



Finger Lakes Woodturners

A Chapter of The American Association of Woodturners



From The Chair – October 2012



Mark Mazzo
FLWT President

As I mentioned at our last meeting, this month is important because you all have the opportunity to nominate and/or run for positions on the Board of Directors of FLWT.

The four main Board positions are: President, Vice President,

Treasurer and Secretary. The term length for Board positions is two years, though sometimes circumstances cause Board members to vacate seats earlier. We try to stagger the election of positions so that we are only filling a couple of seats each time, however; this year we have three of the four seats to be filled (President, Vice President and Treasurer).

Nominations for these Board positions are now open and will remain open through the end of the October meeting. If you have any questions on what these positions entail, please ask myself or any other Board member. Please consider nominating yourself or another member for any of the positions that I noted. You can do this by sending me an email noting the person nominated and for what position, or you can make your nomination known at the October meeting when I call for nominations. If you are nominating another person, it would be good to discuss

FLWT meetings are held from 6:45 to 9:00 PM (pre-meeting Show and Share starts at 6:00 PM) on the 3rd Thursday of each month. 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.org/>.

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it with them first. Once we have determined all of the nominations we will hold a quick election during the November meeting to elect the Board members. The newly elected Board members will then start a transition with outgoing Board members and in preparation to begin their new terms in January 2013. I encourage each of you to step up and play a role in operating the club by running for the Board. Each and every one of you has

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From the Chair

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great skills that can be put to excellent use while on the Board. Remember, the club will not run itself and we need you to participate in taking it forward and to have fun in the process!

Don't forget that coming in November we will have our first National speaker of the 2012-2013 season. At a special Friday night meeting and Saturday demonstration, FLWT will be hosting Bob Rosand (www.rrosand.com). His talk on Friday evening November 16th will be on his work and turning techniques. On Saturday November 17th, Bob will be demonstrating these techniques turning various projects (ornaments, boxes, weed pots, small bowls, ring holders, etc). The Saturday event will be an extended demonstration of all aspects of Bob's techniques and there will be a lot of interesting information presented for turners of all levels. The cost of this all day event is only \$35 and you can either send checks to our

by Mark Mazzo

Treasurer, Harry Stanton or bring your payment to the October meeting. 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 mutual benefit.

Finally, we will be raffling the handmade Windsor chair donated by FLWT member Don DeBolt at our December meeting. So, please bring a few extra dollars to take a chance at winning this beautiful chair and at the same time help out the club. Raffle tickets for the chair are only \$5.

We have had a great kickoff to our season so far. I look forward to our future meetings and all of the great and interesting turning topics we will cover.

Until our next meeting, keep turning and keep learning!

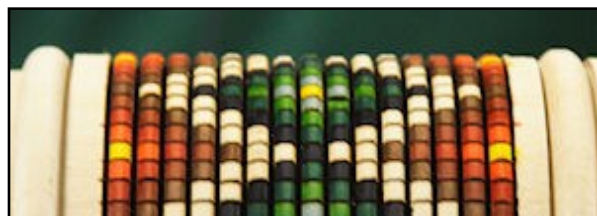
--Mark ♦

The October Challenge Project

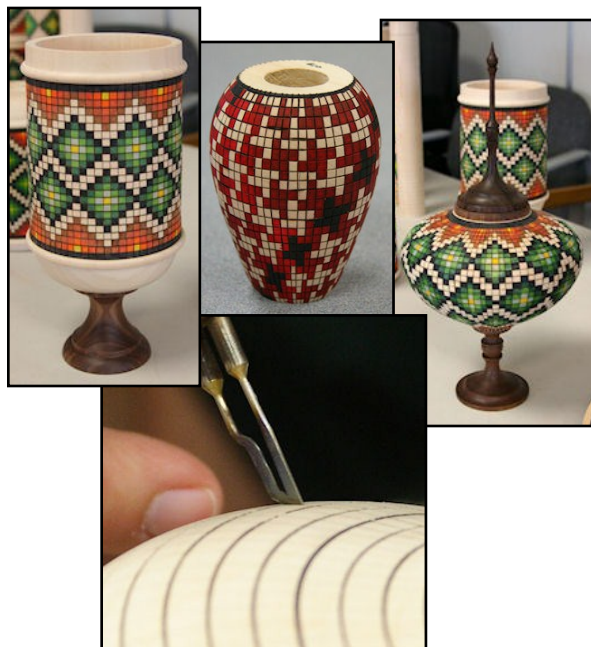
The October Challenge Project is Mosaic Embellishment of Turned Objects. The following article by Albert Filo describes in detail his Demo on Mosaic Embellishment. Push your skill level. Try this method of decorating your work and bring your successes or failures to show!

Here are some examples of Albert's work.

♦



*By Ralph Mosher
Photos by Ralph Mosher*



Mosaic Embellishments of Turned Objects: Part 1— Cylinders

By Albert Filo

Photos by Theresa Filo



Albert Filo

This will be the first of a four part series on mosaic embellishments of turned objects. I have chosen the cylinder to do first since it is the easiest object to turn and the most straight forward object to apply the mosaic technique.



This embellishment process does require a great deal of concentration and patience; and therefore requires a suitable amount of down time in order to prevent mistakes, joint strain, and tedium. The down time I am referring to is time spent away from the marking or burning of the turned object. Draw a few lines on the object and then put the marking instrument down and walk away just for a few minutes. This makes all the difference in relieving joint strain or having your mind wander which may lead to mistakes or sloppy lines.

Throughout this article I will be referring to several terms that I may randomly inter-

change so it will be best to define them here. Axial lines are lines that are drawn from the top to the bottom of the object or end to end along the axis between the centers. These lines will also be referred to as “Columns”. The Radial lines are the lines drawn around the axis between the centers and they will also be referred to as “Rows”. The last term to define is “Cells” which will refer to the “Squares” or the area bounded by the axial and radial lines.

There are a number of different styles that may be associated with this type of embellishment and they will be briefly described. These styles will differ only in how we used the tools for different effects. The first style would be the basket weave in which we use the beading tool to actually make full beads when defining each row on the turned object. This effect will allow the final product to look as if it were a woven basket. The next style, which I refer to as a mosaic pattern, produces a flat effect, much the same as mosaic tile, by only using the beading tool tips to scribe lines on the turned object to define the rows.

The final style should be classified as a freestyle or Stain Glass Effect in which figures, pictures, or objects are drawn in on the surface of the turned object which are then enhanced by “burning” the lines or outlines using pyrography tools and then coloring with dyes, stains, or paints.

Preparation

The first thing to do in producing these mosaic embellishments is to determine the size and shape of the desired turned object, that is, will it be a cylinder, a plate, a bowl, or a hollow form and how small or

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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big. Next, determine what wood is to be used for the turned object. The wood used can be any light colored wood with a fine straight grain, such as basswood, birch, poplar, maple, cherry, or holly. Then turn the object and only give it a lite sanding to get rid of any rough spots. Save the final sanding once all of the lines have been drawn and burned. Basswood, the one that I use, is one wood that sands very fast on one side so when the radial lines are being scribed, the entire line will not be observed if sanded too much. Then you have to make a more aggressive cut.



Figure 1 Example of Flat Mosaic Pattern (Top) and the Basket Weave Pattern (Bottom)

The next decision will be to pick the style to be used, basket weave, flat mosaic, or freestyle. In Figure 1, the top image is a flat mosaic pattern and the bottom section shows a basket weave pattern. The basket weave pattern tends to have a more vibrant color due to the greater exposed surface area and the capillary action of the wood cell structure in absorbing the dye from the marker.

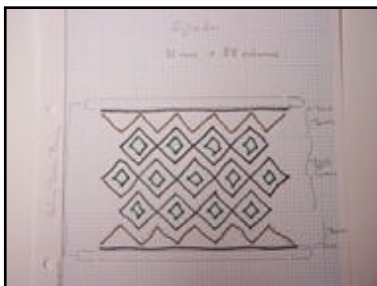


Figure 2 Pattern drawn on graph paper to show the number of rows needed for the pattern on the turned object

Now, determine the pattern to be used as well as the size of the pattern (number or rows and columns). The patterns

that may be used include any geometric pattern or patterns that may be found in Knitting Magazines, on Ancient Greek Pottery, Labyrinths, American Indian Art, Arabic Designs, and Designs from India or Egypt.



Figure 3 Example of a color wheel showing the different color combinations to fill the defined pattern.

The next steps will include determining the colors to be used. The best way to do this is to make a color stick using a waste piece of wood that has been turned round and that you have scribed the pattern into. Then fill in the pattern with various combinations of colors until you get the desired effect. Once you have the pattern and the color format, now transfer this to graph paper. Since we are dealing with a cylinder it will be easy to draw the pattern on graph paper. Transfer the shape of the turned object to the graph paper and fill in the pattern with colors. This will allow you to see how well the pattern fits the turned object. It is easy to tweak the pattern or dimensions of the turned object here before you have that WHOOPS!!! moment.



Figure 4 Bead sizing tool to show the average size of each beading tool.

The final step is to NEVER assume anything, always MEASURE first. Therefore, take another piece of waste wood and

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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turn a small cylinder. Now mark off 10 beads for each beading tool and measure the distance covered by all 10 beads and average the distance covered. A 3/16" bead that is formed included the bead as well as the grooves formed by the beading tool. Therefore a 3/16" bead which measure 0.187" is actually 0.213" when you include the groove. Now use this dimension to calculate the number of rows and columns that will fit into the desired space for the patterns.

Layout

Now we can start to layout the pattern on the turned object. First define the space where you will be placing the pattern. Once that is complete, then start to layout the first set of lines that will be the ROWS.



Figure 5 Starting to form the Rows



Figure 6 Forming the 2nd row

one groove to the left so that the tip on the right side runs in the previous groove.

While the cylinder is on the lathe and spinning at the normal speed introduce the beading tool next to the first defining bead on the right. As you can see from the photos the beading tool inscribes two lines defining the bead. Next move the beading tool



Figure 7 Forming the 6th Row.



Figure 8 KC Wire Burners used for the burning of the rows.

each row. Rather than using the wood burning tool for this operation it would be much easier to use the KC Wire Burners. They may be purchased from either Packard Woodworks or from The Woodturners Catalogue. They come in three sizes: pens, spindles, or bowl burners and each set contain three different diameter wires.



Figure 9 Using the Wire Burners to form the Burned Rows.

formed and press down lightly. Continue to press down until you see some smoke,

Continue stepping the beading tool to the left until the desired number of rows is formed.

Once all of the rows are formed I like to enhance or better define the groove by running a pencil in the groove. Now it is time to burn the grooves for

These burners are used while the cylinder is rotating on the lathe. While holding the wire burners in both hands place the burner in each groove

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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then the row is complete. This process removes the problem of making a mistake or sloppy lines.



Figure 10 Completed cylinder turned object.

The completed cylinder turned object showing the burning of all the rows.



Figure 11 Measuring the diameter of the cylinder.

The next step is to determine the number of columns need for the turned object. This may be accomplished by two methods; first, measure the diameter using a set of calipers.



Figure 12 Measured diameter of the cylinder.

The measured diameter was found to be 4 9/16" or 4.56". The circumference of the cylinder would then be calculated using the formula:

$$C = d \times \pi$$

Where:

C = circumference in inches

D = measured diameter in inches

π = pi, or 3.1416

Therefore the circumference would be 14.33".



Figure 13 Measured circumference of the cylinder.

The 2nd way to determine the circumference would be to directly measure it with a flexible measuring tape.

This method found the circumference to be approximately 14.5". As you can see there is a bit of a difference. Unfortunately, this is not exact, due to the human factor, so when you determine the circumference always considerate it to be an approximation. So there may be error with the number of columns determined. The number of columns needed for this turned object may be determined by performing the following calculations. First, you need to determine the size of bead you will be using, the 3mm beading tool, in this example. This tool makes a column 0.161" wide. Therefore, we use the following equation:

$$\begin{aligned} \# \text{ of columns} &= \text{Circumference} / \text{column width} \\ \text{or} \\ \# \text{ of columns} &= 14.5" / 0.161" \text{ per column} \\ \# \text{ of columns} &= 90 \text{ columns} \end{aligned}$$

The number of patterns that will used to embellish the turned object may be determined from:

$$\# \text{ of patterns} = \# \text{ of columns} / \# \text{ of columns}$$

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Mosaic Embellishments of Turned Objects

By Albert Filo

Photos by Theresa Filo

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pattern.

Since the diamond pattern that I am using contains 8 columns/pattern. Therefore,

$$\# \text{ of patterns} = 90 \text{ columns} / 8 \text{ columns/pattern}$$

$$\# \text{ of patterns} = 11.25 \text{ patterns}$$

Now you have to determine if you want 11 or 12 patterns. This means that you will have to make some columns larger or smaller to make up the difference. Since the number of patterns is less than 11.5 patterns, I would choose to make a few columns larger than the beading tool would make. This will have to be done by trial and error. I have tried to calculate it but it never worked in the real world only on paper. This brings up the question of symmetry. The diamond pattern that I am using has a symmetry that would say that the point on each diamond would be the best spots to add or subtract to the size of the column. Or you may choose to enlarge one or more complete pattern, try not to go above 1/64" per cell.



Figure 14 Defining the column location with the tips of the beading tool.

The easiest way to mark the location of the columns is by using the tips of the beading tool or the tips of a digital caliper. Once again place the tip in the top ROW groove and make a depression so that it extends beyond the groove. Next move the beading tool so that the tip overlaps the previous point and make another depression. Continue stepping this way until you have defined all of the COLUMNS. The only problem with this procedure is that if you



Figure 15 The column location is defined by the tip of the beading tool.

make one too many or too few columns you will have some depressions you will not need. Not to worry because you can go to the next row down and make the necessary changes.



Figure 16 Marking the location for each column with a flexible measuring tape and pencil.

Another way is to use the flexible tape to measure the location for each line for the columns. One suggestion that I would make would be to place BLUE painters tape along the circumference of the object and then use the flexible tape to measure the location for each column with a pencil. This way if you need to make any corrections you just erase the point and modify them. Also, the BLUE tape does not leave any residue behind that may inhibit the absorption of the colored dyes.



Figure 17 Depressions used to define the lines for each column.

After all of the columns have been identified you will then use these depressions to draw in the lines for each column.

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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Figure 18 Three different views for the table used to draw in the lines to define the columns. The photo on the left is a side view of the table. The middle photo shows the permanent bottom assembly. The photo on the right shows a replaceable top.

Our next step is to draw in the lines defining the columns. In order to draw or scribe straight lines along the turned object to define these column lines you will need a flat surface. I have made a table top that fits in the tool rest on the lathe. As you can see from the photos, there is a permanent base with flat tops that are interchangeable for the different shapes for the turned objects. I made the table top by using a 1" diameter wood dowel inserted into a 1" diameter hole in a thick wood block so that I could maintain a 90 degree angle between the post and the table top. This arrangement is then attached to a permanent rectangular top. Also, identify the front and back of this base so that all of the interchangeable tops are orientated in the same direction. The interchangeable tops are cut to the approximate shape of the turned objects and then screwed to the base. The location of the screw holes are marked on both the interchangeable top and the base so they are in a reproducible orientation.

I have found that using a mechanical pencil to be the best method on marking the location for each column. I have tried using an x-acto knife and a box cutter knife blade to make these marks, but they

failed miserably. The reason is that the blade tip penetrates the wood and will follow the figure of the wood so that you will have lines that are not straight but weave. The pencil, on the other hand, strictly stays on the surface of the wood and will produce a straighter line. Please note that the turned object is still attached to the lathe during the process of drawing the column lines on the turned object.

One other feature for the table top is that the back side of the table is straight so that the top may be used for the cylinders. Just slide it close to the object to draw the lines.



Figure 19 Table top with a straight edge is placed next to the cylindrical turned object.

Now that we have the table top next to the cylinder and it is time to draw in the lines. If you have made depressions or pencil marks to mark the location for each line defining the columns, the following process will be the same. In order to draw in the lines I have

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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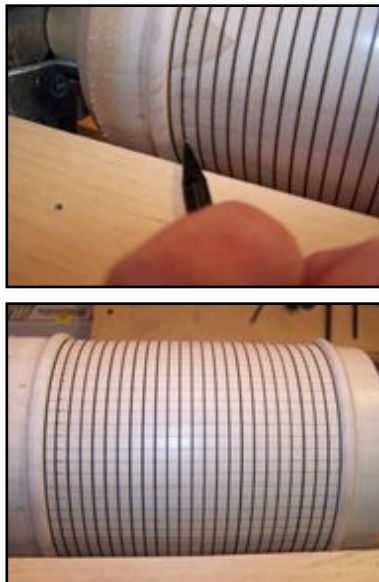


Figure 20 Photos showing how to draw in the lines for each column. The top photo shows the process of drawing the line. The bottom photo shows the completed cylinder.

one hand on the wheel or chuck holding the turned object and the other hand holding the pencil held flat on the table top. I then rotate the cylinder so that the pencil aligns with either the depression or the pencil mark and then drag the pencil from one end of the

object to the other. I then rotate the object so that the pencil aligns with the next point and drag it along the table top from one to the other. Continue this for all of the depressions until the object is complete.

This is tiresome and you do need to take a break once in a while to avoid mistakes. This process can shift while drawing the line if not held tightly. This is one additional reason to use a pencil, you can erase a mistake. NOTE: having an indexing unit on the lathe may eliminate all of the problems at laying out the column lines, but it would have to be able to add 150-200-300 column lines depending upon the size of the turned object being used.

The next step in the embellishment process is burning the column lines. At this point we finally remove the turned object



Figure 21 Photo of chuck holder held in the tool rest used during the wood burning process.

from the lathe, but make sure to keep it in the chuck or faceplate holding the turned object. I now place it on the chuck holder that is in the tool rest. The chuck holder that I use is the Woodcut Pro-Mount from Packard Woodworks which cost \$265.00. This chuck holder may be used either in the tool rest or may be attached to a work bench. The advantage of using this wood chuck is that you can simultaneously rotate the object or tilt it forward or backward. This is important to get a comfortable position so that you can get a smooth flowing action while burning the lines to insure the lines are straight.



Figure 22 The Wood Burning Equipment used to burn the column lines.

The equipment that I use for the wood burning process is the Detail Master Sabre IV burning system. This unit was purchased from Woodcraft and delivers 100 Watts of power. I also used the medium size skew handpiece for burning the axial (column) and radial (row) lines. This is a mid-power system and cost approximately \$180.00.

While burning the lines on the cylinder you need to have your arms unobstructed

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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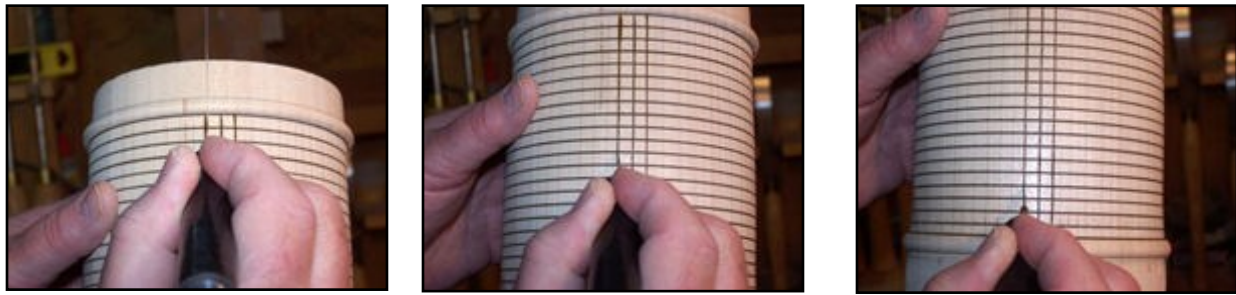


Figure 23 Photo sequence showing the progression of burning the column or axial lines.

so that the burning motion is slow, smooth, and straight. This motion needs to flow in a nice smooth arch to maintain a straight line. The object should also be tilted and have your body positioned to maintain burning the straight line. The method that I use is that I follow the drawn lines, defining the columns, and burn with the tip-to-center of the skew handpiece and guide with the tail end. The tip-to-center of the skew handpiece is the only part in contact with the wood. There is a very small gap between the wood and the tail end of the skew point. This way when I am slowly moving the handpiece along the lines I can guide the tip so I can maintain a straight line. I usually have the power setting set at 50 – 55 % of maximum (setting 5 – 5.5). This maintains enough power to allow burning of the wood without singeing the surface. The only exception would occur at the beginning of the line. At the start of the line I generally drag the tip in a piece of waste wood to draw off some of the heat. Even if the surfaced is singed, once all of the lines have burned, then it is time to lightly sand the surface to about 280 – 320 grit. This will also remove some of the singed area, but this area may also be covered by the colored pattern. A smoother surface looks better when colored than a rough surface.

If you cannot burn the entire line, then you



Figure 24 Photo showing the object with all of the lines burned.

completed object.

Finishing



Figure 25 Photo of several Prismacolor markers with a marker showing the two points, broad and fine tip.

sanded and ready for the coloring. The final step is to color in the pattern on the turned vessel. There are many materials that may be used to color or enhance the turned object. Dyes, stains, acrylic paint are all very good materials that may be

may have to tilt it to another location to continue burning from the other direction. Here is a photo of the com-

At this point in the process all of the lines have been drawn, and burned, this includes all of the rows and columns. The sample has been

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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used for this embellishment. I have chosen to use Prismacolor markers which add a nice color finish to this project. The markers are an alcohol based dye that is available in 156 colors. Each marker comes with two tips; one that is broad and one that is fine. I tend to use the fine tip for this work.



Figure 26 Turned object is back on the chuck holder following the finish sanding.

With the turned object still on the chuck holder placed in the lathe tool rest adjust the object so that it at a comfortable position so that

you can easily color in the pattern.

Start at the top of the object, generally the area that is most observable, and work your way to the base. I tend to do all of the coloring using one color at a time. I start with the brown series of colors and then color in just the initial outline for the body of the work so that I can align the bottom pattern with the top. Continue using one color at a time until the brown series is complete.

Draw in the black outline for all of the diamonds in the body of the object. Then proceed to add one color at a time just as you did for the brown border.

Once the entire body of the turned object has been colored, it is now time to complete the turned object.

This entire process for the embellishment does take a great deal of time. The initial layout may take several hours but most of



Figure 27 Photo sequence for the coloring of the diamond pattern on the turned object. The brown edge pattern was completed.

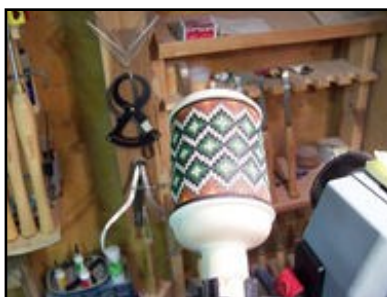


Figure 28 Photo sequence for the coloring of the diamond pattern on the turned object. The green body pattern sequence toward completion.

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Mosaic Embellishments of Turned Objects

By Albert Filo
Photos by Theresa Filo

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the time is spent laying out the lines and then burning them. The coloring may take 4 to 5 hours. The entire process of embellishing may take from 16 to 40 hours. The more practice the less time it

will take.

This process is tedious, it is very time consuming, but the results can be outstanding. It is sure to give a great deal of satisfaction as well as many complements. ♦

Turning Southern Style – Helen Georgia

By Jim Hotaling

Turning Southern Style is sponsored by



Jim Hotaling, John Hotaling and Stuart Batty at the Georgia Association of Woodturners seminar

The Georgia Association of Woodturners. This was their 18th Annual Woodturning Symposium. It is held at the Unicoi State Park & Lodge located just outside the Bavarian village of Helen, GA.

This was my fourth seminar with my son (John) who lives in Atlanta. I was really looking forward to the seminar as it gives me a chance to see some excellent turning demo's as well as doing some bonding with my son. We eat and sleep at the lodge. Everything is held at the lodge so there is no need to use your car for 3 days.

The seminar rotations start at 8:00AM and are 1 ½ hours long. This years demonstrators included Stuart Batty, Dale Lar-

son (President of AAW), Binh Pho, John Jordan, Nick Cook, Michael and Cynthia Gibson, Mark Sillay and Dave Barriger. The monitors for the demo's were excellent with camera's operated by Georgia Association of Woodturners members. First class! Saturday nights banquet was followed by a Scholarship Funding Auction. There were plenty of tools and wood to purchase during break time. I would have to rate the overall seminar a ten because everything was so well run.

The high point of the three day event for



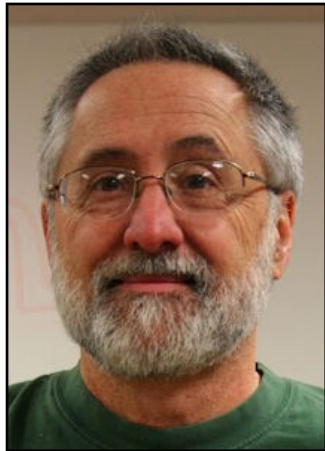
Square winged bowl turned from green red oak by Stuart Batty

me was when Stuart Batty gave me a square winged bowl that he had turned at his last .

I had talked with him at Saturday's banquet and asked if he remembered doing a demo in Rochester some twenty years ago. He said, "Boy what a memory you have"—my son John just laughed!

Sept 16, 2012 ♦

A Trip To Craft Supplies



Gary Russell

During my summer trek out west, I had the chance to visit **Craft Supplies** in Provo Utah. Many of us have made purchases from them since they seem to cater to our needs pretty well. If you don't know who they are or what they carry, you

should check them out: (www.woodturnerscatalog.com).

One of the main reasons for my visit was I wanted to meet the person with whom I had dealt on several occasions to purchase DVD's and books for the library. It's always nice to put a face to voice. Kristen Gubler, their Club liaison person, was a very nice young lady who took the time to show me around. Since I had already wandered around the sales floor, she began by showing me their warehouse and distribution system. Although their showroom was very small, the warehouse was a good size, probably the size of a large



Craft Supplies Showroom

one story barn only modern. Aisles and shelves were all numbered and full of

*By Gary Russell
Photos by Craft Supplies*

numbered bins. Several employees were walking around with carts and clipboards filling orders. They do one order at a time and do it pretty quickly.

She then took me across the street to see



Warehouse



Distribution center

their class room which, I believe, the local turning club uses. This was very impressive. The size was about the size of the room we had at Woodcraft when we had our meetings there (minus all the junk and pallets). There were about 6 or 8 Powermatics a Stubby, a couple of big Jets, and a couple of other big machines. I did not see a Midi. Makes you want to take a class there. All machines were decked out with all the tools and chucks. This

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A Trip To Craft Supplies

By Gary Russell

Photos by Craft Supplies

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could be a model for where our club could be someday. We can dream can't we? After about an hour of touring and talking,

chase and leave with her. Since a number of items I wanted were not on the shelf but in the warehouse, Kristen too my order and had it in my hands in a very short



Panorama inside Craft Supplies class room

my wife came in and asked if I was going to live there because she was about to leave. Well, after giving this considerable thought, I decided I would make my pur-

order. A very efficient system. She even came back with extra items to let me choose the colors/styles I liked. After my wife came back in and started to drag me out, I paid for my items and went on my way. I packed my new purchase in the trailer and headed out. By the way I wouldn't recommend you do what I did and try to take a camper trailer there after having hauled it over 5,000 miles in four weeks. Their lot is pretty small and it is a dead end street. As tired as I was, I was lucky to be able to turn it around and find a spot on the street.



Class room

Your Traveling Librarian
Gary Russell ♦

“Ask Woodie”

By Woodrow (Woodie) Turner



Woodrow (Woodie) Turner

Dear Sensei,

I have a great, new piece of burl, but it's coated in paraffin wax – even the spiky parts! How do I get the wax off so I can turn and finish it?

- Jim H., the Karate Kid

Dear Kid,

“Wax on, wax (not) off,” huh? Well, I must admit you've “stumped” me. So, I followed my grandkids' advice and “logged” on to the internet. After all, everything you read on the internet is true, right? Well, I found your exact question floating out there in the cloud (whatever that is). And, I found an entire “forest” of

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“Ask Woodie”

(Continued from page 14)

amazing, suggested answers*. What surprised me, though, was that I didn't find a single case where someone tried one and said it worked. So, we'll all expect to hear back from you. First, though, I'm sure you know the wax is there to stabilize what might still be high-moisture wood. So, when you get it off, treat the wood accordingly.

OK, first scrape off what you can, especially on the cut sides. The spikes will be the fun part. Some suggest immersing the burl in boiling water¹. Boiling may soften the lignin and stabilize the burl¹, or it might cause cracks? Be sure to skim off the floating wax before you remove the burl, or you'll re-coat it. Another idea is to use a hair dryer with absorbent cloths to remove the bulk of the melted wax². Wax residue in any case can be removed with

By Woodrow (Woodie) Turner

a soft brush and a mild solvent like mineral spirits. Wax penetration into the wood, you ask? Well, a good solvent-choice might be one compatible with the finish you ultimately want to use. I can't vouch for any of this, but it's worth a try on some of the burl scrap you'll have. Good luck and do let us know. You can write the next column and give me a vacation!

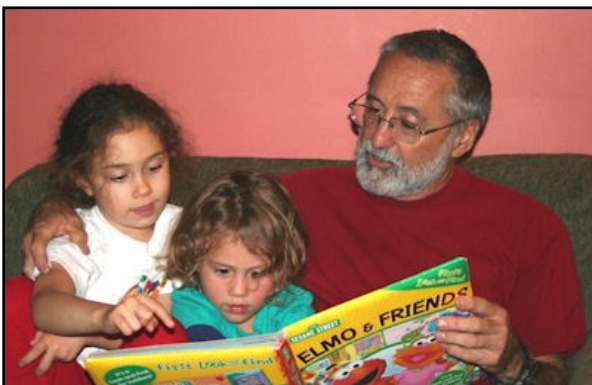
-Woodie Turner

* Some of the wilder suggestions were freezing, using a torch, or power-washing!

¹ <http://www.aawforum.org/vbforum/showthread.php?t=6815>

² <http://www.exoticwoodgroup.com/FAQs.htm#wax> ♦

Library News and Views



Grandpa with Cassie and Cecilia

Well, this years library should be a good one. We have a nice budget, raised some money from sales and have some good donations coming up. I will be ordering some new items which, I hope, will be here for the next meeting. At our last meeting, Charlie Bartholomew donated the book **Woodturning Methods** by Mike

By Gary Russell

Darlow. Ed DeMay has offered to buy some books from AAW if they are still in print. Thanks guys.

I will be selling test tubes again at the next meeting for anyone who didn't have a chance to get them at the picnic. The money from the sale will go to the library fund. I'm asking \$5 a box and there are 250 tubes in a box. Remember, Christmas is coming up and a nice bud vase would be a great gift.

As was in the past , I will bring all the DVD's and a number of selected books and magazines to the meeting for loaning out. If you want something specific, let me know and I will bring it to the meeting.

Library loans are for **one month**. However, this year, books may be renewed for

(Continued on page 16)

Library News and Views

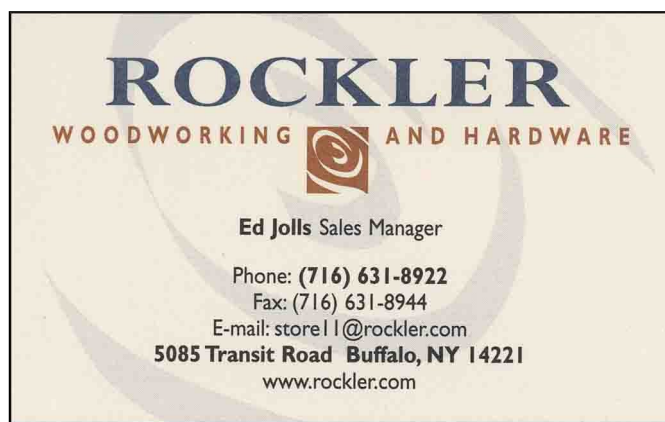
By Gary Russell

(Continued from page 15)

an extra month by just e-mailing me. We still only have a limited number of DVD's and a large number of club members, so please return items on time. If, for some reason, you can't make a meeting or are

unable to give your loan to someone else to return, I **really** need to know, so please contact me. I may not always remember to send out reminders (us old folks sometimes forget things) so I am counting on you to help me. ♦

FLWT Thanks Rockler Woodworking and Hardware a 2012 / 2013 Season Sponsor!



- 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

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* Certain terms and conditions apply. Hurry offer ends 10/31/12.

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! ♦

From the Publisher

By Ralph Mosher

A note of thanks to the contributors of this issue of the *Finger Lakes Woodturners Newsletter*. Mark Mazzo for **From The Chair**, Albert Filo for the article covering his September 2012 demo **Mosaic Embellishments of Turned Objects**, Theresa Filo for the photographs of Albert's work, Jim Hotaling for his article

Turning Southern Style – Helen Georgia, Gary Russell for writing about **A Trip To Craft Supplies and Library News and Views** and Craft Supplies USA for the photos for Gary's article. Thanks again to all of you for your input! ♦

Calendar of FLWT Woodturning-Events 2012/2013

Date		Event	Location / Time	Pre-Mtg. Show & Share	Challenge	Demo / Topic
Oct 2012	18th	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	Mosaic Embellishment	Finials by Gary Russell / Bruce Trojan
	23rd	FLWT BOD Mtg.	Harry Stanton 1878 Barnes Rd Walworth, NY 14568 7:00 - 9:00 PM			
Nov 2012	16th Fri	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	Finials	Bob Rosand National Speaker (Friday night meeting, Saturday demo & Sunday hands-on) www.rrosand.com
	20th	FLWT BOD Mtg.	TBA 7:00 - 9:00 PM			

FLWT Board of Directors 2012/2013

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			

Local and National Woodturning Events of Interest

Year/Date		Event	For More Information
March 2013	23rd-24th	Totally Turning Saratoga Springs City Center, Saratoga Springs, NY	http://www.totallyturning.com/
June 2013	28 th -30 th	2013 AAW Symposium Tampa Convention Center, Tampa FL, June 28-30.	http://www.woodturner.org/sym/sym2013/index.htm

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		eljw@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 regular

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. ♦

September Show and Share

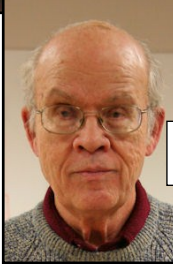
Photos by Ralph Mosher



Native American
(Seneca)
Bowl and spoon



Japanese
Woodware
from Japan



Erwin
Tschanz



Box is made from many pieces of wood glued up into sheets/blocks and cut into veneer

David
Gould



Madrone
Burl



Cherry
Salad Bowl

"I had a great time creating this pen and the excitement I felt as I pressed the two halves of the zebra wood together was magical."



Patrick
Dioguardi



Roger
Coleman



(Continued on page 20)

September Show and Share

Photos by Ralph Mosher

(Continued from page 19)

Salt and Pepper mills by Frank



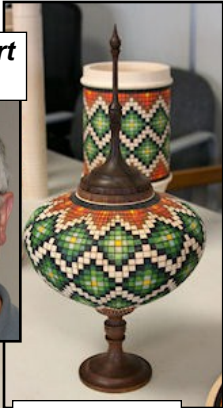
Frank's Pepper mills



Frank Corrado

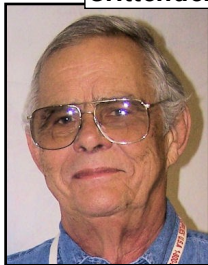


Albert Filo



Mosaic Decorating By Albert

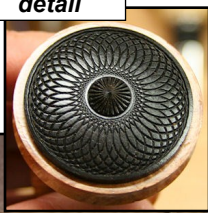
Doug Crittenden



Maple?? Bowl Various stages of decay



Rose engine detail



Jim Echter



Ed DeMay



Ed's Bottle Stoppers



Natural edge bowls by Jim

(Continued on page 21)

September Show and Share

Photos by Ralph Mosher

(Continued from page 20)



Jeffery's crotch wood bowl

Bruce's Multi-axis turned ornament holder base



An example of Bruce's work from Doug Fisher workshop



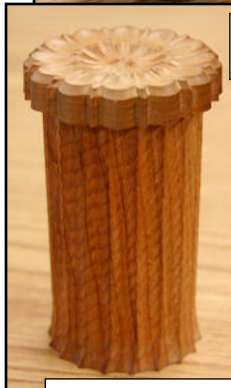
Jeffery Cheramie



Bruce Trojan



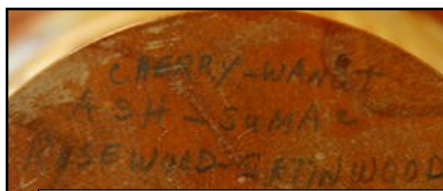
Urchin ornaments and holders By Bruce



Rose engine work by Jeffery



Laminate detail



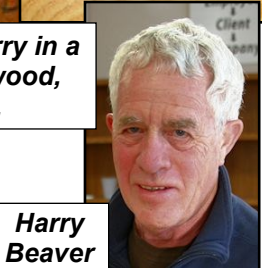
Laminated bowl found by Harry in a barn sale. Satinwood, rosewood, sumac, ash and cherry.



Ed Lehman



Sumac bowl by Harry



Harry Beaver

