

JUST ONE MORE CUT

Central Florida Woodturners, a Star Chapter of the
American Association of Woodturners.

Central Florida Woodturners exists to encourage and assist its members in advancing their skills in woodturning, and to educate the public and promote among the public a greater enjoyment and appreciation of the art of woodturning.

Member of the American Association of



January Speaker

Dave Barriger

presented the demonstration for the Club's January meeting. His topic for the night was the detailing of platters, following his demonstration of some months ago when he demonstrated the turning of platters.



The first step for turning a detailed platter goes back even beyond the turning of the platter – it is the choice of wood. The wood should be plain in character, no grain (or little grain), smooth texture, and some hardness so that burning of the detail can be accomplished without excessive burning. The blank should be greater than two inches in depth, and should not contain the pithy center of the tree.

After the platter is turned, the next step is to get the chosen design onto the face of the platter. This means transferring a design, since not many woodturners are accomplished artists. Start with someone else's drawing, for example Eric Sloan. He has produced a book American Barns and Covered Bridges, which Dave suggested as a starting point, especially if interested in barns or bridges. Transfers of animals or nudes were not covered in the demonstration.

Using a copying machine or your computer printer, adjust the size of the transfer to fit unto the platter properly; not too small and not running outside the flat portion of the platter. Then using transfer paper and a ballpoint pen trace the design unto the wood. Transfer paper (also known as graphite paper) works in exactly the same way as carbon paper, only using graphite instead of carbon. Transfer paper is greaseless, leaving behind less residue, and is easy to erase. The burner used to etch the wood should have a variable heat adjustment, which means you'll be paying a little more money than if you bought a single-heat burner. Be sure to use a flat straight tip for lines crossing the wood grain.

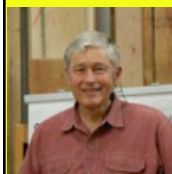
Always be sure to use wood scraps of the blank to test the burner and heat level before actually touching the burner to the platter. Another point, burner should be moving when you start etching a line so that a burn point is not left at the beginning point.

Dave recommended using acrylic paints, which have to be watered down. Have plenty of paper, newspaper, available for absorbing spills and excess paint from the brushes. The tips of the brushes should be angled. Dave also recommended a semi-gloss spray lacquer.

Bob Miller Editor

February speaker

Dr Gene H.E. Gross



My demo on Thursday evening will be to discuss and show a lot of things that I learned at the Utah Symposium and with the week that I spent with Richard Raffan at a Craft Supplies course.

Calendar

Thursday, February 16

IWCS Southeast Regional Winter Woodfest Meeting

5:00pm Steering Committee Meeting

7:00pm Monthly Chapter Meeting/

Demonstration by Member Bill Dalton

Friday, February 17-20 IWCS Southeast Regional Winter Woodfest Meeting

Saturday, February 25 8:30am 3:30pm

Forge Day-

Dave and Sonya Barriger's Home

Thursday, March 1-11

100th Central Florida Fair

Thursday, March 15 5:00pm Steering Committee

Meeting 7:00pm Monthly Chapter Meeting

Friday, March 16-18 2012 Florida Woodworking Show

Saturday, March 31 8:00am

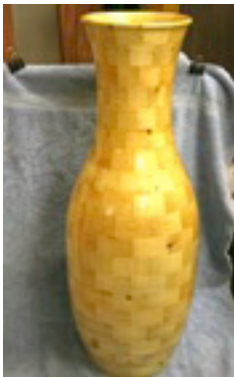
David Ellsworth Demonstration



John Russell Bowl pine & walnut



John Russell Bowl made of oak

Jim Pinckney -Pecan Hollow form,
with polygraphDavid McCoy Vase made from
spruce and finished with wipe-on
polyurethane**Bill Smith** Natural-edge bowl
made from chinaberry and
cypress; finished with lacquerBill Smith Bowl made from
oak and finished with
lacquerBill Smith Hollow vessel
turned from sweet gum
and cypress; finished
with lacquerBill Smith Vase made
from chinaberry and
finished with lacquerDanny Hoffman Vase
made from holly and
finished with water poly
and lacquer



Danny Hoffman Vase made from sycamore and finished with water-based poly and lacquer



Tom Roach Natural-edge, irregular shaped platter made from cherry and finished with lacquer



Tom Roach Lidded vase made from southern rosewood and finished with lacquer



Kevin O'Brian Redneck wine goblet; no wood or finish mentioned



Kevin O'Brian Five pens; no wood or finish mentioned



Tom Roach Bowl made from osage orange with a sand inlay;



Dave Barriger Natural-edge bowl made from Catalpa (Catawba?) and finished with lacquer



Dave Barriger Bottle Stoppers made from various woods and stone (alabaster). Finished with lacquer.



Dave Barriger Platter with satin finish.

DAVID ELLSWORTH WOODTURNING DEMONSTRATION

SPONSORED BY CENTRAL FLORIDA WOODTURNERS
SATURDAY, MARCH 31, 2012



We are very proud and fortunate to have David, a World Renowned Woodturner to come and demonstrate and share his talents with us here in Central Florida.

About David: My first exposure to woodturning began in 1958, when I was fourteen. By the time I received my Master's degree in sculpture in 1973, I had worked in many media including metal, fiber and polyester. But it was my experience working in clay that led me to consider the intimate power of the vessel form. My love for the material of wood returned and by the mid-1975, I had developed a series of tools that allowed me to produce thin-walled hollow forms through a process I called 'blind turning'.

As both a maker and a teacher, I am constantly reminded of the importance of remaining a student of one's own work. This philosophy has allowed me to remain receptive to many influences that surround me, including objects from other cultures, the infinite variety of the materials I use, and my own personal and spiritual connection to the vessel form. The evolution of my work has therefore taken many directions, each stage of which I see as the foundation for a body of work that is yet to be realized.

My intent as an artist is to translate thought into form and to create singular statements that evolve through the integration of the material of wood with the process of turning. I prefer to work in series where I can explore ideas, challenge concepts and expand the dimension of my work into a broad visual language. I consider the skill of my craft to be the foundation from which my artwork has evolved, and that the identity of each object is a glimmer of the collective body

Date: Saturday, March 31, 2012

Where: 2942 Forsyth Rd, Winter Park, FL 32792

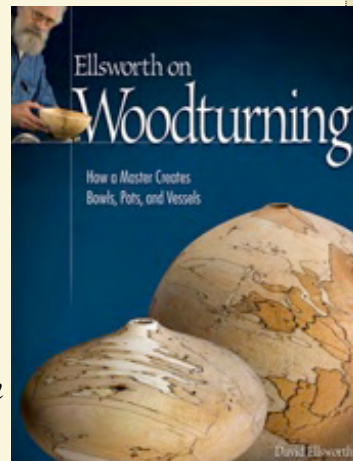
Directions: From 436E to University Blvd 0.5mi,
Take right on Forsyth Rd go .8mi

Times: 8am to 4:30pm

Topics: Natural ridge bowl or cut rim, hollow form
and tool sharpening

Price: \$25.00 pay cash or check at door, includes lunch

**Limited seating, payment in advance
guarantees a lunch with registration
by March 27**



Send your check to: Bill Dalton
901 Suwannee Dr,
Apopka, FL 32703



MUSEUMS

American Craft Museum - New York, NY
 Arkansas Arts Center - Little Rock, AR
 Arrowmont School of Arts and Crafts - Gatlinburg, TN
 Cincinnati Art Museum - Cincinnati, OH
 The Contemporary Museum, Honolulu, HI
 Detroit Institute of Arts - Detroit, MI
 Fine Arts Museum of the South - Mobile, AL
 R. H. Fleming Museum - Burlington, VT
 Fuller Craft Museum - Brockton, MA
 High Museum of Art - Atlanta, GA
 Long Beach Museum of Art - Long Beach, CA
 Los Angeles County Museum of Art - Los Angeles, CA
 The Minneapolis Institute of Arts - Minneapolis, MN
 Mint Museum - Charlotte, NC
 Museum of Fine Arts, Arizona State University - Tempe, AZ
 Racine Art Museum - Racine, WI
 Renwick Gallery, Smithsonian Institution - Washington, DC
 Victoria and Albert Museum, London, England
 White House Permanent Collection - Washington, DC
 Wood Turning Center - Philadelphia, PA
 Yale University Art Gallery - New Haven, CT



Central Florida Woodturners

Sponsors



Hands on Woodturning Class

with

Alan Stirt

Woodturner, Artist and Teacher

Limited enrollment to 10 students

Topic: Layout of Platters and embellishing

Date: Tuesday April 10, 2012

Time: 8am to 4:30pm

Where: Richard Elenberger Workshop

935 River Edge Ct, Longwood, FL 32779

Price: \$100 plus, depending on enrollment and additional transportation fees by Alan Stirt

About Alan: I consider myself a "bowl maker" more than a woodturner because, although the turning process fascinates me, it is the resulting bowl that commands my interest. From the earliest times bowls have had meanings for people beyond the purely utilitarian. The bowl as vessel has a resonance deep within the human psyche. I have always thought of each piece that I make as a composition utilizing elements of pattern, line, weight, texture and form. Even in the most simple pieces I try to find a harmony of grain and shape. I seek a balance in my work between the dynamic and the serene. By playing with the tension created by combining the circle's perfection with the energy of pattern I am trying to make pieces that have life. I use patterns, whether created by grain structure or organic fluting & carving or repeated geometric shapes, to develop harmony in each of my pieces. I find myself always looking for a new means of expression within the turned form.

Registration: by February 20, 2012

Call Bill Dalton at (407) 463-8679 or

Email: bill.dalton@docwks.com

Payment in advance, check or cash

Call Bill for payment directions

Plan on coming out to
Central Florida Woodturners
Annual Forge Day. February 25, 2012
Bring a dish to share. 8:30am-3:30

Dave & Sonya BARRIGER,
4117 Wildwood St
Apopka, FL 32703
407-886-3325

CENTRAL FLORIDA WOODTURNERS FORGE DAY FEB 2012

