

**Minutes of Membership Meeting Central Florida Woodturners
Moon's Saw and Tool
July 21, 2005**

There were no visitors or new members in attendance. Thirty three members attended the meeting.

The Steering Committee didn't meet this month, since several members were in Kansas City at the annual AAW symposium.

Bob Walker called the general meeting to order.

The turning class on June 25 was well attended.

Each member is asked to contribute four Christmas ornaments by the October meeting for the Orlando Museum of Art Christmas Tree auction.

Bill Smith reports that Art Siegel is still in the hospital with a serious staph infection. He has been in an induced coma and should regain consciousness starting tomorrow. Please direct inquiries to Bill Smith, since Gaye needs all the rest she can get.

Announcements

Bill Smith announces that 50 board feet of 4/4 walnut is available at 50 cents a foot.

The proposed move to Woodcraft in Casselberry may be delayed until the September meeting. The buyer for Moon's might be interested in our staying here for one more meeting. Greg Moon is expected to arrive later this evening.

Richard Elenberger also offered his workshop as a possible meeting place.

The final decision as to where we will meet will be made at the August 18th meeting which will be held here at Moon's.

Art Pataky is looking for a copy of Making More Modern Marvels, a follow-up to Making Mechanical Marvels in Wood by Raymond Levy. The publisher is sold out.

Show & Tell

Mike Allen showed a hollow vessel of cherry with an inlaid neck and spire-like top of rosewood. It was finished with tung oil and buffed.

Bill Wohlfart brought three wide cherry bowls with pedestal feet. The rims and feet were stained black to contrast with the reddish bodies. The eucalyptus bowl had a crack filled with turquoise chips, and a black rim and foot. They were finished with polyurethane.

Marv Murray had a footed vase of China lead wood. The limb used came from a tree planted many years ago in Windermere from a specimen collected in China.

Al Garan showed a small bowl of ash and two small goblets of granadillo.

Art Pataky brought an elliptical bowl measuring 12 x 9 inches. The bowl was turned on a rose engine with the ornamental pattern showing both inside and outside the bowl. The outer "waist"

of the bowl was inlaid with marquetry edge banding. The ellipse was divided equally in twenty-four sections. The turning was done at slow speed to reduce vibration from power tooling and rocking of the rose engine headstock. The bowl was reverse mounted on a jam chuck to put an ellipse on the bottom. The wood was Honduras mahogany and the work took two and a half days. The finish was Delft.

Connie Lefebvre turned a lidded box from guava wood. She also showed a natural edge bowl finished with lemon oil.

David McCoy brought a lidded vessel turned a laminated maple, bowling pin. He also had a cedar bowl with a pedestal foot. The finish was tung oil over polyurethane.

Bob Walker showed a “flat” vase made from a disk of milo wood. The turning blank, about 10x10x1, was glued to a faceplate for the initial shaping. The blank was reversed turned using a jam chuck. Sanding produced the flat bottom and scooped out opening. The hole was drilled in the opening, using a spring-loaded punch for making a starting hole. Also, Bob showed a lidded box of oak.

The Show & Tell prize was won by **Marv Murray**.

Hank Malenofski and Wynn Arnold exchanged the cherry bowl they had made together five years ago at a workshop. The outside surface had been treated with vinegar to turn it black. They agreed to share the bowl by each keeping it for five years and then giving it to the other.

The wood auction raised \$32.00.

The Demonstration – Icicle Snowman Ornament by Wynn Arnold

Wynn was taught to turn by Nick Cook, who wrote the article in American Woodturner on the Icicle Snowman. Wynn used a Jet mini lathe for his demonstration, equipped with a four-jaw chuck, 1-1/4 inch threads, and a #1 drive spur. He started with a maple blank 1x1x8. After finding the centers on the ends, he marked them with a spring-loaded center punch and mounted the blank in the chuck. The end was steadied with the drive spur. He used a roughing gouge to turn the blank to a cylinder.

The cylinder was marked with pencil to show the main cuts using a finished ornament as a guide. Story cuts were made with a parting tool made from an old planer knife. First the top of the hat was cut, using a tool steel insert for details. The parting tool was used to refine the hat brim. Sand the hat and rub a piece of ebony or Masonite on the hatband to add color to it.

Wynn used a small gouge for the head and shoulders. His gouge was made from a 1/4 x 7” piece of HHS rod, purchased from Enco for \$2.10. He used a skew to refine the shapes further. Sand the head and shoulder areas.

Taper the body with a larger gouge or a skew from the shoulder area to the end. Accent the end with a finial ball, shaping this with a small gouge. Sand. Part off the snowman at top and end with a skew.

Drill a hole in the top of the ornament with a nail mounted in a drill chuck. This forces the wood fibers to the side. A drill would chew through the fibers instead. Install a mini screw eye with needlenose pliers. Paint the face with dots of paint applied with a nail point. Hang the snowman up to dry. Last, spray with Delft finish.

Wynn gave out empty plastic film canisters for protecting the sharp edges of gouges and skewers. (Your local photo-developing center probably will have plenty of these to give away.) Winn donated a spring-loaded punch, bottles of craft paints and screw eyes to a raffle.

The nub of wood left from the ornament can be used to make a hub for a top from a CD. We all seem to get CDs in the mail, and now have a use for them.

As a substitute for the mini screw eyes, shape copper wire with needlenose pliers around a nail and glue the ends into the hole at the top of the ornament. Or, use a loop of monofilament fishing line.