

TurningTalk

Turning Tomorrow's Treasures

Issue No 190

Newsletter of the South Auckland Woodturners Guild

November 2010

Where do Bowl Blanks Come from?



The past few months have seen a number of members sourcing, co-ordinating and making available trees suitable for members. Varieties harvested have included Puriri, Pohutukawa, Macrocarpa, Pepper and no doubt many others.

As well as a thoroughly good time with your turning mates, these occasions are always an opportunity to learn something new, even if it is only "How not to back a trailer" or "What do you mean 'chainsaws are 2 strokes and you have got to use pre-mix?'!!!"



These photos from Ross Johnson shows members in the field recently at Papakura collecting Pepper wood.

Pictured in various modes of harvesting: **Gordon Pembridge, Michele Poynton, Terry Scott, and Dick Veitch**

If you have or become aware of any trees that members might be interested in obtaining turning blanks from, don't hesitate to contact Dick Veitch or let a member of the committee know.



Dick maintains an email register of members who want to participate in wood collection expeditions so let him know to be added to the list. Reminder that mandatory equipment is ear and eye protection, chaps and steel toed boots.



The final word on "opportunities to learn" when obtaining bowl blanks:



HOME HANDYMAN

Contrary to what they might tell you at Bunnings, most office workers really don't possess the skills to Do It Yourself

In this issue:

Where Bowls Come From	1
Calendar	2
Shavings	3
Good Design Sourcing?	4
Earning A Living?	5
Making a Multi-axis Faceplate	6-7
Franklin Arts Festival Results	8
Club Night Action	9
SAWG Christmas Invite10
Sponsors	11-12

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

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Credits and kudos this month:

Lindsay Amies
Warwick Day
Mac Duane
Ross Johnson (Photos)
Tom Pearson
Bruce Powley
Michele Poynton
Terry Scott
Dick Veitch
Bob Yandell



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 4 2010

1 Dec	Elliptical Turning with Andrew Bright
8 Dec	Drilling for a Three Legged Stool with David Dernie
15 Dec	Last Night of Year
18 Dec	SAWG Christmas Dinner

Coming Events

29 Nov-24 Dec	SAWG Christmas Sale
11-13 March	Lake Taupo Woodturning Jamboree
26 March	Scrollsaw Workshop
1-3 April	Waioira "Turn In" Otago Woodturners Guild

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

"Life is what happens while we are
busy making plans"

-Mac Duane



Shavings

A Short Spring!

As many of you have "gently" reminded me, there has been a hiccup in the production of "Turning Talk" recently. Unfortunately life has intervened but I am getting back on top of it now and production is now back on!


Thanks for your forbearance and patience and it has been reassuring that the monthly instalments have been missed and that the time spent producing it is appreciated.

Normal transmission will now resume...

Christmas Woodturning Sale

This year, our annual sale of members turning product is on again at a new venue- 241 Great South Road, Papakura.

Sale Manager **Dick Veitch** has estimated there will be a record 1800 entries approximately this year so we hope the main street location will ensure another very successful event. A notable entry this year is the 2000th spinning top made by Dave Harmes!




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9.00 to 4.00 Saturday, 10.00 to 3.00 Sunday

Christmas Dinner

Bob Yandell is taking bookings for this years Christmas Dinner to be held at Fisher House at 117 Kerwyn Ave East Tamaki. A great set menu dinner of \$36 per person- contact Bob to reserve your place (who tells me he has had a good uptake already- bookings close 8 December). See page 6 for full details. Perhaps there won't be hi-jinks with port-a-loos but a good night will be had all the same!

Health and Safety Manual

Collaboration is a marvellous vehicle for getting things done and **Don Wood** and **John Whitmore** have set a fine example recently with their combined effort to document the Guilds Health and Safety policy into a working manual that all members will become familiar with when it is finished.

The Guild is committed to safe working practices and this manual covers all activities members will be engaged in, both at club premises and in the field. Of course, these practices should be adhered to in your own workshop as well.



The Manual is currently being finalised and will be released shortly.

Craft Sunday at Cornwall Park

Once again, **Tom Pearson** demonstrated on behalf of the Guild at the annual Craft Sunday held in Cornwall Park. This year he was assisted by **Warwick Day** and **Bob Frear**. Tom tells me that there was a lot of interest as well as some people trying their hand at turning. Hopefully we will see some of them along at the guild.



L-R: Bob Frear and Tom Pearson demonstrating while Warwick Day sands (probably evaluating whether his work is good enough to enter in the Christmas Sale)

Club Chisels and Gear

Reminders to members: Chisels at the club lathes are to be sharpened only to the SAWG sharpening standards (posted at grinders). Members wishing to experiment with other grinds or the Duane-Whitmore system should use either their own or the chisels stored in the cupboard.

Breakages/ damage: Please notify a committee member if you break/ damage any gear or find gear in less than fully serviceable condition.

On the Web

To see some outstanding and amazing woodturning, have a look at: www.youtube.com/watch?v=3k05hmlRn1E

Hey, thats a good design (I could use that in my woodturning!)

By Bruce Powley

We know there are designs all around us, but most designs are no good for woodturning. The best designs to be found for woodturning are found in shops, museums and art galleries or sometimes at flea markets or craft fairs.

All these areas require the fine art of being sneaky, but looking totally innocent at the same time!

I learnt the fine art of being sneaky and copying things in my many years of genealogy research. Certain libraries and museums had a couple of very old out of print books that had whole stories of my family and history which explain what they were doing and why. Family members and my Dad used to say. "Gee it would be nice to get a copy of that book". There was only one thing to do. I was going to have to photocopy the whole book.

Now libraries have struck rules which they rigorously enforce. No photocopying whole books!

So the trick was to photocopy parts of the book at different libraries. You start photocopying until they start looking at you sideways, upon which you smile and say "I've finished now" and then move on to the next library. As for getting someone to distract the librarian, this can make them really mad!

I've actually been booted out of three libraries. It's funny handing someone a photocopy of a book, spiral bound, and telling them. "Now you don't know where this copy came from"!

Copying designs to use as a foundation for your art work, to me, isn't really copying. A lot of artists do this. You use bits of designs A lot of people will say that once you've built up your style you don't need to do this. But then being a good artist, your style is changing and evolving.

Let's start off with the hardest places to purloin designs. Shops, craft fairs and small art galleries (big art galleries are easy). The odds of photographing something with a mobile phone in a shop etc, even for the most sneakiest of people would be the same odds as wining Lotto or photographing a UFO. But if you do get a good photo on your phone, email it to yourself. You get a better picture.

I've actually stood outside a shop and sketched something in the window. The shop keeper saw me and removed it from the window. You can walk into a shop. Pick something up and measure it with your hands. Look at the basic shape. What makes it stand out. Then go outside and do a rough sketch. It doesn't matter how rough your sketch is. Write a few notes as well. This all helps you to remember.

They don't really mind you sketching in large art galleries or museums. If anyone says anything, just say "I am a student studying the masters." Which isn't a lie !

Editors Note:

Pablo Picasso is credited as saying:

"Bad artists copy. Good artists Steal"

What some folk will do for a living

By Lindsay Amies

Last April I was asked to spend the term at the Pakuranga Health Camp School while the Board was going through the process of appointing a new principal. I had worked there briefly once before and had enjoyed the experience so it was an easy decision to accept. The icing on the cake was being asked by my staff what skills I could offer for the weekly craft afternoon. A quick chat with Mac and a club mini lathe was safely on the back seat of my car before Mac had time to have second thoughts about this.

The woodturning class quickly became a popular option. At first, the need to wear a protective helmet created a lot of interest and students often needed to be reminded to watch what they were doing rather than having a look around to see who was watching them!

Safety matters were taught and remembered as students occasionally needed to remind their tutor of the correct procedures!! Class sizes reduced to one as this was more practical (and safer), so other times were set aside during the day so all who wanted to have a go had a chance as well.

Both girls and boys participated in the programme. Boys made tops and girls chose either to make a top or a cotton reel for their French knitting (rats tails for those who remember doing these!) More than 30 students had a turn on the lathe. The tops were very popular and treasured. A few students were naturals, most needed support to complete their project. Most students wanted a second turn.

My thanks to Mac and the Committee for allowing the lathe to be available for these kids.



Lindsay Amies and Student (Lindsay is the young fella on the right)

Making of a Multi Axis Faceplate

Designed, manufactured (and written) by Warwick Day

This face plate was developed to satisfy the requirements of Stage 4 of the Aoraki Polytechnic Tool Design course. Throughout the course I have enjoyed the sections which have been associated with multi centre and off centre turning.

Last year I purchased a small chuck which allowed me to turn small off centre items. However I was frustrated that I could not turn large items and that some elements of the chuck allowed the item being turned to move. The alternative was to make a face plate specifically for each item I wished to turn. This used a lot of hot melt glue and restricted the design flexibility. The multi axis face plate was developed to overcome the limitations that I faced and I am sure with a little more engineering my full design objectives will be achieved.

The prime objective of this faceplate was to allow bowls to be turned with the top trim at a different angle to the foot and to allow the hollow of the bowl to be off centre. The face plate design also allows the bowl to rotate around the centre axis thus allowing the outside of the bowl to be faceted. This multi axis face plate has been designed to fit a DVR lathe but by changing the dimensions of the disks it can easily be constructed to fit onto any lathe.



Construction of the “Day Multi Axis Faceplate”

The construction of the faceplate is a series of MDF disks each providing a specific function. During the design process it was recognised that MDF does not have much resilience to turning forces. The soft nature of the board can allow the screws to be pulled out of the board. Where possible bolts with large flat heads were screwed into steel backing plates to minimise the heads being pulled out of the MDF and causing a spectacular failure.

The function of each of the disks are:

- **The rear large MDF disk** is mounted onto a standard large DVR steel face plate. A large face plate was selected so that the turning forces are distributed across as large an area as possible. This disk has a series of four holes radiating from the centre to allow weights to be easily mounted onto the face plate so that the lathe balance can be maintained and easily changed as the bowl takes shape and the distribution of the weight changes.
- **The second double MDF disk** is separated by a universal joint which allows the first and second disks to be positioned at any angle to each other. A double set of disks was selected to give strength to accommodate the turning forces caused by the bowl being turned so far from the lathe spindle. The construction on the universal joint is shown below. The heart of the universal joint is a modified Ian Fish angle drive centre. One end of the drive centre has been welded onto the face plate which is used to screw onto the lathe spindle. The other end has been welded onto the largest face plate ring manufactured by Tekna-tool. The largest face plate ring was selected so the turning forces could also be distributed across as large an area as possible. The four wooden blocks are designed to hold the two disks at the desired angle. The photograph shows the angle has been set to 15 degrees. To ensure ease of setup I have a series of wooden spacers cut at 10



Modified “Fishy” angle drive

(Continued on page 7)

degree intervals from 0 degrees up to 30 degrees.

- **The third smaller MDF disk** fits into a groove which has been cut into the double set of disks. This allows the bowl to be positioned off the centre line of the spindle.
- **The fourth MDF disk** is specifically cut to the diameter of the bowl being manufactured a centre hole in the disk allows it to be turned a full 360 degrees allowing the bowl to be positioned in the desired place. Four security long coach bolts attach the three disks to the face plate ring.

Weights added to the backing plate enable the face plate assemble to be balanced. Development tests have shown that provided the face plate is balanced it is possible to have the assembly rotating at 700 RPM. However I usually start at about 300 and slowly increase the lathe speed as the bowl takes its final shape.

The design objective has been achieved the face plate enables a bowl to be positioned in any of 3 dimension. There are difficulties in easily adjusting the position of the bowl on the outer 3 disks. I have made four bowls on my new jig. Each has produced some very different and interesting effects.

With a bit more practice I should be able to good looking bowls. The end results of the one shown in the photos above is not what I would call a beautiful bowl but it gives me some encouragement to try different configurations.



Photo shows bowl attached to the outer MDF disk using hot melt glue and wedges. When the wedges are removed the surface of the outer face plate is destroyed. Hence for safety reasons a new outer disk is manufactured for every bowl.



Bowl turned by Warwick Day using his own-design Multi-axis Faceplate described in this article

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.*

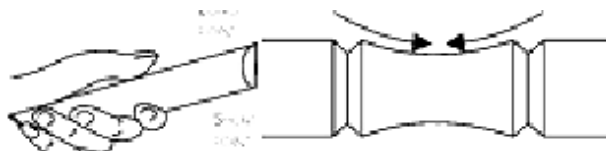


A BEGINNER'S GUIDE TO WOODTURNING

Original artwork and text by George Flavell

Now in its sixth edition with 58 pages of clear line drawings and text specifically aimed at the learner turner. Safety, tools, wood gathering, spindle work, bowls, hollow forms, and more.

Just \$20.00, sent to the Guild Secretary.



Franklin Arts Festival 2010 Report

by Dick Veitch

Another great show of paintings, pottery, photography, textile art, and woodturning. In total more than 800 pieces – I would just love to push the Franklin Town Hall walls out a little to give it all more space.

Woodturners can enter into six open sections with a further one section reserved for members of Franklin Woodturners Club. This year 42 items went on display and almost all of it could be proudly displayed as good woodturning.

Congratulations to all the winners. Take heart those of you who were not first place winners – you were often just a point or two behind.

Woodturning Winners

Section 1: Hollow Form/Vase

First: Terry Scott, Hollow Form

Second: Keith Hastings, Chequered Vase



Section 2: Decorated Bowl or Platter

First: Terry Scott, Texture

Second: Joe Hosken, Mahogany – Fern Inset



Section 3: Undecorated Bowl

First: Terry Scott, Just Plain

Second: Andrew Bright, Untitled



Section 4: Lidded Box/Miniature

First: Terry Scott, La Box

Second: Ron Anderson, Eggzactly



Section 5: Ornamental

First: Terry Scott, Style (Left below)



Section 6: Franklin Woodturners Club Members Only

First: Peter Steele (above right)



Additional Award for Best Entry by a First Time Entrant

Awarded to: Ross Johnson, Undecorated

Best Overall Exhibit

Awarded to: Terry Scott, La Box (pictured above under section 4)

A few comments from a judges perspective.

- Read the rules and enter a piece that meets the needs of the exhibition. There were a few pieces of good woodturning that had clearly been pulled from a cupboard to fill a space. This is woodturning in an art show. The best woodwork will not win if it does not also have some artistic merit.
- Shape and form are very important.
- A sharp chisel is very important – bad chisel work can still show after a lot of sanding (and take away all those sanding scratches).

Wednesday 27 October

Organoil Timber Finishing

The evenings presentation on the uses of oils for finishes on wood turning and other wood working projects was presented to members of the South Auckland Wood turners Guild by Ernie of Organoil Pty Ltd. He has spent 16 years on the road with Organoil and was accompanied by their NZ agents Richard and Val Lawton of Natural Oils Ltd.

Product and brochures were laid out on a timber slab table in front of the demonstration lathe with Ernie behind.

Organoil products are produced using natural 'Tung oil' and other natural products like "Citrus Terpene", "Mustard seed", other light plant oils & Bees wax. No petroleum hydrocarbons, synthetic chemical resins or water are used in their manufacture.



When asked, Ernie advised that these products should not to be used over Sanding sealer as this is detrimental to the oil's penetration of the timbers.

Because they are natural based products they do not cause an Anaphylactic reaction.

"To date, no-one who has had a fatal reaction to tung oil has ever contacted us"

Ernie of Organoil

The demonstration was done using 'Olde Style DANISH OIL' & 'Hard BURNISHING OIL'. These two oils are not to be mixed, they were separate demos showing & explaining two of their products. Danish Oil is to be used for internal decorative woodwork whilst Burnishing Oil is for Bench tops, Chopping boards & Bowls as it has a more resilient finish. The oils are air drying and the final finish obtained is dependant on the bare timber finish produced by sanding down the grades to 400/600 grit. Keep the final sanding paper complete with sanding dust for later use. Do not use steel wool as this can cause black spots to develop in the work due to small deposits of steel being left on the surface creating rust staining.

A liberal coat of oil is applied using a paper towel and smoothed out all over including inside/rear and left to soak in to the timber, generally 30/60 mins for soft wood and maybe 2/3 hours for dense hardwood. If any residue oil is left after this time wipe over and combine it with a light second coat. Now with the last used sand paper, complete with dust (see above), massage the slurry produced (consistency of toothpaste) with the oil into the pores of the timber. If the paper becomes dry or clogs wipe oil on the paper, not the timber. Soon a satin finish should form.

Now firmly wipe of the project with a paper towel or lint free soft dry cloth, before moving to the next step.

Note: Put the lid back on the can. **DO NOT USE ANY MORE OIL!!!!**

Next we increase the lustre by further sanding with finer grit paper i.e. 1200 then polish off and wipe over with towel or cloth as before. If you desire a higher lustre repeat the process using finer grades of paper (1500, 2000) stopping when satisfied with the result. After a further 24hours power buff with a lambs wool pad or similar. Even a good hand rub with a soft cloth can be quite effective. The final cure takes about 96hours to complete and the item is then ready for use. This is called:- **Wet on Wet Sanding (burnishing) Technique.**

Other products in the range are:-*Hi speed Finishing Oil, Woodsheen, Wax & Polish, Ecwoodoil Woodwipe, Wood-guard & Garden Furniture Marine Grade Finishing Oil.*

A new product named *U-BEAUT NON TOXIC WATER DYES* was also on display which can be used under the oils.

Report from Bruce Wisemano



Photo: Michele Poynton

Organoil products are available in New Zealand from SAWG sponsor Natural Oils Ltd.

www.natural-oils.co.nz



SAWG 2010 Christmas Function



1

Christmas Function 2010

This year the end of year celebration of fellowship in Woodturning will be held at Fisher House on Saturday 18th December. The location of Fisher House is 117 Kerwyn Avenue East Tamaki (09) 271 1066 and a map showing its location relative to our Clubrooms accompanies this.

There is a set Menu and the cost is \$36.00 per person. The following is the menu for the evening but if there are any dietary needs please advise and we will ask if these can be accommodated.

Menu

Fresh Breads

*Half shell Waiheke oysters with eschallott vinaigrette
Chilled tiger prawns with Thousand Island dressing and lemon*

Main

*Honey glazed Champagne leg of Ham
Baby potato and fresh herbs
Buttered greens with Bechamel sauce
Mixed green leaf salad*

Orechetti pasta, vine ripened tomatoes, char-grilled cougettes, olives fresh basil, buffalo mozzarella

Condiments – Mustard, butter, mayonnaise

Dessert

*Steamed Christmas pudding with custard
Fresh Fruit platter with whipped cream*

.....
Please record my attendance:

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Partner

Payment: \$...... Cash Cheque Other

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