

TurningTalk

Turning Tomorrow's Treasures

Issue No 188

Newsletter of the South Auckland Woodturners Guild

July 2010

Show-Offs !!!



Photos Clockwise from top left: **Norm Gebbie** with pate dish and lidded box, **Michael Bernard**, **Bruce Wiseman** and honey dippers (inset), **Bob Frear** with bowl-saver bowls, **Bryden Thorpe** demonstrates his home built pyrography rig, **David Wilson**, Undercut bowl by **Robert Smith**, **The Pointon's** (Darryl and Michele), Mallee Burl by **Terry Scott**, Embellished Bowl by **Graeme Mackay**



In this issue:

Show-Offs !!!	1
Calendar	2
Shavings	3
Wattyl Stylewood (his way!)	4
Terry's \$10 Tool	5
Of Rocking Horses	6
Club Night Action	10
Sponsors Pages	11-12

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Wed nights - 7.00 pm
(Doors open - 5.00 pm)

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The South Auckland Woodturners
Guild
is a member of the
National Association of
Woodworkers NZ Inc
and the
American Association of
Woodturners



Coming Up...

All the activities listed here are in our clubrooms in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe (see www.sawg.org.nz for directions). On our regular Wednesday evening meetings, the official meeting starts at 7.00pm and is followed by a "Show-&-Tell" session where members can show and discuss their work.

For those wishing to make use of the machinery, do some shopping, check out our library, get some advice, or just socialise, the doors open at 5pm.

We have a Table Prize for each term. This is members work on display - lessons learned (half-finished, flawed, or failed) to the best you can do that has been brought to the "Show-&-Tell" table during the term.

SAWG TERM 2 & 3 2010

21 July	Term Project Mushroom lidded Box presented by Lindsay Amies
28 July	From Wood Raffle to Treasure presented by Bob Yandell
4 August	Members Gadgets and Tips (bring along your G's & T's to share)
11 August	Born to Bead Lisa Jane Harvey shows how to make beads of distinction
14 August	Working Bee
18 August	Hands On term Project
25 August	Miniatures with Colin Wise
1 September	TBA with John Whitmore
8 September	Marbling with Terry Meekan
15 September	Love that Skew with Phread Thurston
22 September	Judging of Term Project and Life Members Award

Coming Events

31 July	NAW AGM , hosted by Tauranga Woodcrafters Club
21 Aug	Scroll Saw Workshop , Manawatu Woodworkers Guild
20-22 Aug	Edenvue Experience , Southland Woodworkers Guild
24-26 Sept	SAWG Participation Camp Adair, Hunua Ranges
29-31 Oct	Spin Around Waitaki , Oamaru (Guest turner Guilio Marcolongo)

Regularly Updated Calendars of Events can always be viewed at
www.sawg.org.nz and www.naw.org.nz (including entry forms)

Macs Maxim of the Month

"If you do nothing about setting goals,
thats exactly what you will achieve"

-Mac Duane



Shavings

NAW AGM

This Saturday, 31 July, the National Association of Woodworkers Inc. AGM will be hosted by the Tauranga Woodcrafters Club and held in the Band Hall which evidently is "two doors down from the Tauranga Woodcrafters Hall" at 16 Yatton Street. The format will be similar to previous years with the AGM held during the course of the day between a series of free demonstrations.

Participation Update

24 September is rapidly drawing near and **Terry Scott** will shortly need to confirm numbers for catering etc to the venue so if you are contemplating attending this years event, which will be another ripper, I suggest you register your intention with Terry as soon as possible. Because catering must be confirmed in advance, no late registrations can be accepted. Accommodation and food is \$130 for the weekend or one day attendance is \$65.

Registration form is available at www.sawg.org.nz or in previous editions of Turning Talk.

Snoop News

Rumour has it that a member was so intimidated at the prospect of moving all his sons household effects (currently being stored in his garage) from in front of his lathe that he went out and bought a new lathe instead. Worse still, the new lathe is Australian!

As one wit put it, now he has "junk in front of the junk"!

No names but both the lathe make and the members first name start with the last frequently used letter of the alphabet.

Emerging Art Show

A good opportunity to discover new artistic talent is on this weekend at **Alexandra Park** from 31 July–1 August. \$10 admission with pieces priced from \$100- \$3000.



Spin Around Waitaki

Put 29- 31 October in your diary for the 10th Anniversary "Spin Around Waitaki" put on by **Waitaki Woodturners Guild** in Oamaru and featuring "Guest Turner" **Guilio Marcolongo**. See www.naw.org.nz for details.



Congratulations

The recent articles from **John Whitmore** ("Tailstock Support Innovation" in the May TT) and **Ross Vivian** ("Toys for the Boys" in the June TT) have both been picked up for re-publication by author **Fred Holder** in his e-zine "More Woodturning" (see www.morewoodturning.com). While I am not sure how broadly distributed this publication is, the audience is an international one and it is great that their creative efforts are being seen by an extended woodturning audience. Congratulations John and Ross. The royalty cheques will start coming in soon I am sure!



New Kiwi Finishing Product

Recognising her own sensitivity to the chemicals in many common household products and suffering from asthma and psoriasis as a result prompted **Rachael Chester** to study herbal medicines and finally develop and market a range of eco-friendly, organic and natural products. Included in this range, and of particular interest to wood-workers and turners, is her "**Bee Kind Natural Beeswax Finishers Formula**". This contains no chemicals and is manufactured entirely from locally NZ sourced materials.

Our resident tester **Terry Scott** has tried this product and is very pleased with the result. His report will appear in the next edition of Turning Talk. Rachael says "With concern for the environment and the movement away from synthetic and chemical products, Bee Kind is 100% Biodegradable, non flammable and contains no solvents, no artificial fragrances, silicates, toxins and petroleum distillates. 100% healthy for the home, safe for your family, and the environment".

Go to www.ecochi.co.nz and as a special offer, enter the 10% discount code on the advertisement in this edition.



Wattyl Stylewood Lacquer

By Bruce Powley

I am a boat builder and cabinetmaker who has done a lot of spray painting but I don't call myself an expert. I am experienced but always open to new ideas. So if you're some old fart that's out for a rant and a rave and trying to look important, go nag someone else!

The famous Penny Whiting who mainly teaches women to sail has a motto- *"if you are finding something hard, you're usually doing it the wrong way"*.

Wattyl Stylewood is a beautiful and easy product to use. Oils and waxes are quick and easy to use also but do mark easily while oils in particular attract dust and dirt.

OK. Let's start with the gun. Having the right tool for the job makes a better and easier job. I use a gravity fed touch up gun that panel beaters use. I bought mine from Bunnings and paid a king's ransom of \$30 for it. It's a beautiful little gun to use and I've used a few guns over the years. I also have a pot gun which, I think (but I could be wrong) is too big for the job and takes 200mls to get it going. You only need about 40mls to spray a bowl so the gravity fed touch up gun is perfect. Every time you tip unused lacquer back into the tin, it becomes more lumpy. Stylewood is a lumpy product and has to be filtered. Which doesn't mean it is a bad product.

Some products have to be filtered- that's the nature of the beast.

With the compressor running full bore (we play with that later), put a bit of thinners in your gun and start turning knobs. Jump in at the deep end and start swimming! The bottom knob on the handle adjusts the amount of air coming out. You want a gentle breeze, not a force 10 gale! The knob at the back of the gun adjusts the fan of the spray. If the fan is too narrow, you get a paint line like a brush. You want the paint to feather out to nothing. If the fan is too wide, you lose half of your paint and it will go on too thinly. One of the biggest secrets to spray painting is keeping the gun parallel to the job- follow the surface with the gun keeping the distance from the surface the same.

Now let's put a bit of lacquer in the gun and have a real play! Take a paper cup with either a paper filter or stocking on top and measure out about 30-40mls of lacquer. Pour about 10-20mls of thinners into through the filter and stir- job done!

For spray painting, I use a homemade lazy susan. You turn the table with one hand and spray with the other hand- very technical!

So let's start with a paper plate. Put the plate on the lazy susan and paint the bottom first. When I spray a bowl, I do the bottom first. Then I put a bit of thinners through the gun or put sticky tape over the nozzle to stop it drying out inside the gun. Let the bottom dry, then spray the top and inside. Start off by spraying away from the job and then bring your gun up to the job. You'll quickly figure out what distance to hold the gun to the job. Spray until it turns glossy. If you move slowly, you'll put more paint on it than if you move quickly. Spray the outside sides first then give the bottom a light dusting. Start off slightly away and come down.

Now let's paint the inside. Paint the sides first then give the bottom a light spray. Now the rim of the bowl using the bottom half of the spray fan. You are wasting a bit of paint but you don't want to hit the sides or you'll get too much paint on the sides and runs will result. Spray from the inside out.

You will find lacquer will tack off quickly but you are better to put thin to medium thickness coats on because it dries better and you don't get what's called solvent entrapment. The lacquer will also dry harder. Well, how's your paper plate looking? Ready for the real thing now?

Cleaning your gun. You don't need litres and litres of thinners to clean your gun. Thinners are expensive and cut into your profits. I put 30mls of thinners into the gun and stir my finger around to clean the hopper. Then spray the 30mls through the gun. Unscrew the needle and nozzle, put them in a jar of thinners with a lid and that's it! Done.

With the time and effort that you have put into your wood turning, why not go for a good finish?



**Bruce Powley's Gravity Gun (left)
and Pot Gun (right)**

wattyl®

Terry's \$10 Dollar Tool

By Terry Scott

The textures that can be achieved with this simple tool are infinite. Any texturing to the rim of a platter or a bowl should first have the surface evened up and sanded to your normal finishing standard as any gouge/tool or sanding marks will be highlighted by the texture once the finish has been applied.

I also recommend applying the texture to the external area before the inside is cut out of a bowl or platter. This enables you to picture frame the textured area and also due to the stresses in the timber the rim can run out of true causing a messy hit and miss effect.



To use the tool, first set the tool rest up so the centre of the cutter when held horizontal is level and on centre. Hold the tool upright /vertical and run the lathe at about 800rpm this will give a orange peel effect.

Next lay the cutter on a 10 degree angle to the right start from the inside and sweep the cutter outwards and back 3 or 4 times.

Then it is just a matter of experimentation. Steeper angles mean a courser pattern while different speeds also result in different textures.

Between centre texturing/ spindle work like on a candle stick can give some interesting results as the cutter will cut into the softer grain more than the hard and make a sandblasted effect. My favourite place to texture is that hard to sand area up against the spigot.

Have a play and you will be surprised by the effect. I call it my 10 dollar tool as every time I hit the work with the tool I add 10 dollars to the price!



Disclosure:

Terry retails these tools and this interest is declared. If you are interested in purchasing one of his "\$10 Tools", Terry can be contacted directly or through his website www.timberly.co.nz. Similar products are marketed by Sorby, Vermec, Wagner.



Of Rocking Horses...

He who was Born to Turn (BTT) recently undertook to fabricate the posts for a child's rocking horse. It seems that the horse is the product of a labour of love for the maker having taken 6 years to complete and is a well travelled horse having accompanied the maker from New Zealand to England and back during the course of its making.

I am sure that the beneficiaries of this work will be very appreciative as will future generations to come.

Not to be outdone, our esteemed President shared his experiences with rocking horse work. He had to undertake some repairs and maintenance to a much loved horse which has been in the family for three generations.

If you want information, plans or parts for making a Rocking Horse, these are all available from www.rockinghorse.co.uk which evidently is a founding member of "The Guild of Rocking Horse Makers"!



Support plinths by Terry Scott,
the hard work by Alan Mills!



Photos:
Top- Before restoration and Dick repairing the saddle,
Bottom- An unintentional (but good) pun,
Above- Fully restored and ready to delight another three generations of riders (at least)

Club Night Action

Wednesday 2 June

Pyrography- Demonstrated by Stella Smith

Stella introduced herself as an artistic person that started when she was young and on the family farm and has always had drawing as an outlet of her talent. Then some 7 years ago, she realized that pyrography was a mode that she had never explored.

A visit to a Mitre 10 store ended up with the starting of her foray into decorating wood. We were treated to a video of the areas that she has worked on which showed not only black and white but also colouring by the use of Crayons, Pastels & Water Colour paints.



Some important things that need to be observed is that your work needs to be really smooth i.e. finished to a high standard, watch for sap areas, landscape views are much better i.e. with the grain. Try to avoid drawing straight onto your work but onto paper then stick it on with tape. Use a Graphite Pencil (blunt not sharp) to transfer your image to your work; it requires lots of patience so plan it properly.

If using a coloured picture scan it in Black & White it will give you better shading. Concentrate, and keep checking shading.

Tips on the technique: Try it out on scrap wood, do not push down just slide it onto the areas that either requires strong lines for shading or colouring. The nibs come in a great variety of shapes which some create sharp clean lines others do the shading plus there are



some that you can use for signing your name or naming the timber you have used on your latest project.

Following this Stella let members use some of her equipment which was very popular. A great and informative evening which I believe has shown members another side to wood decoration that they may not have thought of previously.

Report from John Smart

Wednesday 9 June

The Dremel with Terry Scott

For the newer members Terry introduced himself saying that he has been turning now for about 13yrs. In his early days he went to Mac Duane's and saw him using a Dremel tool and thought that he should have a go as well. However he went to Dick's for his lessons.



He said that texturing is no excuse for bad workmanship as it will show through the texturing. You must finish your piece to the same high standard as you would normally. The texturing needs to be uniform over the whole area because if you leave any sanded parts they are going to show up as shiny areas when you polish the piece.



He showed us one of his Avocados and told us of the time when his mother-in-law came round to dinner and was helping with the salad how she picked up one of his avocados out of the bowl and tried to cut it saying "this one is not ripe as it is too hard". She tried another with the same result, then his wife came and picked up one and cut it OK so the joke was on his mother-in-law!

Making a Bird

To start the texturing demo Terry started turning a little bird (a sample of which had been passed round) he made the body first which in typical demonstrator horror fashion flew off the lathe before he had put the wings on. Terry turned it all using a skew chisel. He then made the head in a similar fashion and then drilled both head and body and fixed them with a panel pin.



Club Night Action (Cont'd)

(Continued from page 7)

He then drew on the wings ready for texturing and shaping. He said that one of the problems with Dremel work is that you have to keep on changing heads. He painted his little key red so that he could find it when he dropped it in the sawdust, but said that if you can afford it you are better to buy a Multi Chuck to make it easier and quicker to change bits. It also stops you from having to search in the sawdust and shavings for the key. He showed us a "new toy" as he called it, a new more flexible cable.

He then proceeded to cut out the details of the wings, and said that "if you start to tear out the grain, you turn the bit or the object around the other way and come in from the other side". Important to try and always **cut with the grain**. It is also important **not to bend the flexible cable too tight** as you could finish up breaking the drive cable. He then changed bits to one that he called the hedgehog and proceeded to cut away the body to make the wings stand proud. This tool is very aggressive and must be used carefully.



After blending he changed bits again this time to a sander drum to smooth off the body saying that as usual it is important to work your way through the various grits. He then used a little plastic sanding disc which has the grit only on one side (this allows you to undercut) and he used this to undercut the wings. When using this bit you must be careful not to allow any heat build up as you could melt the plastic. At this stage he showed us a carving attachment that you can fit on the end of your flexi shaft. Changing bits again to a cup cutting bit he showed us how to put the eyes in and using the same bit he made the feathers on the wings.

Leaving the body now he used a metal cutting blade to shape the beak. After all the shaping is done seal it with sanding sealer and when dry use a small wire brush bit to smooth off any raised grain. He preferred using a steel wire brush as he said that it does not lose the bristles as much as a brass one. He said that he would start on the wings first and then the body. Finally, you can then look at colouring it using water based dyes or acrylic paint depending on your preference.

Fabricating Jerusalem Stone

Terry then went on to show us how he makes lookalike Jerusalem Stone work (as shown to him By Eli Avisera on a



recent stay with Terry). He fitted a piece of wood in the lathe which he had partly started and proceeded to do more rings. He uses dividers to mark out the individual stones and the skew chisel to mark the rows. Because it is stone work, the stones do not need to be identical in fact it is better if they are not. Using a small cutter bit he then undercut the vertical and horizontal faces of each stone, he changed the bit to a small spherical bit and textured each stone cutting away all the smooth surface, following this he used a wire brush again to remove the hairy grain. After this he would go back over it to recut any detail which had been lost in the previous process and finished off using a shoe polish brush to shine it up.

Making Avocados

Next demo was on how to make an Avocado. Firstly he turned an egg shape saying that he had been brought up on a farm and that no two eggs were the same so the shape was not too critical. If you look at an Avocado there is a flattish area where it is attached to the tree. He cut away this area forming a flat using a cutting bit taking care to blend it into the rest of the body. When you are doing this cutting try to again **cut with the grain**. Then he used a No 1 ball bit to put all the dimple texturing in, then finish off with the wire brush. After sealing it is now ready for colouring using water based stains

Report by Dave Small

16 June

Egg and Egg Cup with Bruce Wood

Bruce Wood (BAHAT) gave us his take on the humble egg cup and made an egg to fit.

We started with Pocillovist: an egg cup collector and then a little history and background of said cup.

Then straight into the egg – a perfect no 7. Wood in chuck and fine down to 43mm then shape the blunt end and measure 60mm for the length. Next shape the sharp end and part off. A quick sand and a lovely 3 minute egg. Now the eggcup.

Mount the blank (50mm x50mm x120mm) in the chuck and fine down to fit the wee off center chuck. Screw in the blank and remount in a 50mm chuck with 2 jaws removed. The cup is hollowed and sized with a



(Continued on page 9)

(Continued from page 8)
plastic jig that you cut out earlier, shaped and sized from an egg you stole from the kitchen. So hollow and measure, hollow and measure until there is a good fit. No use for a sloppy egg cup so it's important to get this part right.



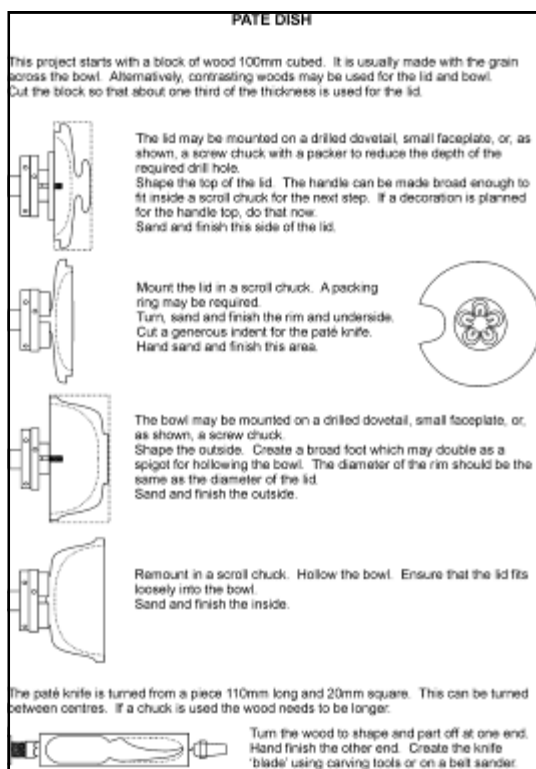
Bruce made use of a tool I'd not seen before, he called it a SCRAPER, I suppose you could opt for a ring tool or 55 degree 10mm gouge but go gently or you get vvvvvibrations. Then fine down the outside to a pleasant shape. Now to the stem. The job is moved 15mm and an offset stem was produced.. Hard to describe this process so study the photos. There was some talk about watching the shadow, and try putting a piece of white paper on the lathe bed (it's much easier to see). There was lots of tool changes and more measuring, even a micrometer. Bruce left a 10mm stubb to plug into the base. Then he got the base out of his bag of tricks, he had already got this mostly turned at home to save time. He tidied up the base and then the cup plugged into the base with another cup added that he made before. A fine demo

Report by Michael Bernard

23 June

Pate Dish with Bob Yandell

Another good evening and, rather than a conventional report, scribe for the night Dick Veitch has done a project sheet for the pate dish Bob demonstrated – "a picture tells a thousand words":



This project sheet can be downloaded from
www.sawg.org.nz

"Report" by Dick Veitch

Wednesday 30 June

Vintage Tools

On the day that the Vintage Tool Club came to our club room, the view from the terraces had changed. The familiar DVR was nowhere to be seen and in its place was a collection of tools which my father and grandfather were very familiar with. For my generation, if it doesn't have a motor, makes plenty of noise, makes sparks and creates plenty of dust then it is not a tool. Somewhere deep inside my basement is a collection of my fathers and grandfathers tools and I was looking forward to finding out what they were.



Russell Snook and Nolan Parker from the Vintage Tool Club had brought a fabulous collection of vintage tools, some were easily identified: some neither Russell or Nolan knew what they were. Various members of the club tried to help with their identification but by the end of the evening the mysterious items remained a mystery.



Russell Snook (L) and Nolan Parker (R)

The Vintage Tool Club meets on the last Thursday of every month at Lynfield College. While some of 150 members of the club like to buy any tool which interests them others like to specialise. There are members who specialise in Plumb Bobs, Hammers, Oil Stones, Measuring Instruments, Saw Sets, Planes, Saws, Chisels, Cobblers tools, and old Sewing Machines. As a member of the Vintage Tool Club, I specialise in collecting old flat irons and also buying at least one of everything which Ian Fish and Carbatec sell.

Both Russell and Nolan are wood turners and felt at home at our club. Together they had brought several hundred carefully restored tools which include hand saws, callipers,

(Continued on page 10)

(Continued from page 9)

plumb bobs, spoke shaves, chisels, and many more. Russell also had on display a range of rules, some made of box wood, brass bound while others were made from ivory. Some of the rules on display were from Preston's range of 600 different types of rules. Today a collector can pay up to \$800.00 to purchase a special rule. It was the planes which attracted the most attention. Nolan only collects planes and together with Russell's they



had around 60 planes on display. They ranged from a small block plane, smoothing planes to the large jointer plane with grooves on the sole to reduce the friction. They had a small selection of the 600 different wooden moulding planes made by Matheson's. Stanley planes on show included the No 1 plane which is highly prized by collectors. A good one can cost well over a \$1000, if you can find it. Stanley planes have always been of interest in New Zealand. Originally they were made by a Mr Bailey who specialised in quality. But he sold out to the more commercial Stanley company. After fulfilling his commitments Mr Bailey left Stanley and again started his own company and made a range of planes called Defiance only to be bought out again by Stanley. After a period of working again for Stanley he left again and started a new brand called Victory and was once again bought out by Stanley. Out of respect for Mr Bradley, Stanley kept the name Bradley on the body of the plane but the Stanley name has been casted into the frog. There are a number of

elements which are key to establishing the date of manufacture of a Stanley plane. These include the shape of the front knob, date stamp on the casting, the construction of the corners and the type of wood used to manufacture the handle and knob. The older the plane is, the more valuable it is, however the Numbers 3, 4 and 5 are the least valuable and only fetch \$15. While prices are currently at an all time low, old planes can fetch up to \$500 each. The highest record paid for a plane was in the

US where one made from ebony and ivory sold for \$144,000

Vintage tool collectors spend many hours restoring tools to their original glory. Red rust can be removed with steel wool and 800 or 1200 grit paper. Lanox is sprayed on the steel to prevent further rust. Rose wood is treated with oil to restore its lustre. After being on show Nolan cleans all of the metal work to ensure that finger prints don't permanently damage it. For those like me who have a collection of their grandfathers tools the Vintage Tool Club can offer a wide range of knowledge on how to restore them. They can also be sold at the annual club auction where fair prices are paid for those special items.

We would like to thank Russell and Nolan for the tremendous effort of bringing their

collection to the club and providing us with an informative talk.

Report by Warwick Day

Mini Lathes- FREE Loans

The Club has mini lathes available for use by members, at no cost, in their home workshops, club events or in the clubrooms.

They come ready to go (just plug & play) complete with a Nova chuck and a set of tools. Usually they are available for two weeks, but depending on demand, extra time can be arranged. Turning blanks and a variety of finishing materials are available for purchase at the club shop

Enquiries to
Mac Duane, Tom Pearson
or a Committee member.



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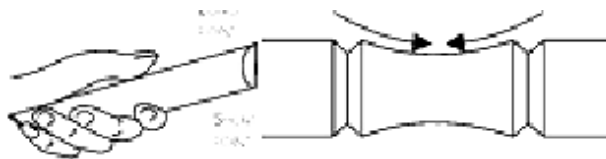
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