

Rocky Mountain Woodturners

A Chapter of the American Association of Woodturners

August 2000 Newsletter

Vol. 6 - No. 8

Officers & Committees

President

Jonathan Fosse 970/493-1387
jfosse@verinet.com

Treasurer

Jim Ferry 970/ 482-4695
jfer@frii.com

Secretary

Nancy Quick - Brewer 970/392-9035
Woodturns@aol.com
Fax: 970/395-0280

Program Co-Directors

Lloyd Jenkins 970/226-1166
LloydJenk@aol.com

&

Dr. Lee Carter 970/221-4382
LLJTC4X4149@cs.com

Media Director

Dale Ketcher 970/667-2642

President Elect

Dick Moody 307/632-4405
Rmoody1266@aol.com

Events Calendar

All following events are tentative.

| | |
|---------------------|---|
| August 4 | David Kahne: Inlay and decorating bowls with turquoise. |
| September 7 | Cindy Drozda: |
| September 30 | RMWT Symposium 2000! Being held at the Chilson Recreation Center in Loveland, CO. |
| October 5 | Keith Gotshell |
| November 9 | Lloyd Jenkins: Bowl turning |
| December 7 | Christmas Party |
| January 4 | Monthly Meeting |
| February 8 | Monthly Meeting |
| March 8 | Monthly Meeting |
| April 5 | Monthly Meeting |
| May 3 | Monthly Meeting |

AUGUST MEETING

Thursday – 8/3/2000 7:00 PM
Industrial Science Building
Room 105
Colorado State University
Ft. Collins, CO

Agenda

- Announcements
- Show & Tell
- Wood Raffle
- Monthly Challenge is: a segmented turning.

Committees:

Symposium Committee Chairman:
Wayne Van Every
Non-Profit & Charter Committee
Chairman: Dick Moody
Fund Raising Committee
Chairman: Dale Ketchner

Officers meeting beginning @
5:30 at the usual meeting place for
officers

JULY MEETING MINUTES

Nancy Quick-Brewer

There was no officers meeting held prior to the general meeting this month.

For the general meeting, Dick Moody stood in for Jon Fosse, getting the demonstration by Don Deathridge of his turned wine holder, and Paul Bailey's discussion under way! Paul talked was about his hand made grandfather type clock, made completely out of wood, including all gears, some hollow Christmas ornaments and some off set turning. Very interestingly done by both! Thank you guys!

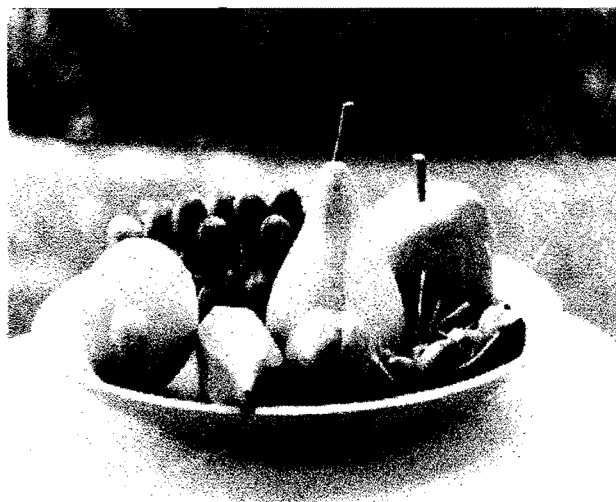
Lloyd Jenkins made a statement that we have received the certificate making us a member of the American Association of Woodturners. Lloyd has the certificate but hasn't had it framed yet, due to lack of time.

Curt Theobald did the show and tell. Thanks Curt, we appreciate it! There were some beautiful turnings brought in.

The challenge was a turning with decoration of some kind, such as copper, rosewood turquoise etc.

Help: We're desperately in need of information on our missing librarian! Has anyone seen or heard from Dale and our library material? I'm sorry that no one has offered a reward of any kind yet, but I have been being asked quite a lot lately where he and the library material are. Hmmm.... I just don't know what to say! Any volunteer for a librarian posse?

Treasure's Report: Jim Ferry stated at the July meeting that the clubs bank account now stands at \$1,930.67.



The Colorado Fruit Plate

AAW Symposium Challenge: I am happy to announce that our clubs contribution of a plate of fruit for the AAW Symposium turned out quite nice! A huge **thank you** goes out to those who contributed by working on it, and getting it to North Carolina! They were, Bruno and Denise Melli, Cindy Drozda, Don Deathridge, Mike Paulson, Wayne Van Every and myself. After the symposium, our piece was donated to the AAW Educational Fund Auction and sold for \$375.00! Time to start planning next year's entry. Any volunteers for the 2001 committee?

July Challenge: This months challenge was: some thing you have turned and added detail to, such as inlay, burning, carving etc. To be included in the chance of winning the \$15.00 gift certificate, you must bring a turning of what the challenge is for the month. If you bring more than one item for the challenge, you will still only receive one ticket for the drawing of the gift certificate at the Wood Emporium in Loveland. July's \$15.00 gift certificate went to Curt Theobald. The certificate is for Loren's Wood Emporium at 618 N. Garfield Ave. Loveland, CO. The up coming challenge for August 3 is segmented turnings.

JULY MEETING MINUTES (continued)

Fund Raisers: We sold our first donated bowl!! I am happy to report that Wayne received a check the other day for David Gillespie's large natural edge bowl that was sent out to the gallery in California that Wayne sells out of. Thank you David for contributing the bowl to the Club. I am sure everyone appreciates it! We are still looking for any good ideas for fundraising! If you have any thoughts on this, please contact one of the fundraiser committee members, which are: Dale Ketcher, Wayne Van Every and Nancy Quick-Brewer.

Wood Raffle: Bring wood! It's been great to see the turn out of those of you that bring wood, glue, etc. for the raffle lately. How about everyone bring at least one piece of wood to the up coming meeting? Raffle tickets are \$1.00 each.

New Members and Visitors: We had one new member join us at the meeting! Welcome Lou Mahoney!! As of this newsletter, we have 80 paid up members! I'm hoping we hit 100 before years end!! At June's meeting we had approximately 35 members in attendance. Quite a good attendance! Wonderful!

CLUB MEMBERSHIP

Jim Ferry

The club membership dues are \$20.00 and \$12.00 for students. Dues are half for new members joining after June.

If you bring a guest, be sure that they fill out an information form and leave it with Nancy Quick-Brewer so they can receive their complimentary copies of the newsletter. As you know, without their names and addresses, I can't send them a newsletter!

TIPS & TRICKS:

Nancy Quick-Brewer

Doesn't anyone in the club have any tips, or tricks to share? Anyone with Tips or Trick's that you would be willing to share with the other members of the club, please send them to me or give them to me at one of the meetings, so they may be shared with everyone!

Well, I don't know how many of you may already do this, but when I have some hand sanding to do, I get a piece of leather to hold between the sandpaper and my hand. It sure helps keep your hand from getting so hot.

SHOP TOURS

Nancy Quick – Brewer

We need some volunteers to do shop tours!

The shop tour and pitch in picnic at David Nittman's isn't going to happen as David reported to me that he is way to busy right now. So do we have any volunteers for something like this for sometime in August? If so, please contact Jon Fosse or myself at the meeting so it can be announced! Seems it would be great fun for all, families included!

NEWSLETTER DEADLINE

Nancy Quick – Brewer

The deadline for submitting articles and information for the Rocky Mountain Woodturners newsletter is the 20th of each month. Anyone interested in trying their hand at authoring an article is encouraged to do so, also send your for sale or trade items. Send it to me email, fax or give me a call!

UP COMING ART EVENTS

Nancy Quick-Brewer

August 12th and 13th Sculpture in the park will be held in Loveland at the Benson Sculpture Park on West 29th Street. This is a grand display of hand made sculptures which are for sale to the public. Fun and educational for the entire family.

September 2nd, 3rd and 4th will be the Turned, Thrown, Blown, and Hammered Main Street Event at the Main Street Gallery in Timnath. This is just across the railroad tracks on the right side of the street. This too is fun and educational for the whole family. Some of our Club's members will be demonstrating and selling their work.

RMWT SYMPOSIUM 2000

Nancy Quick-Brewer

It is going to be held on September 30th at the Chilson Recreation Center 711 East 4th Street in Loveland. Sounds like we are going to have a great one! David Gillespie will need help with staging. Setup will begin at 7:00 AM the morning of the 30th. Teardown will be immediately after the event as we have to be all cleaned up and out by 10:00 PM on the 30th.

Dick has the pamphlets completed, if you would like to distribute some in your area see Wayne for a bundle.

RMWT SYMPOSIUM 2000 (continued)

The theme of the 2000 Symposium is "Reaching For The Future". With that thought in mind the objective will be to reach out to as many non-woodturners, student, teachers, gallery owners and collectors as we can. We want to bring awareness of the resources and presence of the local chapters here in Fort Collins, Denver and Colorado Springs and the AAW to the unaware.

The Curt has the program pretty well nailed down, we have Dick Sing, Mike Mahoney, Pete Holtus, David Gillespie, Lee Carter, Don Deathridge, Keith Gotshall, Steve DeJong, Dave Nittman, Doc Thode, Doug Schnieder, himself and others slated. So we should have a very good diverse array of demonstrations.

Kevin Dunn is working on our instant gallery so we will need attendees to bring pieces for display. The more diverse the better, He is also getting snacks and lunch lined out.

We still need help with the coordinating and setting up the Audio/Visual element and the Hands On Room. We will need volunteers to assist in the demonstrations and operating the video cameras. We will also need volunteers to man the Hands On Room. Anyone that wants to participate on a committee, as a demonstrator or a host family from the Front Range or Pikes Peak clubs, please contact us, your most welcome!

If so, please call Wayne at (970)378-8815, or get a hold of Curt at (307)245-3310, or fax him at (307)245-3071.

NEWSLETTER DEADLINE

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IDENTIFY YOUR WORK

By Paul Burri

When it comes to identifying one's work (in this article I will sometimes refer to it as "signing" one's work), I guess the first question that needs to be answered is, "Why do I need to?" There are at least three reasons:

1. If you take pride in your work you should be willing to put your name on it. Just from that point of view alone, should be sufficient reason to identify whatever you produce.

IDENTIFY YOUR WORK (continued)

Your skill, your devotion to detail, your hours of loving patience, your hours of design time and thought that went into the piece all cry out for putting your identity on the work. You sign it because you are proud of it.

2. Identifying a piece immediately increases its value. (I prefer the word "piece" to project. The word "project" makes me think of road or dam building or low cost housing; things like that.) Think of it this way. Would you buy a painting that was unsigned? Why then would you hesitate to sign your work?

3. I can almost guarantee that your work will outlast you. Given that, I believe that it is important to sign your work for your posterity. Someday one of your grandchildren or great grandchildren will proudly show a piece that you made and say, "My great grandfather (or grandmother) made this. See? His signature is right here."

"OK, so how do I identify my work?" Let's look at the possibilities.

One way is to literally sign it using a ball point pen, a felt tipped pen or even by using a sharp stylus. Many people use this method and it is adequate, quick and easy. One problem with this method is that your signature probably won't last more than a few years. It surely will be illegible before your grandchildren need to find out who made it.

Another way is to use an ordinary rubber stamp such as you use to stamp your return address on your envelopes. This is probably the least expensive and surely the quickest way to identify your work but in my personal opinion this is the least desirable method. You have just spent many, many hours of your time - not to mention the cost of the materials - and now you cheapen the piece with a rubber stamp signature. Secondly, the ink will surely fade with time.

Another method is to use a hand grinder with a small ball-shaped burr that you will use as if it were a pen. This is certainly a permanent method that will last the life of the piece. It is the method that Sam Maloof - of rocking chair fame - uses to sign his work. As a little side note, he not only signs every one of his pieces but he also has whichever of his apprentices worked with him on the piece sign it also. A very nice practice, I think. I have tried using this method and I gave it up because I couldn't get used to using a relatively bulky grinder as a pen.

IDENTIFY YOUR WORK (continued)

Still another way to sign your work is by using a pre-printed stick-on label as is frequently also used for your return address on envelopes. This is another quick and easy way to identify your work. The problem here is that it is probably the least permanent method. Labels soon dry up and peel off. Or they get peeled off by "persons unknown."

A more expensive way to identify your work is to have it laser engraved. This is an elegant and certainly permanent marking method. Any design, logo or signature - even pictures - can be engraved onto your work. For one of a kind work I think it will be pretty expensive. For volume work it may be the way to go because the piece price will drop somewhat. In any event you get what you pay for. You get very high quality but it's expensive.

Probably equally as expensive as laser engraving is to have brass plates engraved at a local trophy shop and then attach them to your work using small brass screws. This is a truly elegant method but is also a bit pricey. In addition, there is the extra work of drilling small holes and mounting the plate.

The last method - and in my opinion the best - is by branding your name, logo, signature or other design permanently into your work.

Branding

Already I have discussed several of the ways to identify your work; some better than others. In my humble opinion branding your work is the easiest and fastest way in addition to being permanent and inexpensive.

Branding involves using a branding iron made of any temperature resistant metal with raised lines. The branding is heated by one of two ways. A gas heated branding iron can be heated using an old fashioned blow torch, a butane torch, an ordinary kitchen gas stove or a propane camping stove. An electrically heated branding iron is usually furnished with a heating element that you plug into any convenient power outlet. After about 10 or 15 minutes, the branding iron will be hot enough to brand even the hardest woods.

When the branding iron reaches the proper temperature (about 800° F) - usually determined by testing a piece of scrap material - you simply press it against the work for about 1 to 2 seconds and your piece is permanently marked. It's that simple.

You can make your own branding iron one of several ways. One way is to take an ordinary large nail and file an interesting pattern into it.

IDENTIFY YOUR WORK (continued)

You then mount this nail into a suitable wooden handle that you make or buy and you're ready to go. Another method is a bit more time consuming but equally effective. You can use some fine copper or soft steel wire about 1/32" to 1/16" in diameter and carefully shape it into whatever design you like. Once you are satisfied with your design, silver braze the wire onto a small brass or copper mounting plate which is, in turn, mounted on a large nail. Still another way to make your own branding iron is to buy a set of steel letter stamps from any machinists supply store. By cutting and brazing these together carefully, you can now spell out whatever name or words you like.

Here are some points to consider when buying or making a branding iron. The first consideration is whether to use a gas heated or an electrically heated branding iron. If you are buying a branding iron and cost is a consideration a gas heated branding iron will be less expensive because you will not have the expense of the heating element. On the other hand, a gas heated branding iron is less convenient because you will only be able to brand about 4 or 5 pieces before you need to heat it again. With an electrically heated branding iron you will be able to brand continuously once it reaches temperature. (There are some other advantages to an electrically heated branding iron that I'll discuss later.) An electrically heated branding iron is also safer because you don't have the danger of an open flame in a wood shop. Wood dust and wood chips don't mix well with an open flame.

The quality of the brand will be equal whether you choose to heat it electrically or with gas. If you choose to buy one be sure to consider the reputation of the company you are dealing with. Some branding iron companies are small and cannot handle more than a few orders at a time. This means that it may take them several weeks to make your branding iron - not to mention two to three weeks before they get back to you with a quote. Many of them are limited to the amount of fine detail that they can reproduce or to the size they can make. Many companies will respond with, "Your design is too small." or "Your design is too large." Some companies have very competitive prices (read "cheap") but will only produce a very sterile two line, block letter branding iron.

There are several other uses for your branding iron once you have purchased it. You can use it to emboss leather using it "cold" as a leather stamp.

IDENTIFY YOUR WORK (continued)

You can also use it to actually brand the leather but in this case you will need an accessory temperature controller because the normal operating temperature for wood will be too high for leather.

Another use for your branding iron is to permanently mark plastics, particularly such things as computers, keyboards, laptops, projectors, etc. For most plastics you will need a temperature controller as with leather.

For those who are making large quantities of parts or who want to generate extra income by making and selling small street fair or tourist items another simple attachment is available – a drill press attachment. The standard heating element is modified to fit into the chuck of an ordinary drill press. A few simple stops are clamped onto the drill press table and it is now possible to brand parts rapidly and uniformly using inexperienced labour at a relatively high rate up to about 300 parts per hour. Using this sort of a system, various parts can be quickly branded.

Frequently asked questions: What is the difference in quality produced by a gas heated branding iron and an electrically heated one?

Answer: There is no difference

This article reprinted from the New Zealand Woodturning site.

THE STORY OF THE "TAGUE NUT"

Physical Characteristics: A palm like tree which grows to a height of 20 to 30 feet in several tropical regions of South America produce a vegetable ivory nut. They range in size from a cherry to a grapefruit and average about the size of a walnut. It usually takes from 15 to 20 to make a pound. Chemically they are pure cellulose and before the nut mature have a milky sweet liquid in the center. When ripe the nuts fall to the ground and are gathered and dried from four to eight weeks after which they become extremely hard. The nut is not toxic. Color varies from blue-white to amber with most nuts ivory-amber.

The ivory nut is close grain and very hard. The cellular structure and grain is similar to that of elephant ivory, but is more dense and resilient. It resembles the finest ivory in texture and color and is slightly softer than mammal ivory and usually contains a void in the center of the nut. There are several names for this vegetable ivory nut, but the most common is the "Tagua Nut".

THE STORY OF THE "TAGUE NUT" (continued)

Its similarity to elephant ivory has been known by craftsman for years and is frequently passed as elephant ivory on objects fashioned from it and can be very deceptive. It being so much like mammal ivory that pieces carved from it are sold at the same price as elephant ivory and in some carvings much more.

History: For over two hundred years vegetable ivory has been used by ivory carvers in the making of netsukes, dice, dominoes, and chess pieces. Other uses found were cane and umbrella handles, pipes, mah-jongg tiles, sewing needle cases and the fine art of scrimshaw. Religious figurines were carved as were many toys. In the late eighteen hundreds up through World War II this ivory nut was used to make some of the finest buttons in the clothing industry. Some were even used on United States Army uniforms.

For close to eighty years the ivory nut was a commodity of global importance and factories on three continents used to manufacture articles of utility and luxury. The coming of synthetics killed the world ivory nut market.

The vegetable ivory nut has began a come back because of the slaughter and near extinction of mammal ivory, e.g., elephant, whales, walrus and other species.

Additional Information: The Vegetable Ivory Nut is called a Tagua Nut. Some times it is called:

Corozo Nut: (British)(Spelled Corrozzo sometimes)

Binroji Nut:(Japanese)

Coquilla Nut:

Steinnuss:(German)

It has several different names in the different countries where it grows. It grows in Southern Panama, Columbia, Equador, and Peru. The Botanical name is: *Phytelephas Macrocarpa* Palmae. There are several sub species of palms that produce similar nuts. Columbia produces the most, and even plantations have been planted to produce a viable product. The Indians of Columbia along the Magdalena River gave the name "Tagua". In the coastal area they are called "Anta". In Peru its called "Pullipunta" and, also sometimes "Homero". The palm tree is found in damp and moist locations along the costal region. The palm tree is also found at elevations above sea level in the Andes. The palm tree grows to about 30 to 40 feet. Size of nut: Small chicken egg to as large as a grapefruit,(Rare). Average about 1 1/2" to 2" in diameter. The above information has been compiled from several sources over the past 20 years. Robert Spragg Sr.

Tips On Turning Tagua Nuts: Select the so called bottom of the nut, other end is pointed in most cases. I then grind the bottom flat (using a belt sander) to about the size of a dime,

THE STORY OF THE "TAGUA NUT" (continued)

but you can position the nut any way you want by studying the character of the nut for optimum usage for what you are trying to turn. I then use a hot glue gun. Using Hi Temp glue sticks, not the low temp craft type sticks. I have several small cheap face plates made from a nut (the size of your arbor thread, mine is 3/4 x 16 and a large washer. I find large washers (2 - 2 1/2" dia.) with a hole large enough for the nut to fit the hole. Then tack braze or weld the nut to the washer. Drill 4 holes in the outer washer and screw it to a piece of two by four and mount it on the lathe and turn it round. Even if your face plates are a little off round or wobble some, the end with the wood surface will be true. I then squirt hot glue on the wood face plate and press the tagua nut into it. Let it cool or dry for a couple of minutes. Then screw the face plate on the lathe. I turn these nuts at about 2500-3000 rpms. Lets say I start out to make a small vase. I break through the center void and now the vase is ruined. Don't give up, just continue on for a small bowl, if this don't work, I still have a small piece left on the face plate, I make a dish out of it. I cut the wood down just a little and re-use the face plate over and over. I don't think I have ever had two items alike in the hundreds of turnings I have made, because of the center void is the main factor you have to work around and contend with. I finish the vegetable ivory with sand paper and polish on a cotton wheel with any white polish compound. Making miniatures in vegetable ivory is a rewarding experience. Bob Spragg Sr.

THE INTERNET

Nancy Quick-Brewer

Anyone looking for some new woodturning sites, be sure and check out our own website as Bruno is doing a fantastic job of getting new and interesting sites put on there for us! Just go to <http://www.verinet.com/~drmelli/rmwt.html>

Other sites to check out:

<http://www.woodmall.com>

<http://www.woodmagazine>

<http://pennstateind.com>

Toolcrib.amazon.com

MEMBER INFO EXCHANGE

If you have sold your listed item, please let me know so that I can remove it, but please let me know if you have something you'd like to buy, sell or trade, or maybe give away so I can get it out to others.

MEMBER INFO EXCHANGE (continued)

For Sale: 1 - 14 inch chain McCullough chain saw. Runs good.

Contact Don Deathridge 308-673-5341

For Sale: Miller Bobcat Welder and assorted metal fabricating tools, call. Delta 10" table saw, model 34-760, used very little, \$240.00 Wayne Van Every 970/378-8815.

For Sale: Delta Model 46-701 swivel head lathe. 12" x 36". Steel stand with 300 lbs sand ballast. Upgraded sealed spindle bearings. I just rebuilt the Reeves variable speed drive. Includes all standard equipment & manuals. . \$375.00. 1 double ended MT2 alignment tool John Martin 970-484-0949 email: jmwoodart@aol.com

For Sale: Walnut Bowl Blanks 4" thick, 8" square, sealed. \$10.00 each. Other blanks becoming available. There are also has some Ash blanks. Call Dennis Korth 719/634-1260.

For Sale: Bonnie Kline Lathe w/motor & 2-drawer box \$300.00. Worth at least \$450.00. Dean 970/719-380-9858.

For Sale: Deep hollowing tools. Hagner duplicator attachment model LKH 950. This is a rear mount which allows you to copy a pattern and do regular turning without removing the duplicator \$1500.00, original cost approx \$3000.00. 10 inch Craftsman radial arm saw on stand \$125.00. Also some stainless steel carts with casters approx 24 x 36 and 36 high, \$30.00 each. Dick Breckon @719-597-9718 evenings or weekends are best

For Sale: Bonnie Klein Lathe w/motor and 2-drawer box. Will sell for \$300.00, well worth at least \$450.00. Call Dean 710/380-9858

For Sale: General 260 Lathe. Variable speed 2 HP. Outboard attachment for 28" diameter. Reversing switch. Accessories. \$1,400. Call Gary Zeff @ 303/444-1861.

For Sale: Micro Wave Oven Good for drying wood. \$25.00. Call Steve DeJong @ 719/531-2104.

For Sale: 10" Band Saw w/stand, extra blades \$100.00. Dremel Scroll Saw w/disc sander and power flex cable \$50.00. Keith Smith @ 719/391-1493.

MEMBER INFO EXCHANGE (continued)

For Sale: 2 Gun drills, 20" – 24" long. Used for making lamps, or deep centered holes. Asking \$50.00 each
Don Deathridge 308/ 673-5341

For Sale: Shop Smith \$1200 machine and all the parts that come with it when you buy it
Belt Sander \$150 6" x 48"
Joiner \$150 4" - the joiner and the belt sander can be powered by the Shop Smith or with a special motor and stand that can be used to power either item.
3-Jaw Chuck/4-Jaw Chuck Can be purchased separately from the shop smith
Motor with stand for Belt Sander or Joiner \$250.00
26" Hawk Scroll Saw with stand \$500.00
Grizzly 15" Planer \$500.00

MEMBER INFO EXCHANGE (continued)

Grizzly 2-Drum Sander \$500.00
Band Saw 12" height \$200.00
Bench Grinder 8" \$75.00
Wet Slow-Speed Grinder \$100.00 for sharpening tools
Ryoby 10" Saw \$300
Dust Collector System (3 microns) \$400
Numerous smaller items for sale
I also have walnut logs and other hard woods for sale
Please contact me at:
BILL WILKIN
1987 TAFT DRIVE
LAKEWOOD, CO 80215
(303) 234-9332

2000 Symposium Host Availability Form

| |
|---------------|
| Name |
| Address |
| Address |
| Day Phone |
| Evening Phone |

| |
|--|
| How many guests can you accommodate? |
| Friday or Saturday or Both Nights? |
| Would guests share sleeping rooms with family members? |
| Is there a gender that you could not accommodate? |
| Can you accommodate a couple? |
| Can you accommodate special dietary needs? |

Please submit this form to:
Dick Moody – 2000 Symposium Registration Chairman at:
1809 Newton Drive
Cheyenne, WY 82001
307/632-4405