



TURNING TIMES

Newsletter of the
**INLAND
WOODTURNERS**



March 2008



variety in the designs possible. I think he said that he found out about the rose engine at a wood-working show and got hooked. Added attachments ran the cost up to over \$1200, I believe.



This is a pittance compared with what an antique Holtzapffel would cost if one were



The Demonstration

We were to be given a chance to see how a rose engine can make patterns of the most complicated designs as found on wood turnings and on metal parts, such as watch backs and faces. Most of us are familiar with the designs found in the book *The Principles and Practice of Ornamental or Complex Turning* by John Jacob Holtzapffel and published in modern times by Dover Publications, Inc. This is just one of several books available on the subject of ornamental turning, of which the rose engine style is one of many facets of ornamental turning. The machine that Art Majerus was going to demonstrate this afternoon is a variety of the basic rose engine mechanism. Art bought the basic tools for about \$300 from a John Magill. He then began to add other attachments to make the basic machine do more complicated movements and to increase the depth of the cuts and to introduce more

available. But with the equipment Art had this afternoon he proceeded to wow us with the intricate designs made from several simple parts of the machine assembled in sort of a Rube Goldberg design. The machine operated with bungee cords and hand operated rosette wheels. By changing the rosette wheels you can make another set of designs. I hope you who have missed the demonstration will get a good look at the wonderful samples he cut for our amazement. I know that there are photos of some of the designs so that you'll get an idea of finished cuttings.



These designs can be made to ornament a

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variety of products such as cups, pill boxes, mirror boxes, inserts in projects turned on our regular lathes, such as the interiors of lidded boxes, as well as the lids.

Art gave us the name of another fellow who makes the rosettes and said that even custom designs could be made at a reasonable cost. This man is Steve White at a company called Lindow White and is found on the internet at: roseengine1.com I don't know the url of Jon Magill, but he wrote an article in the Spring 2007 issue of AAW magazine about the rose engine. Art said that there are lots of sites which tell about Rose Engines and Ornamental Lathes in general.

Well, I for one, really enjoyed the demo by Art Majerus and expect to see some rose designs from at least some of the members in the future.



Stop the Creep! with mini-T-nuts to replace the original round nuts used to lock the tailstock and banjo in the Jet Mini and Rikon mini lathe. Make them yourself or order from:

http://www.monster-wood-tool.com/wst_page8.html

Two for \$25 plus \$5 shipping. I replaced mine and the tailstock creep stopped...Ron



NOTES FROM THE MEETING OF SUNDAY, 16th March 2008

from your notekeeper Pall Bohne

Spring has Sprung and the Black Headed Grosbeaks have returned from the South

This sunny Sunday was a warm day which brought out most of our members and a host of new faces. Many of the old members were crowded around **Steve Dunn's** trailer load of turning wood when we pulled into the parking lot of the Janet Goeske Senior Center in Riverside, California. I rarely get to look over the selection of woods because of the many things that



need doing prior to the meeting. This preparation work is required by all of the folks who help organize the events of any given meeting. One of my activities is to make paper name labels for anyone who needs one, for we like to have these labels on each person so that the new

folks can get acquainted with the many people who turn up at the meetings. Those of us at the last meeting were really looking forward to the demonstration of today's meeting. **Art Majerus** was going to demonstrate rose engine ornamental turning. Many are familiar with the concept but most of us have never actually seen it done, but today was the day. Stay tuned.

Some Announcements

Among the new people at the meeting was **Bill Vincent** from Indio, who needs some of the tools of the woodturner. So, if you have any surplus tools or machines contact Bill at 206-979-3218. Others who showed up at this meeting include **John Cardany, Gustavo Rodriguez, Joe Ponce, Scott Nichols and Tim Moore**. Welcome all of you new folks and try to come back real soon.

AAW News. We were encouraged to think about attending the American Association of Woodturners Symposium in Richmond, Virginia this summer. Mentioned was the great demonstrators from around the world and the fine woodturnings shown in the *Instant Gallery*. It was pointed out that over 1000 turnings are displayed at these gallery shows. Membership in AAW costs \$45 a year and includes four issues of the magazine *American Woodturner* as well as news about woodturning all over the US and the locations of the local woodturning clubs. Also, members of AAW will be able to access 20 years of earlier articles from *American Woodturner* on the website maintained by the national organization.

The Challenge

The monthly Challenge was to make a set of **knitting needles** without using maple dowels as the raw stock. But, how could a person tell if the stock had been a dowel? It seems to me that is exactly what you should start with. Dowels come in several kinds of wood these days, and if you wanted to make a present for your knitter that would be the way to start. Nevertheless, we had such a response that it was overwhelming in the number of turners who made them, and the needles are mostly useful I imagine, except for the tiny doll house sized ones. The needles were not all the



same size but definitely followed a certain pattern. I'm also sure that there was a lot of questioning by the turners to find out what is expected in a set of needles. I know that I questioned my older daughter about the subject, she being the knitter in our family. I might add that not all of the needles were taken home at the end of the last meeting. So, if you are missing some needles see me at the upcoming meeting.



I can't begin to mention the details of each turners set of needles, so I will only mention the names of those who rose to the challenge and brought in at least one set of needles.



In order of presentation they were: Doug Wilson, Brad Hodge, Dave Morgan, Darrell Harris, Chuck Forsyth, Dave Holzberger, Rick Mills, Bob Rapp, Pete Champagne, Amy Martin, Barbara Stark, Gary Bingham, Bob Brundage, Chet Lewis, Doug Betts, Bud Huffman, Lloyd Drake, Roy Mandry, Frank Hoogeveen, Martin Osborn, Gary Sizemore, Ron McKinley, Diana Williams, Jim Powell, Larry Cooper, both Maria and Gil Hurtado, and finally Matt Heffron with a cherrywood needle. All of the above brought in a usable set of needles, but there were also those members who wanted to show off by making miniature needles in addition to the full sized ones. Maria Hurtado's needle was the only one I remember that made a sound. It had small seeds or something inside the needle which had a slight rattle sound. I wonder where she got that idea?



The woods used in making the needles was quite varied. Among the woods noted were: purpleheart, cherry, rosewood, ebony colored alowood, yellowheart, maple, poplar, hickory, olive, walnut, carob, ebony, black

Friends of Phil Brennon - It's your turn to help



Former AAW President Phil Brennon is an inspiration to many in the woodturning world. You may know Phil from his five productive years as an AAW board member and two years as AAW president. Or perhaps as the accomplished turner and teacher from Chino Valley, Arizona. Or maybe as a co-owner of Van Gogh's Ear, a successful crafts gallery in Prescott. Or from one of his sparkling articles in American Woodturner or WOOD magazine. After emergency surgery last summer, Phil is now a quadriplegic and needs your help. Read the rest of the story at: <http://woodturner.org/news/PhilBrennon.pdf>

acacia, Australian pine, and "unknown". That's is quite a variety, folks. Well done. The winner of the Challenge, by reason of having raffle ticket #233 chosen, was **Larry Cooper**.

Show and Tell

Jim Thompson, who is a carver rather than a turner had asked the turners of the club to pass along any turnings which were not up to snuff. Jim would then use these rejects to practice his carving. He brought in several of these enhanced turning to show. He had three such carved turnings. One was a carved bowl with a scalloped edge in an unknown wood, another was a footed bowl in maple, and finally there was the vase turned from camphor and spalted maple. Deft and wax was the finish on the pieces.

From **Chuck Forsyth** we saw two bottle stoppers. One turned from dyed box elder and the other from tulipwood. A small lidded box was made from Alowood, the color not mentioned. All three pieces were finished

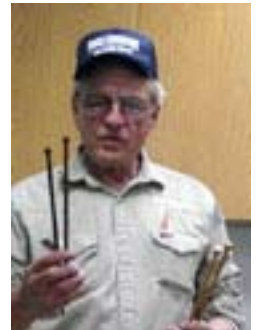


with a friction polish. **Martin Osborn** also made a box which he called a Keepsake Box. It was not a turning but it was well made from walnut and cherry woods in the shape of a rectangle. He used polyurethane as a finish.

Brad Hodge used various colors of Alowood to make a turned lidded box with a finial. He also showed a couple of pens he had made. **Gary Bingham**, using a design from the winter 2008 issue of the magazine *Woodturning Design* made a large coaster from black acacia. Gary also is getting into pyrography and made a sampler of various burning textures using the woodburning tools. He mentioned a book he is using in pursuing his study of the technique; it is called *The Complete Pyrography* by Stephen Poole.

Doug Wilson showed a lidded box which he turned from carob. **Bob Rapp** showed several items he had turned. These were three pens in several varieties of exotic woods, and a bottle stopper in acrylic. And finally three small lidded boxes were shown. Two of the boxes used Dwain's woods, with kingwood used in the third box. **Rick Mills** turned two natural edged bowls using maple. They were both about 8 inches in diameter and 4 inches high. Wax was used as the final finish.

Newcomer **Tim Moore** brought in a couple of bowls he had turned. One was a natural edged bowl while the other was turned after the lengthy gluing up of the segmented pro-



cess. The segmented one was about 10 inches in diameter. Nice job Tim. **Dave Holzberger** showed a square cornered bowl in carob at about 6 by 11 inches. Using a piece of a freshly cut hollywood juniper Dave turned a natural edged bowl which has to be seen to be believed. The result was a bowl with deep undulating sides which were more like petals than sides of a bowl—a remarkable bowl which demonstrated how a seemingly useless piece of soft wood could be made into a work of art. I imagine it took a lot of hand sanding to get those smooth petal-like shapes.



Next up with a wormy white paper birch bowl was **Doug Betts**. His bowl had a natural edge and a wonderful rugged look. The bowl was large at 10 inches in diameter and 8 inches high. It had been finished with CA glue used as a hardener followed by coats of wipe-on-poly. **Chet Lewis** followed his friend Doug, with two travel mugs covered in beautiful woods. The stainless steel inserts are a kind of new turning project that some turners are making. Chet's mugs were covered in purpleheart, cherry, and birdseye maple and beautifully finished. He told us that the mugs were not vacuum bottles but only for sipping your hot coffee without burning your fingers.



Gary Sizemore showed a slimline pen covered in tulipwood, and a small bowl turned from the beautiful wood bubinga. **Lane Thomsen** made a small stand in the shape of a stairway which held five miniature turnings, one on each of the stair treads. Each of the turnings was about one inch high. The stand was actually a box to hold the five turnings. Lane also turned a six inch diameter bowl in carob and an eight inch diameter bowl in acacia wood. Both bowls were finished with walnut oil. **Ron McKinley** showed



The Woodworking Show

Pomona Fairplex

May 2 - 4, 2008

Friday: 12 PM - 6 PM

Saturday: 10 AM - 6 PM

Sunday 10 AM - 4 PM

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two of his bottle stoppers which had cabochons inset in the maple wood handles. They were finished with Watco oil.

Greg Fredricksen turned a natural edged, footed, mulberry bowl at about five inches in diameter which was given a lacquer finish. **Glenn Honeycutt** turned what I believe was a lidded bowl in the shape of a cone at the top and a rounded bottom. I can't tell you what kind of wood he used. **Larry Cooper** used oak and bloodwood to make a vase shaped turning. Another turning, which seemed to rest on three legs, was turned from maple burl.



Amy Martin showed a lidded box in avocado. It had an unusual shape inasmuch as it was higher than it was around, reversing what is normally found in lidded boxes. She used tung oil as a finish. Finally we had a last look at the humorous turnings of **Dave Morgan** with two miniature lidded boxes, one of which contained a set of miniature knitting needles! Dave also assured me that his staved tankards from last month's show could hold liquids by drinking out from one of them right before my very eyes.



Quite a show guys and dolls.

After a break we held the wood raffle, which featured the wood from Dave Holzberger's west property line. It was a lot of that lovely Hollywood Juniper which was shown





earlier in the afternoon. Larry Cooper generously donated several lengths of *dymondwood* in various colors, these are the rods of laminated wood which are so useful in many ways. Thanks guys.

The Challenge

The Challenge for next meeting will be to make a turning out the wood you've won in one of the raffles we've held over the years. Newcomers will be allowed to make the turning from wood from any source.

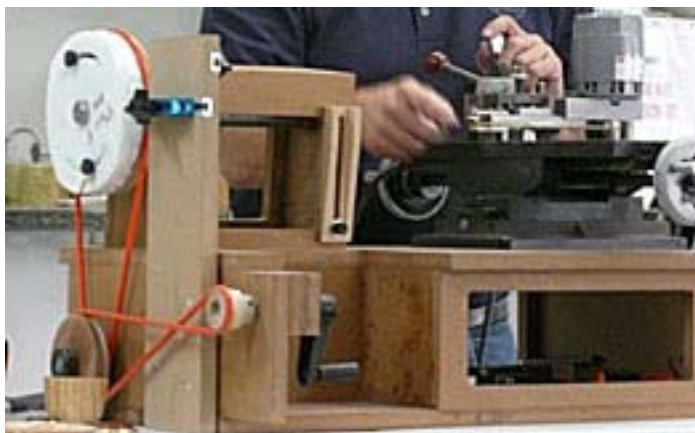


Did you know that Craft Supplies U. S. A. donates six \$10 gift certificates to our club each year?

You can call them at 800-551-8876 or visit them online at:

<http://woodturnerscatalog.com/>





**Photos by Diana Williams
and Martin Osborn**

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Closeup view of the Rose Engine.