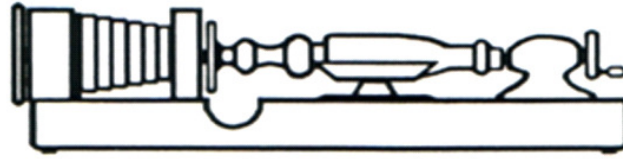


Shavings & Ravings



NEWSLETTER 139

NORTH SHORE WOODTURNERS GUILD

October 2009

For programme and contact details please see [Page 9](#)

End of Term 3 2009 - 'Platters'

- winners and a few others



1st Prize Beginners - Doug Cresswell



1st Intermediate - Chris Sieberhagen



1st Experienced - Pierre Bonny



Lee Riding



1st Overall - Ian Outshoorn



Mike Durbin



David Browne



Trefor Roberts



Edwin Duxfield



Pepi Waite



Leslie Whitty

The theme for this term is a Platter. Ian stepped up to show the rest of us how he makes his platters. We discussed what makes a platter and I think that the Royal Easter Show defined a platter as no higher than 25% of the diameter. That might be a bit high but a platter according to Ian is basically a squashed bowl which makes sense. A platter is also a bit more utilitarian while a bowl is often more an artform.

Ian explained that posture while turning is very important. He tucks the tool into his body (a wonderful body for his age he claims) and uses his legs and hips to guide the tool rather than his arms.

The blank is a piece of Macrocarpa and he uses a woodcut 16mm bowl gouge (35° angle) as a roughing gouge. During the pull cut is the only time he does not rub the bevel. The idea is to get the blank running true and balanced as quickly as possible. During the pull cut the tool is allowed to move a bit so as to absorb the bounce rather like a shock absorber does in a car. This way you end up with a smoother surface with less torn grain.

Once it's running true he aims to remove any torn grain and finalise the shape in two cuts. This will allow him to start with 180 grit sandpaper.

He starts with his favourite tool the 10mm bowl gouge ground at 55°. The edge that is doing the cutting is between 9 and 11 o'clock. The bevel is rubbing and he is "crowding" the tool by placing his right index finger about 1½" from the tip. The cut made is very deliberate and takes about 60 seconds to complete. The idea is to cut the fibres, not bulldoze them aside. During the cut Ian adjusts the cut angle minutely depending on how the cut feels and sounds. Small, wispy shavings were floating off the tool. A small knot was creating a ripple effect which could clearly be heard and was affecting the finish.

He changed to a 10mm gouge ground at 35°. This angle produced thicker shavings and eliminated the ripple bounce (sound also changed). After the second cut the only marks left are small

bruise marks from the bevel heel and these will disappear after the 180grit.

During all this Ian also demonstrated how quickly the Wood Cut Tru-Grind Jig allowed him to tickle up the cutting edges. Sharper tool = less sanding.

The foot is cut using a gouge over on its edge rather than using a scraper. This allows the platter to run true when reverse chucked as there is no torn end grain. Don't over tighten the chuck as crushed fibres allow the foot to shear off (takes the fun out of describing the latest mishap/ lucky escape though). Ian recommends for everyone else a 100mm foot on a 300m platter, because the grip area is much larger.

Once the platter has been put on the chuck (and running true, to Ian's delight) he uses a 35° bowl gouge to round the edge and flatten the face. Again using a slow cut he works his way in from the outer edge. At the start the handle is down and the bevel rubbing. Once the handle is raised the edge will follow the bevel and he slowly makes a single pass to the centre. The gouge is cutting between 1 and 3 o'clock with the flute facing away from the platter face.

The second stage is the roughing out of the platter. He starts at the centre and makes a series of shallow scallop cuts, where the main thrust is toward the chuck centre. This helps prevent the foot shearing off due to side forces. Again he is using his body to drive the tool.

Once the roughing is done, he re-sharpens the 55° gouge and expects to be finished in 3 cuts.

He starts at the edge with the handle down low. As he moves towards the centre the handle comes up and the middle of the flute should finish dead on centre. He actually leaves a small island or tit so as to not screw out a plug of fibres (pip is removed by hand sanding in the direction of the grain.). The actual cut is again very slow with thin wispy shavings. As he was getting slightly torn end grain he increased the lathe speed. This is harder to clean up than on the outside as you are

getting end grain twice every revolution.

When sanding he leaves the lathe at the same speed as when cutting. Remember to move faster when approaching the centre of the platter as the peripheral speed decreases and more work is done by the sand paper.

Once again the finished article does not look like the work from a turner who hasn't been able to turn properly for a few years now. It will be interesting to see everybody's finished platters at the end of the Term. I certainly learnt a lot from watching Ian Fish by having to do the write up, as it forced me to really pay attention.

Ian Outshoorn

Show & Tell



Mike Durban - Kauri



Doug Cresswell - Silky Oak



Ian Outshoorn - Banksia



Pierre Bonny - Black Maire

Welcome to our new members:

Keith Simpson, and Bryan Sobey. Good to have you on board.

Dave Anderson demonstrated the way to make trays, picture frames, mouldings and architrave blocks. A miscellaneous collect of items all made from flat planks utilizing a screw chuck.

As all these items are relatively thin there is a possibility of twisting and warping should the timber not be correctly cured.

Dave suggested old furniture such as bed heads and table tops as a source of suitable material.

TRAY

Taking selected timber, a hole was drilled into but not through to receive the screw chuck. A thin disc made from MDF drilled through was placed over the screw before attaching the piece of wood. The disc prevented the screw going too deeply in and gave better holding properties. A slicing cut to reduce pulling of the end grain was used when turning the outside circumference.

A slight foot was turned on the bottom into which a recess of approximately 2mm was made to allow for attachment to a chuck. Once the piece was reversed and mounted in the chuck, hollowing was commenced. Dave started the hollowing process from the outside, cutting towards the centre. To hasten the removal of surplus wood, a large roughing gauge shaped to resemble a garden trowel was produced. Very effective, particularly in expert hands. A spindle gouge and finally a scraper were used to complete the hollowing.

Cuts across the bottom were made continuously at the highest speed possible to reduce the lines being left.

PICTURE FRAME

As with the tray the piece was mounted on a screw chuck. Working on the back of the frame a recess was cut to accommodate the glass, picture and a backing board.



Reversing the item on the screw the width of the frame was marked. At this stage the profile of the frame was fashioned. A spindle gouge was used to turn out the centre of the frame. Attention was drawn to the change in sound as the timber became thinner. A spike fashioned from the sharpened 4 inch nail driven into a handle was used to determine the thickness remaining by pushing into the wood.

This spike was also utilized to make the final cut removing the centre. Again the expertise of the demonstrator being apparent.

MOULDINGS

To make curved mouldings Dave showed how. Of course by nature of the operation a circular moulding will result from which the curved portion can be removed. Again the screw chuck was utilised and the wood was turned down to the thickness matching the longitudinal moulding. A pin gauge was used to transfer the required profile. With high points marked, low points were turned out. The gauge was used to check the result. This was a procedure repeated until the required result was achieved. The centre was removed as with the picture frame.

ARCHITRAVE BLOCKS

A decorative device seen in door surrounds of older buildings was made with speed and apparent ease. Mounting a square block on the screw circular designs were cut using a gouge and parting tool. The combination of a



spinning piece and square corners created real hazard. Contrary to normal practice the tool rest was set at 45° the block and utilized as a hand rest during sanding. The object being to avoid fingers from drifting into the path of revolving corners.

Dave illustrated yet another facet to the art of woodturning.

Peter Burnett

Show & Tell



Peter Daymond-King - Tasmanian Blackwood



Kevin Hodder - Saligna



Chris Seiberhagen - Macrocarpa



Edwin Duxfield - Honduras Mahogany



Lee Riding - Kauri



Peter Williams - Tasmanian Blackwood

Dave Durnie gave us a very interesting introduction to routers. He is currently a builder by trade but has had a background in cabinet making and it soon became apparent that he was particularly proficient in the use of routers.

The power tool company - Tooltechnic Systems (NZ) Ltd (represented by Russel Cannon) supply FESTOOL products and demonstrated a top of the range model.

There is a large range of machines available from the most basic through to top of the range models with prices to match (up to around \$2500).

Dave showed the difference between a fixed base model and the much more versatile plunge type. Smaller models were equipped with 1/4" collets with the larger models being 1/2". Depth adjustments were very important and if finances permitted then micro adjustments and stepped turrets allowed several preset small cuts which are preferable to one larger cut.



Electronic controls are the way to go where a model with 'soft start' will prevent jumping on startup and a variable speed control is ideal when running larger cutters. Electric braking will stop the cutter almost instantly. Dave recommended that these are features which the serious woodworker should be regarding as must have!

Router bits are available in all shapes and sizes. Shank and cutter length are important considerations - the longer the shank the more prone to breakage and vibration but they offer deeper grooves

and rebates. Spiral fluted bits produce smoother cuts - can upcut, downcut, and are ideal for materials such as Melteca - but are more expensive.

Dave demonstrated router bits equipped with removable blades. For the professional these are worth a look as they save down time while you are waiting for bits to be sharpened - just change the blades.

Care of cutters is important to get maximum return for your dollars invested - avoid impact damage from spanners etc and avoid overloading the cutter.

Few routers are equipped with dust extraction capabilities and it is impractical to modify machines after purchase so again for the serious tradesman/hobbyist it is imperative to select a machine with dust extraction capabilities and of course a dust extractor/vacuum cleaner to link up to it. If your budget permits then a vacuum cleaner with auto start will be a real bonus - your wife will love you for it - Dave says!

Our thanks to Dave and the friendly team from Tooltechnic Systems for a very informative evenings demonstration.

Mike Durbin Candles

1 Sept '09

Mike Durbin demonstrated making small candle holders, some shaped like a hand grenade. He suggested putting seeds up one side to give a better grip for throwing. After cutting a spigot, Mike used long-nosed jaws to hold the piece of wood on the lathe. Starting on the bottom, Mike cut an internal spigot and then put some decoration on as well. Next Mike worked

on the overall outside shape, which some called a cooling tower.

Then the piece was turned around and fitted over the long-nosed jaws for some final shaping. The outside was then sanded, working down through the grits. A home-made wax, described as "smelling like a bastard" was applied.

Mike then used a 38mm Forstner bit to take out the centre to hold the candle, drilling to a depth of 15mm. After putting a home-made depth gauge on the tail stock, Mike said he did not really need it because turning the tailstock wheel is 2.5mm per turn, therefore he turned the wheel 6 turns and the candle fitted exactly.



With plenty of time to spare, Mike turned another candle holder. The finished shape of this one was a mushroom cloud. Can you see a hidden message here? All through this demonstration, Mike was telling us about a nasty dream that he had had recently.

Thank you Mike for a very good demonstration, and we hope that your days and sleeps have been more restful.

David Browne



3rd Term Trainees with Bowls

As usual Dick kept us well entertained with his quick wit and knowledge of all things wood, but this talk had an added bonus. As most of you will know Dick, over the years has been heavily involved in conservation here in New Zealand and overseas.

In May he was invited to follow the migration of the endangered Red Knots on their journey north. Dick and his fellow conservation team were required to monitor their numbers, when they touched down to feed at Delaware Bay in New Jersey.

These birds stop at this beach every year to feed on the horseshoe crab eggs, before flying further north.



Unfortunately this is where the problem lies. Fishermen have been over harvesting these crabs for bait and hence the birds are dying from not having sufficient food to give them the energy to finish their journey.

Dick showed us slides of how they catch, weigh and tag these birds, so that

they can then be monitored through observation. Fortunately now Red Knot numbers are on the increase as there is now greater revenue from bird watching than fishing. Good news, well done guys.

Dick combined this trip with visits to a wood turning club and the American Association of Wood Turners Symposium, as you do. He visited a club in New Jersey where he was asked to demonstrate his wet turned tubes. He then moved onto Denver where he stayed with a fellow wood turner Jeff and his family. While there he gave a helping hand making various items for their home. The first job was to make hoods out of Osage-Orange for the posts on the porch railing, as it snows quite a lot and the unprotected post were getting weather damaged.

He also helped make some chipmunk proof bird feeders supported on long poles. The birds were very happy but there were a few photos of some very sad chipmunks. Dick then went on to make a set of weed pots from some Gamble Oak to hide the cables hanging down from the TV. His final job was to help make a stand for a nine string wind harp. John and I will have to get him to stay with us, I am sure he will find many ways to improve our home. He even found time to make some more tubes from some Rocky Mountain Juniper,

before travelling down with Jeff to the Symposium which was held in Albuquerque New Mexico.

Dick talked us through the numerous photos he had taken. This event was held in a huge convention Centre. Thirteen hundred attendees, wood galore and every imaginable tool you could want. They also held a silent auction of turned pieces and the top pieces were then auctioned at a grand evening dinner. The money raised, around \$100,000 was then given back to the guilds to enhance the craft. They had youth demonstrations, amazing raffles, with prizes of lathes, chisels and other great tools. There were many excellent demonstrators including our own Rolly Munro. The Instant Gallery is the pinnacle of wood turning for American wood turners. I suppose it is similar to our Royal Easter Show. A number of the pieces from the Instant Gallery were marked for critiquing and Dick said that “this year the emphasis was more was on turning and form”.

You can check out the Instant Gallery and more, by logging onto the American Association of Wood Turners website www.woodturners.org Well worth a look. Thanks Dick for an enjoyable evening.

Pepi Waite

Stair Project Working Bee 15 Aug '09



Just a few of the many who have come down on the weekends to work with Dave Durnie on the stairwell project.

Many thanks to all those who have been there, sometimes all day, and helped to get this project to a nearly finished stage.

As the saying goes . . . “many hands make light work”, and it will greatly improve our facilities.



It was May 14 and we were all packed ready for our long trip over to England and America. Long in many ways, not only was it a long flight but we planned to be out of New Zealand until August 21.

On our way out we broke the journey at my sister's place in San Jose. This was bad timing on my part as the Silicon Valley Wood Turners met up on a Wednesday, and we arrived Thursday. We were only with my sister for four days before flying off to England, so no chance of even sniffing some shavings in the US.

England was full on for us, as our teacher Mr Yamada from Japan was supposed to join us in the UK, but due to ill health was unable to make it. That meant all the Aikido seminars that were set up for him to do, being the 50th Anniversary of Tomiki Aikido, (that's the system we do) fell on us to cover. There was John thinking for once he was going to have a nice easy time of it, just travelling around with Mr Yamada helping when required but, oh no that wasn't to be, we ended up doing ten seminars spread across the south east of England, and we even cancelled the last three. We did have a great time though, meeting up with all our Aiki friends. What with the classes and catching up with all our family and friends during our stay there was no time left for searching out any wood turning guilds.

On 6 July we set off back to San Jose to spend the days leading up to 5 August helping my sister prepare for her daughters wedding. It is an Indian tradition that friends of the bride's family invite the Bride, Groom and the Bride's immediate family for a meal before the big day. Would you believe that every Wednesday evening was booked? Not that I am really complaining because we had some wonderful dinners. There again no chance of wood turning.

I did keep my creative side well satisfied though with all the decorations we were making for the garden, from floral floats for the swimming pool to fabric draping for the Mundup (religious wedding

structure) and tents to name a few. It was great, a real family affair.



Floral arranging

The wedding week went like a dream.

With lots of heart felt tears of joy at the vows and speeches, plus a few tears of sadness by me, as I watched the blocks of Mango wood go up in flame during the Indian ceremony.



Wedding Ceremony

After the wedding we stayed on for a further ten days to help clear up. I now had one free Wednesday evening before we were to fly home and was keen to give Rich Johnson a call to see if I could come down to one of their sawdust sessions. Well what an evening that was.

As usually they started with a quick show and tell with members showing the pieces they were currently working on.



*Gary Keogh and Jim Gott
show and tell*



Scott Landon - clay inlay

Then Scott Landon did a brilliant demonstration on using Sculpey as an inlay. Sculpey is modelling clay used for making jewellery and the like. It is usually shaped and then baked.

Scott after a lot of experimentation has worked out a way for it to be used in wood. The problem he was having was that it would not hold tight to the wood. His solution finally was to coat the area of wood with PVA glue and let it dry thoroughly, that gives the clay something to bond against.

The clay has to be softened by hand to the point where it doesn't break apart easily when pulled. If you are using a number of different colours you will need to wash your hands between each one as the colour comes out onto your hands. Although, you can mix colours together to create new colours, or to create a marbling effect.

On the first bowl Scott produced he cut a groove in the rim and inlaid the clay. Then using the end of an Allen key he created indentations. To bake the clay he used a small toaster oven together with an oven thermometer to check that the temperature stayed at a constant heat.



Scott's Clay Inlay

He placed the bowl on a non conductive stone tile and placed it in the toaster. The tile prevented the

Pepi's Return

wood from getting too hot. He then baked the bowl for about 12 minutes. Once it had cooled Scott used a different colour to fill the indentations made by the Allen key and then baked it again for a further 12 minutes.

Scott picked up his toaster oven second hand and he only uses it for baking clay. Although the clay can be baked in your home oven, he advised us that if we planned to use our regular oven then we should place our work in a roasting bag and vent it at the bottom so that any fumes from the clay stay in the bag and not in our oven.



His second demonstration showed how you can create a textured surface on the clay. As the visiting guest I was privileged to put my creative skills to the test, using the edge of the Allen key I created a fluted edge to the clay.

He then added that if you mess it up, it is easy to remove it and start again. I think that's why he didn't mind me having a go. He also said that if you are not happy with the end result, after baking, you can just remove the clay with a chisel and start again. Once hard the clay can be painted or lacquered.

A very enjoyable evening. Thanks Scott and all at SVWT.

The next day I was down at Michaels buying some clay to take home. Since coming home I have had two attempts at using the clay. My first attempt cracked as it was a small platter and quite thin. My second is shown here



Pepi's Bowl with Clay Inlay

Pepi Waite

Happy Worker



Doug Cresswell at a Saturday working bee, fitting a variable speed system to one of the lathes.

Show & Tell



Julie Gannaway - Kauri



Pierre Bonny - Oak, painting by Maida Cameron



Peter Daymond-King - Kauri



Gary watching Scott working with some clay

Our President Trefor Roberts was 'in absentia' and Treasurer/Secretary Ron Thomas stepped into the role. It was a night that on the Show & Tell table, as well as the normal high standard brought by the members there was an unusual offering from Pepi Waite. This was a bowl onto the rim of which she had placed a band double of ceramic plaster (SCALPEY) which was then baked to a semi hardness in an oven. Very different and distinctive.

The demonstrator for the evening was Mike Lewis showing us his take on making a platter. All of us are woodturners to a greater or lesser degree and all of us bring to our lathes skill and experience gathered over time. To most of us woodturning is a hobby which we indulge in when the mood takes us. We enjoy the turning, the problem solving and the creation of an object from which we gain satisfaction and on occasion, material return. Mike Lewis gets all of those things plus, plus, he is a professional woodturner, earning his living from his output and this is evident in his professional approach to turning a square platter.

Speed of lathe is best in the 500-600rpm range.

Rule #1. Get your blank square. Check that the diagonal measurements are identical. There is an option here to either glue sacrificial wood onto the sides of the square using a paper joint or to leave the blank as a round and saw it square after completion. This option takes away the potential danger of those flying, slashing, cutting, blood splattering corners.

Rule #2. Ensure that the drill hole for attachment using a screw chuck is in the exact center. Use either a 'lip & spur', 'bullet tip' or equivalent bit to drill the hole as a standard twist bit is likely to wander off the line desired.

Rule #3. As you will be starting from the outside of the square, where the

corners are, you will be 'cutting air' for quite a percentage of the time. In Mike's words 'You will have a floating bevel'. Don't apply too much forward pressure onto the gouge or you will get excessive bounce as the wood comes into contact with the bevel of the gouge.

Rule #4. Aim to divide the underside of the platter into thirds with the foot being 1/3 of the area.

Rule #5. Have the tool rest parallel to the workpiece and stick a small piece of masking tape onto the tool rest so as to indicate where the corners of the platter will be coming past. This is a



safety precaution so that you will not move any part of your body or clothing past the line indicated by the masking tape.

Finish off the base completely before moving onto the front of the platter.

Option: Mike uses a good, heavy, properly sharpened scraper at 45 degrees to get the finish he wants. He

produces ultra fine shavings. Just remember that scrapers are more safely used when angled down onto the work rather than angled upwards like a gouge.

Option: Using a calliper he had designed himself Mike calculated the amount of wood he needed to remove to attain the desired thickness of his platter. Another technique is to measure the thickness of the blank prior to turning the underneath, deduct from that the amount cut away for the foot and from the balance work out how thin you want to go. >From there you could drill a hole to the required depth or use

the measuring spike on a Vernier calliper (that's the 'F' shaped one). Just don't go through the bottom.

Rule #6. Have your gouges as sharp as possible and finish off the corners completely before moving onto removing the wood from the center. This stops the corners flexing with the speed of the lathe and thus you will not finish up with two thick and two thin corners. Once the corners are completed start steadily, and in stages removing the wood towards the center of the platter.

Finish off each section as you go, sanding through the grades of paper. Be careful removing the very center of the platter. Best to leave a small projection which can be sanded away.

Mike used a sanding block by hand to achieve his desired finish and left us with these words. "Get comfortable. If you are ill at ease so will your output be".

Ian Outshoorn



2009 Programme - Term 4

This Term's Project— Christmas Presents / Decorations + October working bee

Day	Date	Activity
Tuesday	October 12	Wairau Paints
Tuesday	October 20	
Tuesday	October 27	Kevin Hodder Demonstration
Saturday	October 31	Dave Durney – Practical Routing Upskill
Tuesday	November 03	Dave Anderson Demonstration
Saturday	November 07	Upskill – Toy Making Routing Upskill
Tuesday	November 10	Mike Lewis Demonstration
Saturday	November 14	Working Bee – Prep to do for Square Dance
Tuesday	November 17	Dick Veitch Demonstration
Saturday	November 21	Christmas Square Dance
Tuesday	November 24	Peter Williams Demonstration
Tuesday	December 01	Ian Outshoorn Demonstration
Tuesday	December 08	Practical night
Tuesday	December 15	End of Term Competition – Carbatec guests

All the above events are at the Guild Hall, Agincourt Reserve, Agincourt Rd, Glenfield. Tuesday meetings start at 7pm.

Committee Meetings — 1st Wednesday of each month
Upskill Saturdays — 1st Saturday of month during term
Working Bees — 3rd Saturday of month during term

Keep an eye on what's happening around the country.
 Check out "www.naw.org.nz/whatson.htm"

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Other Special Events coming up

October 24

Richard Raffin Demonstration at South Auckland Woodturners Guild. Book with Ron Thomas to ensure you don't miss out. \$45 for the day includes refreshments and lunch.

October 25

Richard Raffin Master Class at South Auckland Woodturners Guild. A limited number of participants and observers. Details on notice board



John Vivian - Kauri & Ceramic

Contacts & Responsibilities

Committee

President: Trefor Roberts 475 9307
 Secretary/Treasurer: Ron Thomas 09 426 7782
 Members: Leslie Whitty, Julie Gannaway, Colin Crann, Pierre Bonny, Pepi Waite

Refreshments: Bruce Withers, Peter Burnett
 Raffle: Barrie Millar, Brett Duxfield
 Training Classes: Ron Thomas, Kevin Hodder
 Lathe Maintenance: Mike Durbin
 Library: Colin Crann, Vincent Lardeux
 Newsletter: Dorothy & David Browne
 Webmaster: Ian Outshoorn

Correspondence: c/o Ron Thomas
 35 Rushden Tce, Red Beach
 or
secretary@wood.org.nz

Newsletter Contributions: newsletter@wood.org.nz

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Combines the proven technology of previous DVR Models with some great new features.

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- ♦ Same great speed range, 100 - 3500rpm
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New generation micro computer chip and enhanced HMI (Human machine interface)

The next generation micro chip has been incorporated which enables faster processing and the ability to upgrade firm ware.

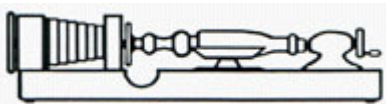
The interface has many exciting new features which also have the potential for software upgrades. The introduction of favourite speeds in one of the most important and user friendly features. 5 favourite speeds can be pre-programmed to any desired speed and are selectable at the touch of a button. These speeds can further be adjusted as normal using the up down keys.

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Higher torque motor, double the torque of the earlier model in the up to 1000 rpm. The DVR is renowned for its high performance and torque, the unique direct magnetic attraction principle means that torque is not dependant on speed.

The DVR produces very high torque right down to low rpm. The XP brought a 100% increase in torque (above 1000 rpm it is dependant on the overall power available from the wall socket) Electro magnetic Boost technology.

Ask Ian Fish, or see <http://www.teknatool.com> for more details.



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