



Finger Lakes Woodturners

A Chapter of
The American Association of Woodturners



From The Chair – April 2012



Mark Mazzo
FLWT President

This month marks the second of our two National speakers for the 2011-2012 season. At a special Friday night meeting and Saturday demonstration, FLWT will be hosting Andy DiPietro.

Andy is known for his elegant hollow forms with unique

surface treatments and dyed colors (www.woodartforms.com). His talk on Friday evening April 20th will be on his work and journey through woodturning along with his thoughts on evolving toward a personal style. On Saturday April 21st, Andy will be demonstrating his techniques for developing a pleasing shape, as well as hollowing and coloring a vessel with dyes. The Saturday event will be an extended demonstration of all aspects of Andy's techniques and there will be a lot of interesting information presented for turners of all levels. I hope that everyone will take this opportunity to participate in the demonstration, learn some new skills and support the clubs efforts to bring in talented and interesting turners for our benefit.

On another subject, the Board of Directors has been busy working on many additional projects for the club. As I write this, we have just completed and submitted our application to the IRS for consid-

Please note: The FLWT April 2012 meeting has been changed to Friday evening, April 20th to accommodate the schedule of our National Speaker, Andy DiPietro.

Our meetings are held at the Isaac Heating and Air Conditioning University classroom, 180 Charlotte St, Rochester, 14607. For more information, go to <http://fingerlakeswoodturners.com/>.

P g	Contents
1	• From the Chair by Mark Mazzo
2	• Challenge Project
3	• Turning a Segmented Bud Vase
6	• "Ask Woodie"
7	• Pen Making Workshop
10	• Making a Horn beaker and more
11	• Library Notes
12	• Adventures in Green Wood Collecting
13	• From the Publisher
14	• Isaac Heating and Air Conditioning • FLWT 2011- 2012 Calendar of Events • Local and National Woodturning Events
15	• FLWT Board of Directors, 2011 - 2012 • Mentor Contacts
16	• March Challenge Project Photos
17	• March Show and Share Photos

eration to become a qualified 501(c)3 charitable organization. This was a long and arduous process by the Board but a positive response from the IRS will bene-

(Continued on page 2)

From the Chair

(Continued from page 1)

fit the club in many ways going forward. Now that our application is in, we must wait until we hear back with questions for clarification or a positive result. Cross your fingers! In the meantime, please be sure to thank your Board members for their tireless efforts to complete this process.

In addition to the 501(c)3 effort, we have also lined up our demonstrations, workshops and National Speakers for next season. Our plan is to nail down the

by Mark Mazzo

dates and subject matter for each and to provide those details to you at our final meeting in May.

It sure has been a great season so far. I look forward to our final two meetings of this year and with a sneak peak of what's to come, I am already eagerly anticipating great things for next season. I don't think you'll be disappointed!

Until our next meeting, keep turning and keep learning!

--Mark ♦

The April Challenge Project

The "Challenge Project" for April is to turn a Segmented Bud Vase. Our March meeting featured Ed Lehman, a lifetime member of FLWT, giving an excellent and informative demonstration on how to accomplish this task. In our feature article, Jeffery Cheramie describes the details of the stepwise process Ed follows while turning his unique style Segmented Bud Vase. This description, along with the accompanying photographs of the steps along the way, make this "Challenge Project" an easy task for the beginner, as well as, the accomplished turner. So put your skills and creativity to the lathe and see what you come up with! Bring your work along for the "Challenge Project" at the April meeting.

For inspiration, here are photos of a few examples of Ed's bud vases! ♦

*By Ralph Mosher
Photos by Ralph Mosher*



Turning a Segmented Bud Vase...Ed Lehman

By Jeffery Cheramie
Photos by Ralph Mosher



Ed Lehman



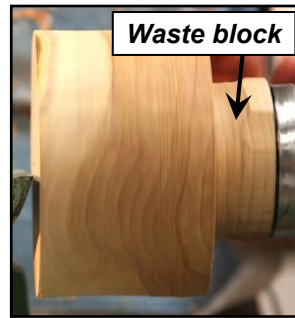
Segmented Bud Vase

Finger Lakes Woodturners has a select group of people known as Lifetime Members. It is because of their ongoing dedication and willingness to share their knowledge of woodturning that several

members have been so named. Last month, saw some of the characteristics that contributed to the addition of Ed Lehman into that select group. Ed demonstrated a technique that I had not seen before. The techniques used were made to look as simple as could be on a foreign lathe,

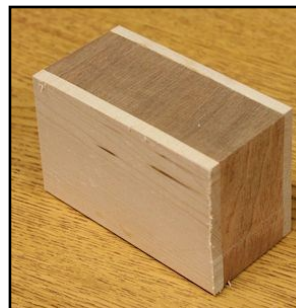
in front of 50 people, eager to learn what you have to teach. Thereupon, Ed successfully showed us the steps he follows to create his own Segmented Bud Vases. A summary of the steps follow.

This is a project that does not require a scroll chuck to complete, instead, you can use a glue block screwed to a faceplate. When screwing the glue block to the faceplate, be sure to use screws rated for holding metal since the threads have a better holding ability when compared to those screws used for holding wood on



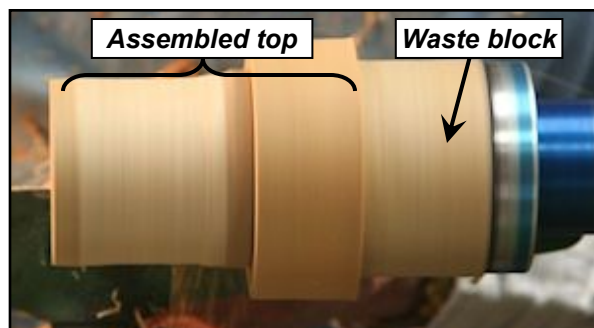
Base of the bud vase

your deck. You can start the project by cutting a block of wood larger than your faceplate. A scrap 2 x 4 or 2 x 6 laying around makes a good glue block to start with, and you can use screws that are smaller than 1 1/2" so that they do not protrude into the wood intended for the bud vase. Pick your choice of wood (approximately 6" in diameter and 3" thick) and glue the chosen wood to your glue block, but do not screw or attach anything to the faceplate until after you have allowed the glue to set overnight. This will be the base of your bud vase.



Segmented wood block for bud vase top

For the top of the bud vase, you need to pick at least 2 other pieces of wood preferably of contrasting colors. The overall length of the bud vase must be longer than the test tube that you have



Segmented bud vase top assembled and glued to a waste block

(Continued on page 4)

Turning a Segmented Bud Vase...Ed Lehman

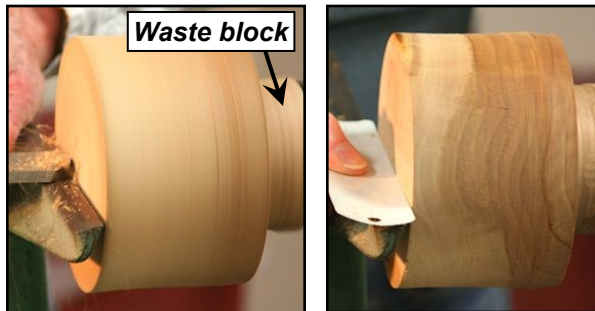
By Jeffery Cheramie

Photos by Ralph Mosher

(Continued from page 3)

purchased, so it may be necessary to add more wood or use thicker wood. These two pieces can be approximately 2" x 2" and 3" x 3" square. The larger of the two sizes of wood should match the species of wood that you have glued to make the bottom half of the bud vase. Put a glue block on the 3" diameter side of this part of the bud vase. Glue these three pieces together. (Note: it is not necessary to have end grain orientation, and it should be noted that you will get a better holding ability between the wood and glue if you use a side grain orientation.) Allow the glue to cure overnight.

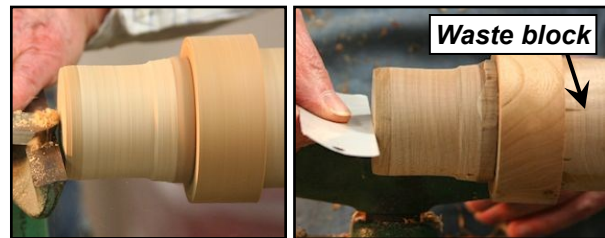
After the glue dries, attach the bottom half of the bud vase to a faceplate using the screws described above. Turn the diameter round keeping the largest diameter possible. THIS NEXT STEP IS AN IMPORTANT STEP! Flatten the top and check with a straight edge. You will not get a good glue joint if this surface is not as flat as possible.



Turn the bottom segment round and flatten its top surface. Check flatness with a straight edge.

After you have flattened the upper surface of the bottom half of the bud vase, you need to drill a 1" diameter hole in the block of wood (this 1 inch hole extends the length of the bud vase to eventually accept a glass tube to hold water). Re-

member do not go through the base into the glue block. You might ruin your bit on the screws, but you will have to start over since the bottom will have a hole in it. Leave the faceplate attached and remove the bottom half from the lathe and put it on the side.



Turn the top segment round and flatten its surface. Check flatness with a straight edge.

With a second faceplate, screw on the top half, turn it round trying to keep the largest diameter and flatten the top just as you did for the bottom. Check your progress with a straight edge. Then drill a 1" hole completely through. If you do not want to drill through, make sure you are really close (less than a 1/4") to drilling a hole into the glue block.



Apply glue close to the center hole

Now it is time to glue the 2 halves together. Place a bit of Tight Bond Wood glue on the surface close to the hole. NOTE: You are going to be removing wood, so it is important to have glue close

to the hole you drilled and not as important to have the glue on the outer diameter.

Once you have glue around the hole, you can replace your tailstock with a cone

(Continued on page 5)

Turning a Segmented Bud Vase...Ed Lehman

By Jeffery Cheramie

Photos by Ralph Mosher

(Continued from page 4)



Top and bottom segments glued together

Cone center in tailstock

center. The cone center will allow you to align the bottom of the bud vase that is attached to your headstock with the top of the bud vase that is attached to your tail stock. This will allow you to center both halves on the lathe resulting in a larger diameter for the bud vase.



A previously assembled segmented vase turning blank

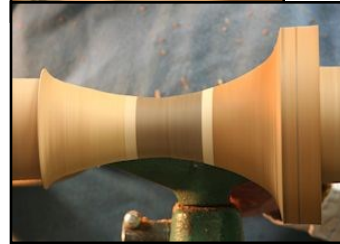


Parting cut to mark final depth

After the glue dries, use a parting tool and your calipers to put a mark approximately 1/3 of the way from the top. You are going to use your parting tool to make a relief cut

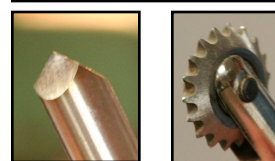
that is approximately 1 1/4" in diameter. NOTE: Diameter of the drill was 1" and

you are leaving 1/4" of wood around the hole that you drilled. Be careful not to snap the bud vase.



Turning the final shape

Turn, refine and sand the final shape of the segmented bud vase forming a continuous curve from the top to the bottom with the lowest part being 1 1/4" in diameter. (NOTE: Since you are using side grain orientation, you should turn "uphill" instead



Texturing the base

of the typical "downhill" to support the wood fibers. This will give you less tear out of the wood fibers.) Enhancing the foot with a round point tool and texturing tool may be done before parting the bud vase from the waste blocks.



Parting off the top waste block exposing the hole for the glass tube

You can now turn away the top glue block, and open the hole of the vase if

(Continued on page 6)

Turning a Segmented Bud Vase...Ed Lehman

By Jeffery Cheramie

Photos by Ralph Mosher

(Continued from page 5)

you did not drill through. Shape the top of the vase in a concave manner toward the center making a recess for the test tube. Once you can see into the 1" diameter hole you drilled, it is time to check the fit of the test tube that is being used. Most of the time you will have a little bit of cleaning to do where the two halves have joined together, but it is a simple process



Use the 1 inch drill bit to clean the glue joint



Fitting the glass tube

the surface of the vase. (NOTE: This step sounds easy, but it can be time consum-

when you use the same drill bit to clean up the glue joint. Depending upon the tools that you have available, you

might be able to use a different tool to clean up the dried glue. You need to clean up the cylinder enough for you to slip the test tube into the bud vase far enough for the top of the test tube to be below

ing due to the amount of stopping and measuring the fit with the test tube.)



Parting off the finished bud vase



The finished product

Once the test tube has been fitted, turn a foot on the bottom, and part off the vase from the bottom glue block. If you have to remove some waste wood from the glue block to finish shaping the foot, be careful to not hit the

screws in your faceplate. Finish the segmented bud vase and part it from the waste block. Sign, date, take a picture and give your new bud vase to someone. Then you can borrow your bud vase to bring to the next meeting, and send in your picture to be

placed in the gallery on the website. I am sure that Ed would like to see the many different designs that we come up with. ♦

“Ask Woodie”



Woodrow (Woodie) Turner

Dear Woodie,

I know that scavenging fresh-cut, green wood is a great and inexpensive way to get my bowl blanks, but I never seem to get there first. Somebody always beats me out and I'm left with the dregs.

By Woodrow (Woodie) Turner

How do I score some of the good stuff?

-Winless

Dear Winless,

Your editor tells me someone else has an article on this topic, so I'm taking leaf for the month.

-Woodrow E. Turner ♦

Pen Making Workshop

By Michael Sullivan

Photos by Ralph Mosher and Ed DeMay



Michael Sullivan

On Saturday, March 3, 2012, a diverse group of eight FLWT members gathered with Jeffery Cheramie at CP Rochester. We decided, probably for a bunch of different reasons, — that we wanted to learn how to turn pens.

The experience level among the group was quite diverse- -from my relatively novice status to some whom I think have wood grains in their fingers.

I asked Jeff what I needed to bring; I really wanted to do this. He said “Bring your lathe”. Say again? My lathe? Before I joined the FLWT, I invested in a couple

of books that helped me look at different lathes, tools, shop set up etc. There was a design for a lathe bench that I liked. I bought all of the materials and built the bench. The design guaranteed that there would be no vibration in the lathe, if



Jeffery demonstrating the essentials of pen turning

properly built. I screwed my new lathe to that table with every hope there would be no vibration. — Jeff had no idea what he was asking. But I wanted to learn how to do this, so the mounted lathe came with me.

Jeff did a great job of guiding us



Jeffery Cheramie demonstrating the important points of pen making to a few attendees of the Pen Making Workshop. From left to right: Bruce Impey, Jeffery Cheramie, Nancy Wiederhold, Dan Meyerhoefer, Bill Tschorke and Lou Stahlman

(Continued on page 8)

Pen Making Workshop

By Michael Sullivan

Photos by Ralph Mosher and Ed DeMay

(Continued from page 7)

through the basics of pen turning. He talked through a wide range of tools, turning materials, kits and much more. We were each given three pen kits, one European and two slimline pens. Jeff moved to his lathe and demonstrated with clear excitement and pride in his craft. He walked us through each of the different steps in turning a pen. Then, he told us to go to it and turn our own. We each went to our lathe and took our best shot at it, and learning more along the way. At

the end of the workshop, we walked away with at least one finished pen. I felt a little bit of Jeff's pride as I came home and showed my family what I had just made.

As has often been said before, the FLWT has many skilled turners who look forward to sharing their skill and experience with any of us who are willing and excited to learn. Jeffery is a good example.

THANKS, JEFFERY!!! ♦



Bill Tschorke



Gary Tveit



Michael Sullivan



Nancy Wiederhold



Bruce Impey



Dan Meyerhoefer



David Lowry

Pen class attendees. All were intent on doing a great job!

(Continued on page 9)

Pen Making Workshop

By Michael Sullivan
Photos by Ralph Mosher and Ed DeMay

(Continued from page 8)

Participants watched and worked intently along with the help of several FLWT member assistants.



A few of the steps along the way

At the end of the day, everyone went home with a completed pen, parts to make another pen or two and tools to make pens in their home shops.



Turning



Measuring



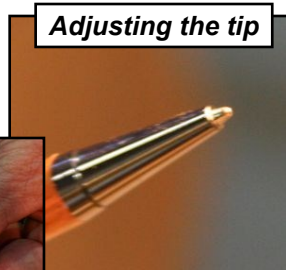
Assembling



Sanding



Finishing



Adjusting the tip

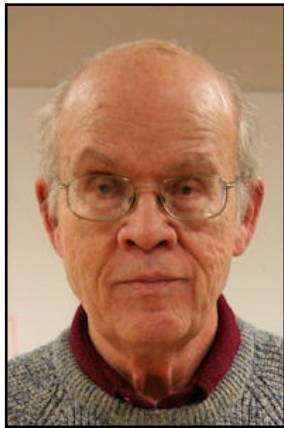


Hooray...a pen!

Making a Horn beaker, Awl Haft and Stir Rod for a Chocolate Pot

by Erwin Tschanz

Photos by Ralph Mosher



Erwin Tschanz

Horn beaker

Cow horns can have their shape changed thru the use of the correct amount of heat and pressure. Horns are neither round nor straight. You can cut off a section of horn a little longer than you need. To find the diameter at



Horn section



Hardwood form for molding the horn

either end you need to take two measurements: short and long axis. Add together and divide by two.

Now you have a diameter. With this information you can turn the form from a block



Wood doughnut to push the horn on the wood form

of hardwood. The horn is heated in a 320 degree F lard bath for a couple of minutes and then placed on the form. This unit is now placed in a vice and pressure is applied to force the mold into the



The wood doughnut is pushed against the small end of the horn

horn. If the horn has to be pushed further up the mold you will place the wood doughnut against the small end of the horn and continue to apply more pressure. I turn the outside shape while it is hot. A bearing puller is used to back the turned body off the mold.

Wooden cup chucks are used to hold the horn while the inside is turned and a groove is cut into the side near the bottom. You measure the inside diameter of the horn and turn a horn bottom. The bottom piece is forced into the bottom of the beaker, using dry heat and a special press.



The final horn beaker

Awl Haft

These are copies of 18th century English and French awl hafts used in the shoe making trade. Shapes varied to suit the area of the shoe that



Awl hafts used in the shoe making

was being worked on. I received full sized drawing of each awl. I contacted a copper smith to make the metal ferrules, which

(Continued on page 11)

Making a Horn beaker, Awl Haft and Stir Rod for a Chocolate Pot

by Erwin Tschanz

Photos by Ralph Mosher

(Continued from page 10)



Awl hafts used in the shoe making

are butt welded. This is difficult to do. I use a wood chuck to go into the large end of the ferrule and bring a cone tail stock up to the small end.

Now, I can square up the large end and fit it to the haft. I drill a 1/16 inch hole for the awl point. Most of the awl hafts were boxwood or beach. Dogwood is very close to boxwood in both, strength and color.

Stir Rod for a Chocolate Pot

This is a copy of an early 18th century French stir rod for a chocolate pot. I drew up a full size diagram with side and front views. I made up a prototype to see if I had the right proportions. I left a small

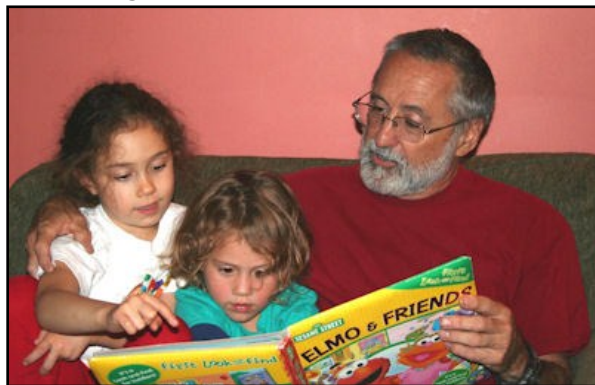


Curly maple stir rod treated with a dye and finished with heat treated linseed oil

ridge at the back and front of the grooved section so that all the grooves would have the same depth. I used a rat-tail file to cut the grooves. The back ridge became a bead and the front ridge was parted off. A tenon on the small end held the piece in a three jaw chuck and the front was held

by the tailstock. The curly maple stir rod was treated with a dye, to bring out the color, and then it was finished with several coats of heat treated linseed oil. ♦

Library Notes



Grandpa with Cassie and Cecilia

We had lots of activity and a good return rate last month. Let's keep up the good work.

There have been no new materials added this month. How about a few donations?

From the Librarian – Gary W. Russell

If you want to gain some shelf space at home, donate some of those old books or magazines. You will gain space and still have access to those books and magazines through the library. In that newly gained space you could put some of your special turnings (unless, of course, your wife grabs it first).

I made a slight change in the library policy. Video materials from the library will continue to be loaned out (one per person, unless it is a set) for a month at a time and will be due at the next scheduled FLWT meeting. Books and magazines, however, since there isn't as much demand for them, may be renewed for a

(Continued on page 12)

Library Notes

(Continued from page 11)

second month just by letting me know. The complete list of materials can be found on our website. At this point, I will continue to bring all the library's DVD's (there aren't that many) and a good selection of other items to the meeting. If there is something you want, make sure you contact me in advance.

From the Librarian – Gary W. Russell

Again, try to return your items on time. If you can't make the meeting, give them to someone who can return them for you. If this can't be done, please, let me know.

Till next time,

Your Librarian ♦

Adventures in Green Wood Collecting – Part I

By Bill McColgin



Bill McColgin

OK, right up front. I wanted to call this "Adventures in Green Bowl Turning," but my garage is full of green wood that never got turned into bowl blanks. So "collecting" is the more honest choice.

Ever since Wendell Smith showed me decades ago how to use a chain saw to unlock the magic in a fresh-cut log, I've been hooked. Nothing breaks my concentration faster than the sound of a chain saw in the neighborhood. Sometimes you get lucky. Maybe a friend has to have a walnut tree taken down and she offers you all the wood you want. Possibly, there's a nice tree down and you are the only one who knows about it. But these stories aren't about that. These are about those other times – times when you have to get out there and compete for it.

You might think that for the lofty and noble purposes of artistic bowl turning, other wood contenders might gracefully back off, but no! Once, I came upon a bucket crew removing large-diameter maple limbs from above some telephone lines. I waited until they came down from the

bucket, explained that I wanted some wood, but didn't want to interfere, and when should I come back? "We'll be done at 4 pm," they said. "Come back then." No way was I going to wait that long. So, I came back two hours early, only to find a loaded pickup truck just pulling away with the "firewood." Those firewood people can be vicious competitors.

Another time, I found someone removing a large maple near the road. This time I wasn't going to wait – I would be the first. So, I explained to a guy there that I was a turner and would like some of the nice, spalted wood. "Ask the boss," he said, and pointed behind a second pickup truck at the side of the road. I walked around and was repeating my request when I suddenly realized that the boss had the truck door open as a sort of shield and was in the middle of changing pants: nothing very exciting, as he was wearing long johns. But that's not how he saw it; he was livid. I tried to apologize, but he was so mad he would rather have eaten the wood than give me any.

People can be funny about salvaging wood. I once came upon a huge limb near a church that had been apparently taken down by an arborist and left on the grass. The "firewood" bunch must have been there already. All that was left when

(Continued on page 13)

Adventures in Green Wood Collecting – Part I

By Bill McColgin

(Continued from page 12)

I got there were some huge rounds about two-and-a-half feet in diameter and maybe 18" long. Ok, I thought. At least no one else will want this, and it's got some nice spalting. So, I fired up my 20" Homelite saw and began to cut out some pieces.

However, a short while later a lady and her husband drove up in a tiny car. She marched right up to me and stated that someone who belonged to that church had told her that she could have that wood. "Oh," I asked politely, looking at the huge rounds. "How were you planning to get it home?" "My husband has a chain saw," she said as he stood mutely by. "You don't happen to know if there's an outlet by the church where he could plug it in?" "I'll save you some," I prom-

ised solemnly. "Anything you particularly want?" "That one," she said, pointing to the round I was working on. Then they drove off. The husband did come back an hour later, but after looking around in vain for an outlet, he left again.

My final visitors there were two guys in a pickup truck. At least they were polite. I told them the last two, huge, log rounds were more than I could use, so they managed to roll them to the edge of a bank and right into their pickup truck. Curious to know about my competition, I asked what they planned to do with them. "Oh," they said, "we'll use them as backstops for our target practice."

Great turning wood, or not, somebody else always wants it.

To be continued... ♦

From the Publisher

A note of thanks to the contributors of this issue of the *Finger Lakes Woodturners Newsletter*. Mark Mazzo for *From The Chair*, Jeffery Cheramie for writing about Ed Lehman's demo on *Turning a Segmented Bud Vase*, Michael Sullivan for covering the *Pen Making Workshop*,

By Ralph Mosher

Erwin Tschanz for his article about *Making a Horn beaker, Awl Haft and Stir Rod for a Chocolate Pot*, Gary Russell for the *Library Notes*, and Bill McColgin for his story on *Adventures in Green Wood Collecting – Part I*. Thanks again to all of you for your input! ♦

FLWT Thanks Rockler Woodworking and Hardware

a 2011 / 2012 Season Sponsor!



ROCKLER
WOODWORKING AND HARDWARE

Ed Jolls Sales Manager

Phone: (716) 631-8922
Fax: (716) 631-8944
E-mail: store11@rockler.com
5085 Transit Road Buffalo, NY 14221
www.rockler.com

- FLWT members (must show membership card) receive a 10% discount.
- Excludes sale items, power tools & Leigh jigs, CNC, Festool, and Rockler Gift Cards.
- Valid at Buffalo, N.Y store only.
- Not valid with any other coupon or offer. ♦

FLWT Thanks Isaac Heating & Air Conditioning



Acheive greater home comfort while lowering your energy bills.

Call for your FREE Home Energy Audit today! **585-546-1400**

180 Charlotte Street, Rochester, NY 14607

FLWT thanks Isaac Heating & Air Conditioning and Lee Spencer, VP of Finance, for their generosity in letting FLWT use

the "Isaac University" facilities for our meetings! ♦

Calendar of FLWT Woodturning-Events 2011/2012

Date	Event	Location / Time	Pre-Mtg. Show & Share	Challenge	Demo / Topic	
Apr 2012	Fri 20 th	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	Segmented Bud Vase	Andy DiPietro Regional Speaker
	Sat 21 th	FLWT Demo	Isaac Heating & Air Conditioning	None	None	Andy DiPietro Demo 9:00 AM—4:00PM
	24 ^h	FLWT BOD Mtg.	Mark Mazzo 1511 Fieldcrest Dr. Webster, NY 14580 7:00 - 9:00 PM			
May 2012	17 th	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	None	Ralph Mosher Jeffery Cheramie Multi-Axis Turning
	22 th	FLWT BOD Mtg.	TBA 7:00 - 9:00 PM			

Local and National Woodturning Events of Interest

2011		Event	For More Information
April 2012	20 th - 21 st	Andy DiPietro Friday Evening Lecture Saturday Demonstration	http://www.fingerlakeswoodturners.com/
June 2012	8 th - 10 th	2012 AAW Symposium San Jose Convention & Cultural Facilities San Jose, California	http://www.woodturner.org/sym/sym2012/

Finger Lakes Woodturners <http://fingerlakeswoodturners.org/>

April 2012

FLWT Board of Directors 2011 - 2012

Position	Name	Home Tel	Cell Tel	Email
President / Chair	Mark Mazzo	265-4002	978-1926	mark@mazzofamily.com
Vice President	Bruce Trojan		261-7230	trojanbd@frontiernet.net
Secretary	Bill McColgin	586-1417	402-0967	mccolgin@rochester.rr.com
Treasurer	Harry Stanton	315-986-1548	455-6035	harry_c_stanton@yahoo.com
Librarian	Gary Russell	227-8527		cngrussell@rochester.rr.com
Newsletter Publisher	Ralph Mosher	359-0986		2rmosher@rochester.rr.com
Advisors	Jeffery Cheramie			
	Jerry Sheridan	494-1889		sheridanjerry@yahoo.com

Mentor Contacts¹

Name	Day Tel	Eve Tel	Email	Turning Skills / Specialty
Doug Crittenden	924-5903	924-5903	cleo99@frontiernet.net	General turning
Ed DeMay	406-6111	924-5265	edemay@rochester.rr.com	Bowl turning, dust collection
Ward Donahue	334-3178	334-3178	wddonah@frontiernet.net	Spindle & hollow turning, coring, sharpening
Jim Echter	377-9389	377-9389	jechter@rochester.rr.com	Spindle & faceplate turning, sharpening
David Gould	245-1212	245-1212	D2sGould@aol.com	Bowls, plates and hollow-forms
Jim Hotaling	223-4877	223-4877	jhotaling2198@aol.com	Christmas ornaments
Ed Lehman	637-3525		elijw@rochester.rr.com	General turning
Ralph Mosher	359-0986	359-0986	2rmosher@rochester.rr.com	Bowl turning, Boxes, Sharpening, Tool control
Dale Osborne	(315) 524-7212	(315) 524-7212	dborn3@rochester.rr.com	General turning
Erwin A. Tschanz	271-5263 (Dec – Mar)	271-5263 (Dec – Mar)		Historical, bowls, plates, goblets, boxes, bone, antler

1. Here's a great way for you to improve your turning skills. FLWT has award winning and expert turners who, at no cost, are willing to share their expertise one-to-one with other club members. A mentoring relationship might be as simple as getting a mentor's advice in a one time conversation. Or, it might include regu-

lar hands-on sessions over a lathe. The exact nature is up to you and your mentor. If you feel you could benefit from mentoring, organize your thoughts about your needs and contact an appropriate volunteer mentor above to determine if he or she is a match and available. ♦

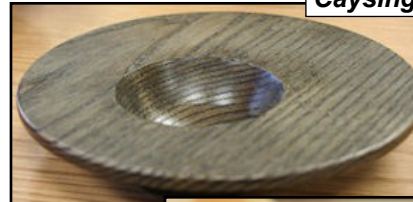
March Challenge Project...Off Center Platter *Photos by Ralph Mosher*

Bruce's Off center platter with bubbles



Bruce Trojan

Denis Caysinger



Two views of Denis's off center platter



Two views of Randy's off center platter



Randy Frank

Off center platter with pens by Dan



Dan Meyerhoefer



Off center platter by Clifford

Clifford Weatherell



Gary Russell



Top and side view of Gary's off center platter



Harry's arborvitae flower pot with multiaxis horizontal cuts

Harry Beaver



March Show and Share

Photos by Ralph Mosher



Brian Effinger, a member of the Pembroke Club visited FLWT with his Decorating Tool



Travis Koschara With a "Bullet Pen"



David showing his skills development sequence to finish the bottom his work

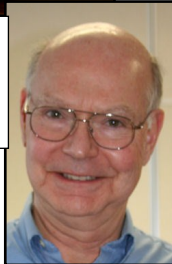
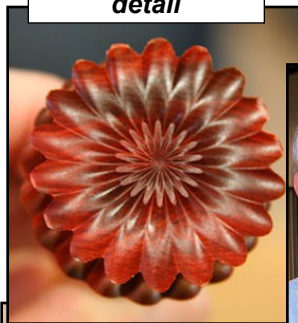
David Seward



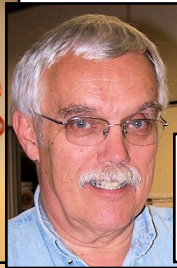
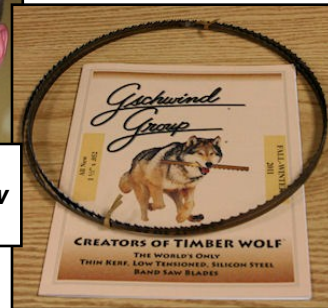
**Bill McColgin
A turning from 45° Wood
(Not face grain, not end grain)
From the corner of a bowl blank**



Wine stopper top detail



**Jeffery Cheramie
A thin kerf bandsaw blade**



**Ed DeMay
Wine stopper decorated with his Lindow White Rose Engine Lathe**



A letter opener by Harry from dogwood scrap



A Hollow form by Ed from a willow burl



Harry Beaver



(continued on page 18)

March Show and Share

Photos by Ralph Mosher

(continued from page 17)



A Square bowl by Clifford



Clifford Weatherell



Dave Butler



Dave's segmented vase



Two Platters by Roger



Roger Coleman



Tyler Gebhardt



Jerry Sheridan



Apple wood anyone?



Trays by Tyler



Box by Jim



Jim Echter



Mark Mazzo



Two views of Mark's embellished work



Denis Caysinger



Albert Filo



Basswood closed forms by Albert Southwest Native American Pottery Style



Mark's carved edge vessel



(continued on page 19)

March Show and Share

Photos by Ralph Mosher

(continued from page 18)



Salt and Pepper Mill's by Jim



Jim Hotaling



Ralph Mosher



Harry's Eggs



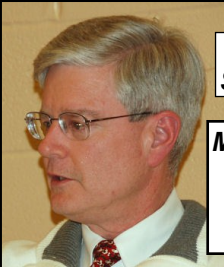
Harry Stanton



Mike Sullivan



Mike's boxes, pens and bottle stoppers



Gary Russell



Randy Frank

Randy's work piercing, embellishing and air brushing a thin wall turning



Detail of Gary's painted and textured bowl



Ed Lehman



Segmented Bud vases by Ed