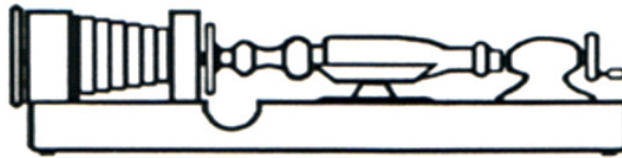


# Shavings & Ravings



NEWSLETTER 143 NORTH SHORE WOODTURNERS GUILD October 2010

## End of Term 3, 2010 'Embellished Vase'



**1st Junior**  
Peter Daymond-King  
Japanese Cedar Vase

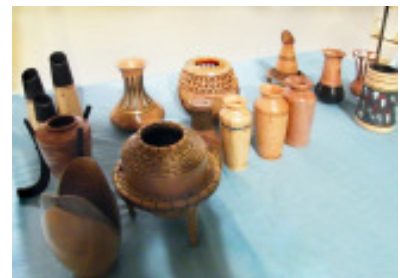
*Judging was done by  
Dick Veitch,  
South Auckland Woodturners  
Guild,  
and Brendon Stemp,  
professional woodturner  
visiting from  
Western Victoria, Australia.*



**1st Senior**  
Jack Renwick  
Pohutukawa Vase



**1st Intermediate & 1st Overall Winner**  
David Browne - Walnut Vase  
Presented with a \$50 voucher  
from Carba-tec



*Some of the other vases from the Junior, Intermediate and Senior tables*

Peter started off with a slightly embellished very humorous anecdote about his 1<sup>st</sup> job as a bus conductor.

He told us to Google Vase, Vaaas or Voughs depending on your pronunciation, to get an idea of shapes. The Term Project is an embellished vase, 150mm high.

Peter showed us a special finish that he has used successfully. It is a Toilet paper finish that leaves a texture on the Turning.



Process is basically two parts; Texture and Colour.

**Texture**

Use Fishie's Lacquer to seal the wood.

Mask of the area you don't want textured.

Spray a heavy coat of Quick Dry Black.

While the black is still wet lay torn bits of toilet paper in the paint. The process is a bit like gilding.

Build up the texture layer by layer till satisfied.

Then cut a clean cut line using a freshly sharpened skew chisel.

**Colouring**

Make you own colours using Colour paste from Gordon Harris (more



expensive) or crush crayon into a soft wax like Mirrortone Teak Wax.

Dry brush the colour onto the work, starting darker and lightening up on each successive coat.

Use a foam speed brush allows you to build depth using layers.

The final effect is reminiscent of Jacques Vesery.

As usual a very enjoyable demonstration by Peter who is showing us how much he thinks about his turning and the direction it is taking him.

... Ian Outshorn

**Show and Tell - 20 July – 2010**



*David Browne - Totara Bowl, Walnut Oil*



*John Green - Macrocarpa, Cheeseboard*



*David Browne - Pohutukawa, Old Bucks*



*Doug Cresswell - Pohutukawa, Old Bucks, Oamaru Stone*



*Edwin Duxfield - Rimu (Carlaw Park) Resin Inlay*

Terry Scott from South Auckland Woodturning Guild came over to demonstrate some embellishment techniques using a Dremel.

The first item Terry made was a bird which is made in two pieces and then put on a piece of wood for a stand. The bird is turned on the lathe and then decorated using the Dremel and afterwards painted or stained.

After this Terry told us a story about avocados and his mother-in-law, as he proceeded to turn an avocado on the

lathe. These look very realistic and he uses the stalk off real ones to stick into a small hole to finish them off. Terry said he used black shoe polish to colour them.

Terry uses the Dremel so often and finds that changing the bits is a pain that he just buys another Dremel. He has these all hanging on a rack handy to where he is working so they are within easy reach. He didn't tell us exactly how many he has, but it is quite a few.

Finally Terry showed us a large platter he was working on with carved decoration around the rim. He holds the platter in a carving platform and can turn it to the angle he wants and move it around to suit. Once again the Dremel comes into play for a lot of this work. The platter he was working is going into a competition coming up, so we were not able to print any photos of it.

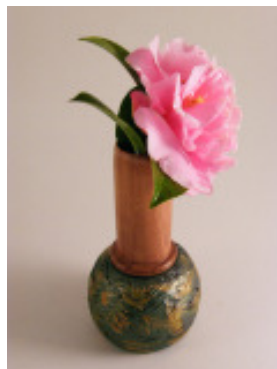
Thank you Terry for a very interesting and informative demonstration.



**Show and Tell – 27 July, 2010**



*David Browne - Tumble Doll, Matai, Briwax*



*David Browne - Vase Aust. Blackwood, Paper & Paint, Briwax*



*Doug Cresswell - Lidded Box, Fiji Kauri, Old Bucks Wax*



*Edwin Duxfield - Rimu Bowl*



*Edwin Duxfield - Pohutukawa Bowl*



*John Green - Banksia Bowl*



*Edwin Duxfield - Dibble, Packing case wood*



*Peter Daymond-King - Home made Texturing Tool & Lidded Box*



*Edwin Duxfield - Candle holder, Packing case wood*

A night with Terry Meekan

Terry Meekan has the ability to explain the complex techniques of the manufacture and use of Chucks.

In the past, face plates using screw holes in the base of the work was acceptable, however this is no longer the case. Terry demonstrated a method whereby he used a piece of sacrificial timber screwed to the face plate then he hot glued the work to the sacrificial timber instead of using the traditional screws.

He demonstrated how to make a long taper and how it is used to hold hollow forms. By using the long taper core with a sponge (to protect the inside of the form) then bringing up the tail stock for support. He also showed that when making all types of Jamb Chucks all spigots are to be turned on a taper. He then showed how to make a Jamb Chuck to fit a



Terry Meekan

goblet to enable the removal of the base.

Continuing with the theme he hot glued a piece of ply to a spigot. With the ply in place, using a pair of callipers, he marked the diameter of the bowl then he cut the spigot of 3mm producing the Jamb Chuck. The

bowl was then offered into the Jamb Chuck for work to start on the outside.

On behalf of all the attending members we wish to thank Terry for his expertise and valuable tips. We gained a lot of valued information

... Doug Cresswell

Show and Tell - 10 August, 2010



Peter Daymond-King - Small vase  
Callestemon, Oil



Edwin Duxfield - Painted Platter,  
Rimu, Old Bucks



Pepi Waite - Macrocarpa Bowl  
with Paua



Pepi Waite - Macrocarpa Bowl



Pierre Bonny - Bedside Table,  
Rimu, Danish Oil



Pepi Waite - Totara Bowl



Ian Outshoorn - Bowl with 3 feet,  
Swamp Kauri, Carnauba Wax



Softer woods - Macrocarpa - easy  
Harder woods - Pohutakawa difficult  
Time goes up exponentially with difficulty.

Always use very dry wood, as the thin 'wing' will warp if not completely dry when turned.

For the larger and heavier woods you need an oblong piece of ply screwed to the work with an extension. Into that bolt (never screw) weights as counterbalance. Weights screwed in could come off at high speed and these would be very dangerous. Fishing weights are good.

Note that as you turn the balance will change and you will have to take weights off.

1. Select the piece of wood and mark a centre near one end for the bowl.

When measuring make sure the 'swing' of the wood will not hit the lathe bed.

Drill an 8mm diameter hole approx. 20mm deep. This is where you insert the worm screw for mounting and which will be turned away for the bowl later.

2. Mount the work and bring up the tool rest as if doing a bowl interior.

Throughout the turning process, check, check and check again to make sure the work is securely held and the lathe speed is correct. Always wear safety glasses but if possible wear a full-face safety mask.

3. Check the speed (90rpm is fine) and stand to one side and turn the lathe on.

Michael used a 55degree bowl chisel. He advised bringing the tool in at a steep angle then raising the handle of the chisel gently to bring the bevel to rub against the work.

4. Before you turn on the lathe, put a piece of bright tape on the toolrest to mark the end of the wood. This will help you avoid travelling past the end of the wood when turning.

5. Make a spigot, using control, rubbing the bevel, not using a tight

grip. Go slowly, cutting downhill as normal.

As you create the spigot you can start working further and further outwards creating the underside of the 'wing' of the piece.

6. Every time you stop, check especially carefully that the work is secure before restarting.

7. When the spigot is finished, use the tip of the chisel to make a small hole in the centre of the spigot.

At this point you should have one end of the wood with the outer edge of the bowl defined with its base as a spigot. The 'wing' should be undercut in a curve. It is difficult to get this smooth because of the bounce caused by repeated impacts with the wood as it rotates. It is best if you use minimal pressure.

8. Sanding. A power sander can be used at this point in two ways, Lock the lathe in position and gently power



Bernards's Offset Bowls

sand, or run the lathe and very slowly bring in the tool, with the sanding disk well tilted. Work from the centre out. It is very important not to push. Let the sandpaper do the work.

Michael also recommends hand sanding using shaped blocks - from polystyrene, cork or stiff sponge rubber.

9. Take this stage through to a coat or two of lacquer.

10. When dry, take the work off the lathe and remove the worm screw.

11. Mount the work using the spigot.

12. Check, check and check again that the work is correctly mounted and safe.

As before, introduce the bowl chisel gently, raising the handle to rub the bevel and start the cut. Start just a few inches from the end working outwards in a series of small cuts. Don't try to take off too much.

Note that as you work the high point of the wing (high when the piece is sitting finished) it is a potential weak point during this stage.

13. Position your lamp carefully, so that is best able to help you see the shadow of the wood as it is turned.

14. Stop the lathe, check the safety and re-position the toolrest in as close as possible to maximise control and minimise bounce, achieving the best possible (delicate) cuts. This is all good tool skills practice. It is particularly important to keep a solid and well balanced foot position that must not change during the cut.

15. Michael has had to glue supporting ribs on the underside of some pieces at times (using hot-melt glue) to prevent vibration and achieve a good cut.

16. Once you have turned the wing thin enough, turn the bowl in the conventional way.

Both accentuated bowl lips above the wave of the wing, as well as bowls which flow out to the wing work very well. Sand as before letting the sandpaper do all the work.

17. Remove the piece from the lathe. Mount a block of waste wood in the chuck and turn a curved face that fits into the inside of the bowl.

18. Cover the curved face with a soft

pad - leather is ideal - and press the bowl onto it. Then hold it in position by bringing up the tailstock and inserting it into the hole in the spigot made in step 7. Carefully check the work is very secure and correctly centered before turning the lathe on.

19. Turn away the spigot (Michael used a 10mm bowl gouge). When

done remove the work from the lathe and sand off the remains of the spigot.

20. The final finish is done by careful hand sanding especially to achieve the smooth and rounded edges followed by applying your preferred oil or wax coating.

And a final word - you are working with an eccentric out-of-balance

piece of wood most of the time and any poorly mounted piece will fly off and cause damage. Michael emphasised safety at all times.

This was a very enjoyable demonstration from an experienced and knowledgeable turner and was thoroughly enjoyed by all.

... Mike Forth

Show and Tell - 17 August, 2010



Edwin Duxfield - Rimu inlay, Briwax



Edwin Duxfield - Wide Rim, Briwax



Kevin Watson - Vase, Pohutukawa, Glow Wax



Peter Burnett - Wheel, Macrocarpa hub, Rimu rim, Kauri spokes



Peter Williams "Te Kete" Thing



Pepi Waite - Macrocarpa Bowl, decoration pink



Pepi Waite - Bowl, Green painted rim



Pepi Waite - Bowl, with painted flowers



Peter Daymond-King - Vase with inserts, Poplar, Casaurina, Fishoil & wax



Bruce Schaw - Pink Vase, Driftwood, Holes filled with Builders Bog, Wax



Trefor Roberts - Swamp Kauri Bowl

Joel Latimer along with Teknatool's Marketing Manager Anthea McQuoid came for the evening and presented a new Nova 1624 lathe to the guild. This gift was largely in recognition of the assistance our guild has provided in both testing out new and revised products, and for the help we have given Teknatool in their push to be closer to their customers by getting more direct feedback from users.

Anthea brought an interesting slide presentation on Teknatool, their worldwide marketing initiatives, and their new manufacturing facilities in China. Qingdao, where this facility is located, is on the coast about 1/2 way between Shanghai and Beijing.

The appeal of the area is that there are many supply companies about, providing ready access to everything required from bolts to castings, and of course shipping from the local port

to their distributors all over the world. For more details see <http://teknatool.com>



**Kevin Hodder, Toys – 24 August, 2010**

With the Guild's end of year toy making effort not too far away, Kevin was demonstrating some simple toy making and giving us lots of ideas. He started off showing us several examples of spinning tops and then turned a very basic top.

Kevin explained that a top can be turned from either the handle end or the other way around, starting from the spinning end. One sample he brought out was made from an old CD disc, with a handle and bottom turned separately and then glued either side of the disc. This made a very effective and colourful top.

His suggestion was that 5 or 6 members each make 10 tops for the end of the year. Other toys that Kevin

passed around were a pull-along dog, and a Piggy Bank money-box with perspex sides, both easy to make.

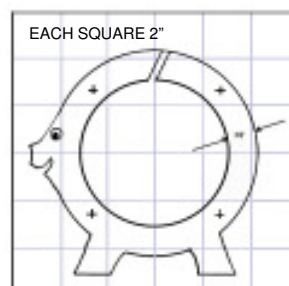
Kevin spoke about wheel making and showed us a tool purchased from Carba-tec that fitted a drill and could cut wheels quite easily. There are two sizes available

Ron Thomas had also brought along a winged angel doll and a yo-yo which were quite easy to make as further options.

One suggestion was that on some of our practical nights, we get cracking and mass produce some of these toys like a production line.

Thank you Kevin and Ron.

... David Browne





*Vincent Lardeux - Lidded Box,  
Olive, Waxed*



*Ken Curnow - Offset wave Bowl,  
Teak*



*Peter Daymond-King - Vase  
Oak, waxed*



*Pepi Waite - Totara Bowls,  
1 Danish oil, 2 Laquered (Ians sealer), & old Bucks*



*Pepi Waite - Lidded Box,  
Macrocarpa, Texturing*



*Doug Cresswell - Offset Bowl,  
Swamp Kauri*



*David Browne - Walnut,  
Decorated Vase, Old Bucks*



*David Browne - Mini Hollow Form,  
Rimu, Old Bucks*



*David Browne - Lidded Bowl,  
Beech, Briwax*



*Jack Renwick - Rimu Vase,  
Ian's sealer, waxed*



*Edwin Duxfield - Kauri  
Lidded Box, Briwax*



*Murray Garlick - Totara Bowl,  
Waxed*



*Ken Curnow, very good model of the  
Teknatool DVR 3000*

Pepi was demonstrating the art of putting a resin inlay on the rim of bowls, and stated with the basic turning of the outside of a bowl. After roughly turning the outside Pepi said to leave the finishing until the other side of the bowl and the inlay was done. This meant that a spigot was needed on the inside of the bowl so that both sides could be put back on the lathe at a later stage.

Pepi had pre-turned bowls to the various stages that she was talking about so that they could be passed around for us to look at.

The next step was to turn a groove in the rim of the bowl ready for the resin. This groove needs to be undercut to keep the resin in place. After cutting the groove, this is then sealed and painted in the colour of your choice and allowed to dry. Once dry, put into place in the groove, your shells or other decorative bits.

Then the resin needs to be mixed carefully – a 2-pot mix - and stirred for about 4 minutes. Then carefully pour the resin into the groove, working in an away from you direction – like a small wave. Don't try to fill the groove totally with the first pour, but come back and pour

some more in, checking all the time for air bubbles, which can be released with a toothpick or needle.

Leave the bowl a couple of days for the resin to set before touching again. Note that the table or working surface should be level before you start pouring the resin or it will overflow on oneside or set unevenly.

The next stage is to put the bowl back on the lathe and finish the outside completely first. Once this is done it can be turned over and you are ready to start turning the resin into a slightly rounded shape. Do this carefully with some light cuts until all flat spots have been removed and then round off.

After this the inside of the bowl can be shaped. The resin then needs to be sanded with wet & dry sandpaper, working you way through the grits as you normally would. Then a light rub with Brasso on a piece of chamois leather with the lathe turning. Then a



final polish with Finesse-It II on another piece of chamois.

Finally wax and buff the bowl as usual, including the resin.

This demonstration was a prelude to 2 Saturday resin inlay workshops conducted by Pepi for those who wished some hands-on time at resin inlay bowls. Thank you Pepi, for the demonstration and also the Saturday morning time spent helping others.

... David Browne

*PS: This process is now available on the web site.*

**Show and Tell** – 31 August, 2010



*Peter Burnett - Bowl  
Pohutukawa, Federation polish*



*David Browne - Paua decorated  
Bowl, Puriri, Old Bucks*



*Ken Curnow - CD Top*



*Decorated Tops*



*Jack Renwick - Large Cedar Bowl,  
Ian's & Antique Wax*



*Pepi Waite - Bowls  
Resin Inlay*

Pepi Waite organised two Saturday morning workshops for those who were interested in doing some resin inlay on bowls. The Guild provided small packets of some of the necessary items and the resin.

The first morning was spent turning the bowls to a roughly finished state on the outside, and then putting a groove for the resin on the top

surface. After this the groove was painted and paua shell laid in.

The next step was to mix the resin and pour it in. this took quite a while as everyone had two bowls. They were left to dry until the following Saturday and Pepi gave us further instruction on turning the inside of the bowl and the resin before finishing off polishing the resin.

A very worthwhile course with 10 attendees who all enjoyed themselves and produced some nice resin bowls which were brought down on the following Tuesday for Show & Tell. Thanks to Pepi for taking the course. Photos are from both days.

Hopefully some further one-day courses on other subjects will be held in the future.

*... David Browne*



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Rene had brought along several samples of his work, most of them having some weaving on or in them. To most of us this seemed a very involved and time-consuming and a lot of patience is needed. A very impressive selection of woodturning.



He put a pre-turned plate on the lathe and started to mark out lines for the grooves on the rim. He passed around 3 different sizes of parting tools with a slightly different shape grind that he uses to cut beads and then cut 4 beads on the rim.



When Rene finished the beads, he took the chuck off, leaving the bowl in the chuck. Standing the chuck on the lathe bed, Rene marked the outside edge of the bowl with a pencil, starting by marking in half.



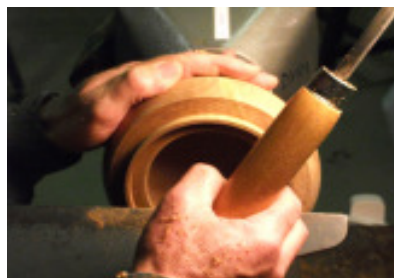
Then he went on to divide all the marks in half again. After finishing

with marks on the outside ring, he then worked on marking the other rings all the way round. All this was done by eye.



Rene connected his Dremel and started to cut a groove on the pencil marks. He cut the angles from each side, left and right, until they looked like small bricks. After doing several of these he changed drill bits and put some texturing on the top of each brick.

If the wood is very furry and leaves ragged, fluffy edges, you could burn these off with a blow torch, but don't get close enough to burn the wood. He passed around the plate so that we could see the finished ridges.



Rene asked if we would like to see how he joined two pieces of cut bowl together with a tongue and groove,

and all said yes, of course. He put a bowl in the chuck and cut wood away to form the tongue.



After cutting the tongue (a ring) off, Rene pointed out that the edge of the wood was already marked for cutting the groove – where the ring came off. Then the groove was cut with a small parting tool. Cut with a slight slope from either edge towards the groove as this makes a better join on the outside edge and is not seen on the inside once it is glued



Rene then fitted the tongue back into the groove and it was a very good fit.



A fantastic demonstration by a very innovative turner that we would all like to see back again some time. Thank you.

... David Browne



The Lazy Susan consists of two pieces of wood, both about 60mm thick, a 10mm diameter hex-head 'tech-screw' about 50mm long and a ball-race bearing about 25mm in diameter and 6mm thick. The base which was approximately 250mm - 300mm in circumference and 50-60mm thick. The top to be mounted later was approximately 430mm and the same thickness.



Mike used some Kauri from some packing, and Gorilla glue (Premium grade) to seal any gaps or cracks.

The actual thickness and diameter of the top and the base is optional, but the if the base diameter is approximately 5/8 of the top diameter that is about right.

First the base was mounted. The mounting was done into a groove cut into what would become the underneath of the base.

Mike's trick for cutting the groove was to prepare a piece of MDF with a hole in the middle and fix it to the base so that the centre of the base and the centre of the hole coincided.

He then used a router with a dovetail bit to cut the groove about 3-4mm deep into the base using the hole in the MDF as the guide.

He set the lathe to run 'not too fast', and smoothed the rim using a roughing gouge then the face with a bowl gouge.

He also used either a ruler's edge or carpenter's pencil to lay against the face to reveal high spots to be cut back.

Finally he used a large block of wood about 300mm by 90 mm faced with sandpaper to true the surface some more.

As this was a 'demo', working

through the grit's was skipped.

He then mounted a Jacob's chuck on the tailstock, brought it up and made a slight mark.

He used this as he centre for a pair of dividers to mark out a circle the size of the chuck jaws for later mounting. He then cut out this circle with gouge and scraper.

The depth of this chuck mounting hole must allow for the head of the 10mm 'tech screw' which will be later used as the centre for the mounting bearing.

The Jacobs chuck with a 10mm drill was then used to drill a hole completely through the wood. One of Mike's innovations (not used at this point) was a ruler cut in half, with one end of one half having a spring clip. This clip went around the Jacob's chuck.

The half of the ruler attached to the clip then aligned with the drill bit towards the headstock.

The other half could be pressed onto it with Blu-Tak sticking out aligned with the drill bit and an exact depth of drilling fixed. Very handy.

he drill was then exchanged for a 25mm bit. This was to fit the bearing Mike had for the Lazy Susan. He drilled a hole the depth to fit the bearing + a bit extra so that it would not be proud of the hole when fitted.

Next the base was unmounted and the top fitted.

It also had been routed with a circular groove for the chuck jaws.

He smoothed the rim with a roughing gouge turning slowly at around 900rpm, then turned the face square. As before he used the straight edge to pick up the high spots to be turned down. Lastly the sharp corners were rounded.

Next the tailstock was brought up to make a very small mark and dividers used as before to mark a circle for chuck jaws.

Next the live centre was swapped for a Jacob's chuck with the 10mm bit which was brought up to drill a small 10mm hole in the centre. The depth should be calculated from inserting the hex-head 'tech-screw' up through the base and measuring how much sticks out.

With the lathe stopped, the base was then centred over the same hole and used as a template to pencil a circle the same size as the base.

A bowl gouge and scraper were then used to cut out a circle about 10mm deep. This will later server to take the top of the base and help guide it, so it must be a good fit without being too loose or too tight.

The hole for the chuck jaws was also cut out.

Next a circle was drawn about 20mm smaller than the diameter of the base inside the 10 mm cut-out.

Mike used a small bowl gouge to make a 'V' cut on this line. The size of the cut is to take whatever size of ball bearings you have bought. Mike was using 8mm or 5/16th diameter bearings. The idea is that they will sit in the 'V' and protrude about 1 - 2 mm.

The softer the wood the more allowance should be made for later wear-and-tear as the bearings make a dent in the wood as the Lazy Susan is in use. ccDismount the top and remount it with the 'underside' on the chuck and finish the top

Next dismount the top, turn it upside down on a cloth on the bench and fill the groove with the ball bearings.

Insert the ball-bearing into the base and turn it upside down onto the top. Insert the 'tech-screw through the base and bearing into the top and



tighten it until you feel it start to firm up.

From then on it is trial and error tightening the screw until the Lazy Susan turns and 'feels right' without rattling or being too tight.

Thanks very much Mike, getting a lot done in a very short time.

... Michael Forth

Brendan Stemp came to the North Shore accompanied by Dick Veitch, Terry Scott, and Bruce Wood members of the South Auckland Woodturners guild.

Brendan showed us a piece that was on the front cover of *American Woodturner* and said he was going to show us the steps taken to turn this piece. First of all draw out a sketch of what you want to make, and he showed us working drawings of the piece.



Brendan had partly turned the centre piece with the centre bowl slightly off centre. This piece then needed to be mounted sideways onto a larger piece (negative) which needed to be turned to fit the (positive) shape so that they could be glued together. He then explained what he needed to do to fit the positive piece to this. High points become low points and low points become high points. He proceeded to mark on the end of the negative block where it needed to be cut.



As it was a large block he started with a very low speed. The centre of the negative block needed to be cut to a depth of 25mm where the bowl was going to fit. After some initial cuts, Brendan tried fitting the positive piece to see what else needed to be removed. This needs to be checked often as you remove wood to make sure of a fairly close fit.

Brendan used a variety of scrapers to finish off the highs and lows until the piece fitted comfortably – it did not need to be a perfect fit as the glue would fill some small spaces. The two pieces were then glued together with hot glue. This can be a problem as the area is large and the glue starts to dry quickly. He then used a small blowtorch to reheat the glue evenly all over and then placed the two pieces together.



The waste wood was cut away on the bandsaw, parallel with the glued on centre piece. After cutting, the centre needed to be marked. Using a pair of dividers he marked a circle on the whole piece, making sure it touched all the edge points, then cut round on the bandsaw. This was then mounted in a screw chuck and with the lathe turning very slowly the piece was rounded off. Stopping and checking with the drawing and measurements happened often.



Brendan then started to trim wood off the bottom after making a circle where the two woods were joined. At this stage it is very hard to see any resemblance to the finished shape.



He changed to the outer rim to work on the outer points and the curve behind them. Next he drilled a hole in the centre of the block. A small piece of cloth was put between the wood and the chuck to stop jaw marks. The next step was to cut away around the centre bowl area. To see how thick it was at this point a hole needed to be drilled in the waste wood.



The wood was then removed from the lathe and put into a microwave to melt the glue so that the two pieces could be separated. Care needs to be taken so that the wood does not get too hot and cooked. Once separated, the basic shape that Brendan was making could be seen. At the end, Brendan spoke about the original design and how it evolved from that.



A fascinating demonstration by a master woodturner and thoroughly enjoyed by all present. Thank you Brendan.

... David Browne



*The Finished Piece*

# 2010 Programme — Term 4

## This Term's Project — Toys and Gift Ideas

DAY	DATE	ACTIVITY
Tuesday	12 Oct	Baseball Bat ~ Skittles Dave Anderson
Tuesday	19 Oct	Wooden Pendent Chris Sieberhagen
Tuesday	26 Oct	Yoyo's ~ Monkey on-a-Stick Ron Thomas
Tuesday	2 Nov	Practical night Toys for Christmas
Tuesday	9 Nov	Kaleidoscopes Lee Riding
Tuesday	16 Nov	Spinning Tops Mike Lewis
Tuesday	23 Nov	Skipping Rope Pierre Bonny
Tuesday	30 Nov	Toys for Girls Julie Gannaway
Wednesday	1 Dec	Committee Meeting
Tuesday	7 Dec	Harry Potter Wand Ian Outshoorn
Tuesday	14 Dec	End of Term Xmas Function Teknatool

All the above events are at the Guild Hall, Agincourt Reserve, Agincourt Road, Glenfield. Tuesday meetings start at 7.00pm

**Upskill Saturdays:** 1st Saturday of month during term.

**Working Bees:** To be determined during the term.

Out-of-Term Tuesday Evenings – come and turn

For details check with Trefor Roberts.

1st Term Term 2011 starts: Tuesday 4 February.

Full listing on what's happening around the country.

Check out

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



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## Contacts & Responsibilities

### Committee

President	Trefor Roberts	475 9307
Secretary	Michael Forth	578 1362
Treasurer	Ron Thomas	09 426 7782
Members	Leslie Whitty, Julie Gannaway, Colin Crann, Pierre Bonny, Pepi Waite	
Programme	David Dernie	
Refreshments	Leslie Whitty	
Raffle	Barrie Millar, Brett Duxfield	
Training Classes	Ron Thomas, Kevin Hodder	
Machinery Maintenance	Pierre Bonny, Bruce Withers	
Library	Colin Crann, Vincent Lardeux	
Newsletter	Dorothy & David Browne	
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