

Rounded off the stem and then measured some marks on the wood with a mixture of coves and beads to make the shape.

A screw chuck was used to hold the base with some packers put on so that he didn't hit the screw with his chisel. With a hole in the base to take the stem they can be glued together.

Thanks for the demonstration Pierre.

... David Browne



Show and Tell – 19 March 2013



Edwin Duxfield - Ash Inlay Bowl, Old Bucks



Kevin Watson - Chopping Board, Oil



Jack Renwick - Kauri Greek Vase, Lacquer



Alasdair Muckart - First pen, Waxed



Pierre Bonny - Cheese, and other boards



Kris Mackintosh - Macrocarpa Bowl Fishy's & EEE, Old Bucks

Three cavity inline and circular dip platter backing boards were demonstrated. Suitable size and shape bowls need to be sourced and are readily available. One problem that must be noted is the variance in size and shape of otherwise matching bowls.

Two basic methods of securing the work piece in the lathe were shown:-

Firstly, using a four jaw chuck with two opposing jaws removed is a suitable method for holding an inline bowl platter. The length, width and thickness of the work piece are determined by the layout of the bowl pattern. Should these exceed the capacity of the chuck, then a sacrificial backing board can be attached by gluing. This also avoids the possibility of damage to the visible sides.

When using PVA glue it is suggested that a piece of newspaper is placed between the work piece and the sacrificial board to facilitate easy separation afterwards.



With the work piece secured in position, the cavity is turned. Because of the offset in the rotating mass there will be out of balance and as such extreme care should be taken. Low speed needs to be selected and the path of the rotating work piece needs to be noted. The tool post must be aligned parallel to the working face. Gradual try and fit will ensure a neat snug fit.

Secondly, using a homemade plywood backing board to secure the work piece. The backing board is affixed with a faceplate and turned true. This method is suitable for both inline and circular bowl configuration.

One problem with inline bowls is to keep them accurately positioned and in line. This is easily achieved by using a spigot in the centre of the face board and accurately drilling positioning holes in the sacrificial board. The sacrificial board is attached with screws to facilitate turning. Circular boards are attached



to a slightly larger sacrificial backing board with hot melt glue. To position the three spigot holes a circle with a diameter equal to the mid path of the bowl layout is drawn. Using the same radius the circle is divided into six segments. Care must be taken to ensure that accumulative error is not produced. When satisfied, select alternate points and drill the three spigot holes. When this is mounted onto the backing board, the offset will produce a very significant out of balance. In order to work at higher speed a balancing weight needs to be attached. A steel backing ring is a suitable object for this purpose. The exact position is determined by trial and error.

Examples of previously completed projects were circulated for inspection.

Many thanks for a very well prepared and presented demonstration.

... Cyril Bosch



Show and Tell – 26 March 2013



Edwin Duxfield - Rimu Platter, Old Bucks



Terry Denvers - Japanese Cedar & Swamp Kauri Bowls, Fishy's, Old Bucks



Cyril Bosch - Scroll saw, Box & Basket, Polyurethane



Cyril Bosch - Various Wood Bowl, Wax



David Browne - Rimu Hollow Form, EEE

Wood Swap – 2 April 2013

www.wood.org.nz

If you weren't there you missed out on a great Tuesday night !!!

What a fantastic array of woods available which included pohutukawa, swamp kauri, walnut, black maire and a whole host of unusual and also native timbers.

I believe everyone who attended went away with something different and I can't wait to see all the newly turned items. Even if you hadn't brought any wood to put in the wood swap there was still an opportunity to purchase blanks at some ridiculously low prices.

There was a table full of various tools for sale ranging from a Black & Decker work bench to carving chisels. All at fantastically good prices and a reasonable amount was sold.

A very big effort by Dave Dornie who produced a huge number of blanks and also Ian, Doug and Dave Browne for donating timber.

Finally a special thanks to Julie Gannaway who came up with the idea in the first place and provided invaluable help on the night.

Can't wait for the next Wood Swap night next year!

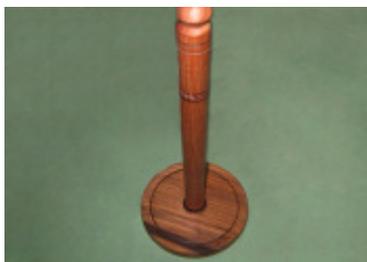
... Trefor Roberts



Show and Tell – 2 April 2013



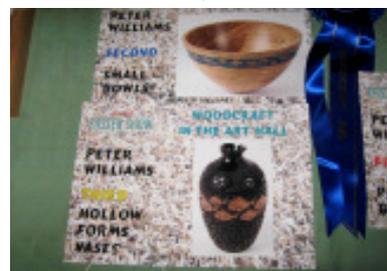
Lee Riding - Sierra Pen & Pencil Sets, Wattle & Oak, Fishy's EEE, Hut Stick



Bryan Sobey - Paper Towel Holder, Wattle & Totara



Kris Mackintosh - Totara Butter Press, Olive Oil



Peter Williams - Easter Show Entries



Ian Outshoorn - Easter Show Entries



Following on from Ian's previous demonstration, where he worked us through the fundamentals of how to break down that log that is sitting on your driveway, he introduced us to his method for Wet Turning a bowl blank. Ian has turned many bowls, as seen regularly on the show and tell table, and has developed the method described here. He also made the point that one method does not suit everyone, and as with every demonstrator I found there were areas that would work for me and things that I simply don't have the gear for!



At the beginning of the demo Ian quickly re-capped on the previous one, running through how to break down a log so you can get a number of items from each area. When you cut out the pith from the centre, you are left with a 30-35mm wide slab, which is great for pen blanks, or if you make this a little wider the bits either side of the pith can be used for salt and pepper grinders or small boxes.

The 1/2 round either side of the initial slice, depending on their size, can be used for both platters and bowls.... on large logs you may be able to get a platter from the inner part of the piece and a bowl from the outer part. It also pays to get the logs as long as you can, typically 600mm or more is best.

The next part for breaking down a log is to cut the pieces into useable blanks. Ian showed us the cardboard templates he uses for platter and bowl blanks. With a centre hole these are positioned on the cut log and then roughly cut out, following the template, on a bandsaw. Ian noted that you don't need to make the blank perfectly round...that's what the lathe is for!

Ian then continued to discuss how you decide which way up you might turn the bowl from the blank.... i.e. which face of the blank will be the top of

your bowl. When inspecting the blank note any pieces of bark or similar flaws that will limit the final diameter of the bowl, it might be better turned "the other way up" to get the maximum diameter. Ian noted it also pays to get the bowl centred on the growth rings as this can help to make drying more even.



Now ready to mount the blank on the lathe, at this point Ian quickly ran through some of the different options for doing this. The two main ways he employs are to drill a hole in the blank to take your chuck jaws, or to mount the blank on a faceplate. Ian chose the faceplate method for this demo; he positioned the faceplate on the "bottom" of the blank and then used stainless steel Tek-Screws to fasten the plate. Ian uses Tek-Screws because they are stronger than general wood screws. He also uses stainless steel ones to reduce the likelihood of staining from steel in the wet timber and recommends that the faceplate be rotated on the blank so the screws don't align in the growth rings, as this can promote splitting of the timber.

With the blank now mounted on the lathe, Ian took a moment to talk about safety and protecting yourself. Wearing a full-face mask is a must and having a protective glove on your leading hand next to the timber is also a good idea. He also talked about positioning the tool rest and in particular the banjo. If this is angled across the lathe bed, it gives it a wider support footprint and is therefore more stable.

Time to start the lathe.... Ian noted that when you first start the lathe, you don't know what that blank is going to do or how balanced it is so always start at a very low speed and bring the rpm up slowly. Also, stand to one side...if it comes off, you don't want it to hit you! The speed should be such that there is no vibration and the lathe is going as fast as possible.

Now ready to start turning, Ian described the way he handles the tools, with the handle of the tool locked against his upper leg, he uses his legs to push the tool while making the cut, thereby reducing the effort required by his arms to control the tool. For bulk wood removal, Ian uses a 35° bowl gouge, which is ground with sweep back wings and the cut he employs is a pull cut with a small amount of bevel support.



Ian then started working the blank from the edge, toward the centre, being careful to not extend the tool too far past the tool rest. He noted that this can result in vibration and uneven cuts. Once turned through to the centre, he marked on the foot and cut this in with a slight dovetail. Ian also cuts a small divot in the centre of the foot; this way when the blank is dry the bowl centre is still present.

After the foot was complete, Ian then moved the tool rest around the blank and continued to remove the bulk timber. At this point he noted that if your lathe has a pivoting head, use it. This can help reduce reaching and make the whole turning less tiring.

At this point the demo turned controversial...

To complete the bulk removal around the top of the bowl Ian positioned the tool rest forward of the blank near the faceplate and started to cut from the top down.... cutting against the straws!

Ian commented he cuts the blank in this fashion, from the top to the foot, against the grain, as he finds this way easier to get his desired shape.... even though he will get some tear out.

This of course caused a few minutes of heated discussion...or as heated as two old fellows can get before they run out of breath! As Ian pointed out, this is the method that works for him,

it won't suit everybody and everybody will do it differently.

Once he had achieved his desired shape, Ian then continued to finish cut the outside of the bowl with a 10mm gouge working in the traditional fashion from the foot to the top. Ian tends to make these as finishing cuts as it is good practice for when you are working on the final product later.

With the outside finished, it was time to turn the blank over and start the hollowing. Ian removed the blank from the faceplate and mounted it in 100mm jaws in one of his chucks. He took the time here to run through a few safety tips again. Primarily, you must remember that you have just changed something, thus you must re-check everything and also, when starting the lathe with the re-mounted blank, do it slowly, building up the speed rather than starting it going flat out. You should also note that the blank is not as securely held now; only

by a small foot, thus more care is needed when cutting as excessive force can lever the blank out of the jaws.



With time running out for the evening, Ian got to work removing the bulk timber from the inside. After facing off the rim he started from the outside of the bowl, cutting larger and larger V's while working toward the centre. This method leaves some mass of timber in the centre of the

bowl, which Ian believes, helps to keep it stable. During this work he regularly stopped the lathe and checked everything before continuing. Once the bulk was removed he made a couple of finishing cuts to complete the job.

With the hollowing complete, Ian then removed the corners around the top of the blank to help reduce cracking at the top edge. For drying, Ian uses Mobil CerM, or what is now Log Sealer. He will apply this to the outside and edge of the bowl blank, leaving the inside surface free for drying.

Thanks Ian for another great and informative demo.

... Richard Bootten



Show and Tell – 9 April 2013



Leslie Whitty - Kaihikatea Square Bowl, Oil



Ian Outshoorn - Pohutukawa Platter, Fishy's buffed



Cyril Bosch - Totara Basket, Wax, Scrollsaw



David Browne - Australian Blackwood Vase, Furniture Polish



Jack Renwick - Pohutukawa Box, Fishy's



Cyril Bosch - Kauri Clock Gears, Scrollsaw



Mark Purdy - Laminated Rimu Cutting Board, Peanut Oil



Mark Purdy - Kaihikatea Bowl, Fishy's, Ubeaut Wax

There were many interesting items made for the competition - Something for the Table, not a bowl - divided into Junior, Intermediate and Senior tables.



Peter Burnett Kevin Watson



Mark Purdy



Kris Mackintosh



David Browne



Julie Gannaway



Mike Forth



Terry Denvers



Doug Cresswell



Trefor Roberts



Cyril Bosch



Andrew Corston



Ian Outshoorn



Pierre Bonny



Kevin Hodder



Ian Outshoorn



Leslie Whitty

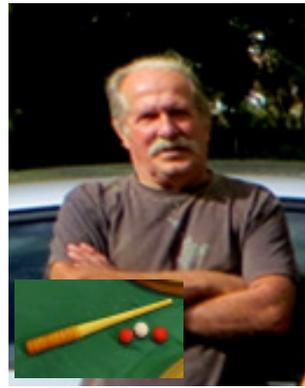
Members tell us what wood and finishes they used on there pieces



Kevin Watson



Mark Purdy



Peter Burnett



Andrew Corston



Mike Forth



Julie Gannaway



Kris Mackintosh



Trefor Roberts



Cyril Bosch



Doug Cresswell



Leslie Whitty



Ian Outshoorn



Pierre Bonny

Programme Term 2 — 2013

Term's Project — 2 Sections

Lidded Boxes 100mm x 100m (Finial not included)

Lidded Containers (any size)

DAY	DATE	DEMONSTRATOR / ACTIVITY
Tuesday	7 May	Pierre - How to do a Basic Box
Tuesday	14 May	Dave Anderson - Lidded Container
Tuesday	21 May	Practical Night
Saturday	25 May	Lee Riding - Pepper Grinder Practical Day
Tuesday	28 May	Bruce Wood
Tuesday	4 June	Michael Bernard
Saturday	8 June	Shane Hewitt - Hands on Practical Day
Sunday	9 June	Shane Hewitt - Hands on Practical Day
Tuesday	11 June	Pepi - Embelished Lidded Techniques
Tuesday	18 June	Dick Veitch - Lidded Box
Tuesday	25 June	Practical Night
Tuesday	2 July	Terry Scott
Tuesday	9 July	End of Term Competition Function

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.

Monday: Guild open from 9.00am.

Tuesday: Guild open from 5.00pm.

Thursdays: Tutoring day for Home Schoolers and Kids at Risk.

Out-of-Term Tuesday Evenings – come and turn

For details check with Ian Outshoorn

The Guild Hall is open from 5.00pm, come early and make use of the fine facilities available for members' use.

Need Assistance

The following Guild members are available to help new members or anyone having wood turning problems.

Pierre Bonny 479 4031 Kevin Hodder 478 8646
 Ian Outshoorn 443 1066 Lee Riding 479 4874
 Trefor Roberts 475 9307 Pepi Waite 476 5448

Contacts & Responsibilities

Committee:

President	Ian Outshoorn	443 1066
Vice President	(vacant)	
Secretary	Andrew Corston	443 1422
Treasurer	John Green	416 9272

Committee Members:

David Browne, Terry Denvers, Lee Riding, Trefor Roberts, Vince Lardeux, Pepi Waite.

Programme	Trefor Roberts, Ian Outshoorn
Library	Vincent Lardeux, Colin Crann
Refreshments	Lee Riding
Raffle	John & Mary Green
Building	Pierre Bonny
Machinery	Bruce Withers, Terry Denvers
Newsletter	Dorothy & David Browne
Webmaster	Kris Mackintosh

Correspondence	c/o Andrew Corston 4/8a, Target Road, Auckland 0629 email: a.mcorston@xtra.co.nz
Newsletter Contributions	newsletter@wood.org.nz

What's happening around the country.

Check out full listing

www.naw.org.nz/whatson.htm