



# Finger Lakes Woodturners

## A Chapter of The American Association of Woodturners



### From The Chair – March 2013



**Mark Mazzo**  
**FLWT President**

Here's a question: How creative are you? Do you ever feel like you have difficulty developing a creative idea or methods for doing so? Well, I think we've all been there at one point or another in our woodturning. If that sounds like something you've experi-

enced, then this month's talk and demonstration by FLWT's Vice President, Bruce Trojan will surely help to get you moving in the right direction.

At our March meeting, Bruce will be talking about the creative process and artistic thinking. The talk will include resources to help develop a creative idea and creative thinking, in general. Bruce will also move into the practical side of creative thinking showing methods for making chucks and spindle turning. Bringing together the creative and practical and processes, he will show how he developed and turns his ornament stands. This is sure to be a great night of turning and learning, so don't miss it.

In other news, FLWT member Dan Meyerhoefer is coordinating a spring club Picnic. We have reserved a lodge in Pittsford for Saturday June 1<sup>st</sup>. More details to come on that event.

Last month we were fortunate to host Peter Exton as our first National speaker

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.com/>.

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of the year. Next month, for our April meeting we will host our second National speaker of the year, Keith Tompkins. You should have received an email about that upcoming meeting and demonstration event. To participate, you can either send a check to FLWT Treasurer, Cliff Weatherell or bring in your payment to the March meeting. Keith will be covering a wide variety of topics that will be useful

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## **From the Chair**

*(Continued from page 1)*

for turners of all levels, so I encourage you to participate!

Our season has been great so far and as you can see, there are more great things planned! I hope that everyone is getting something from all of our meetings and

*by Mark Mazzo*

demonstrations. Please continue to bring in your examples of turnings to share with the group. Until our next meeting, remember to keep turning and keep learning!

--Mark ♦

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## **The March Challenge Project**

The March Challenge Project is an "Inside Out Turning." The article on page 3 by Michael Sullivan covering Peter Exon's Friday evening (February 22nd) lecture and Saturday's (February 23rd) all day demonstration on "Inside Out Turning" covers the "how to" for this complex and challenging project. Photographs of the turning steps along the way is a helpful addition to Michael's article. This project shows promise as a fun and exciting stretch if you have previously done "Inside Out Turning" but will be an exceptional challenge for any first timer! In Michael's words, the take away from the lecture and demonstration "were some great ideas, techniques and possibilities for pieces of our own." If you have the courage and imagination, give it a try and show your work!

Here are a few examples of Peter's work.♦



*By Ralph Mosher  
Photos by Ralph Mosher*



# Peter Exton “Inside-Out Turnings”

By Michael Sullivan  
Photos by Ralph Mosher



Peter Exton

On Friday night February 22, Peter Exton joined the Finger Lakes Wood Turners Association at their monthly meeting. I had had a long day and week and did not have the

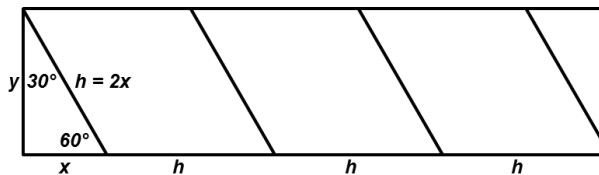


An example of Peter's work

time to look up his gallery site. I didn't really know what I was in for. Wow! This guy was good, creative, really detail oriented and enjoys what he does. I looked forward to the workshop on Saturday.

Peter got right into it on Saturday with some 18 guys who came to learn. He started out in the lumber yard telling us about wood. Imagine! But this was important in his art and he wanted us to know what woods, what colors, what grains work.

Elm, hard maples, tiger myrtle, holly, cherry. He passed out a chart that helps one know what size wood to buy, depending on what we were going to make. The focus of his art is DIAMONDS. That is wood cut into the shape of diamonds, 60 degrees 120 degrees. So after talking about the use of



Calculating plank width for diamond blanks.

Construct a 30°-60°-90° right triangle on the end of a given plank such that its hypotenuse intersects with an edge as shown in the above diagram. Knowing the plank thickness, the hypotenuse of the triangle can be calculated using the cosine trig function available on any calculator. Here,  $\cos 30^\circ = y/h$ , and  $h$  is what we need to calculate. We'll also need  $x$ , but for a 30°-60°-90° right triangle,  $x$  is just half of  $h$  ( $\sin 30^\circ = 0.5 = x/h$ ).

Assume  $y = 1.25 =$  thickness of board

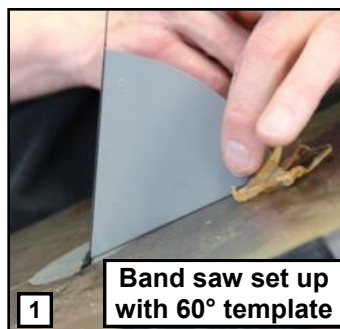
Using the trig cosine function  
 $\cos 30^\circ = y/h$ ;  $\cos 30^\circ = 0.866$

$h = y/\cos 30^\circ = 1.25/0.866 = 1.44$

Given the short leg of a 30°-60°-90° right triangle is always  $h/2$ . Then  $x = 1.44/2 = 0.72$ .

Knowing  $h$ , or the sides of the diamond shape, the board width can be determined by multiplying the desired number of diamonds by  $h$ , adding  $x$  and adding the saw kerf width for each cut.

For example, assuming a saw kerf of 1/16 inch and a board thickness of 1.25 inches, the board width should be at least  $3h + x + 3(1/16)$ . Calculating the width:  $(1.44)(3) + 0.72 + (1/16)(3) = 5.23$  inches.



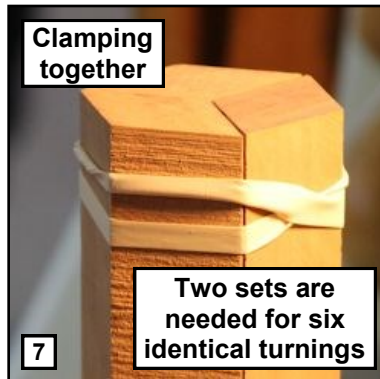
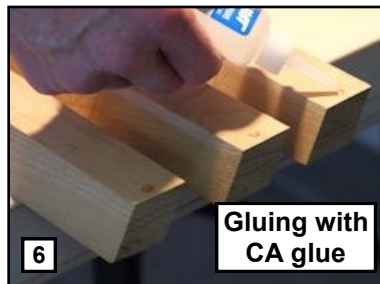
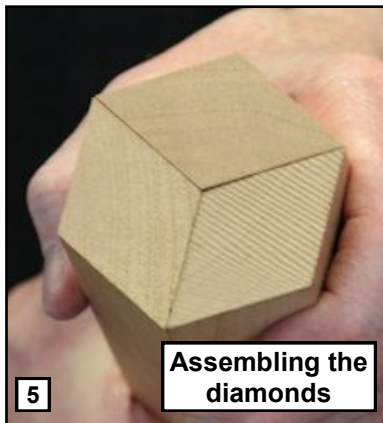
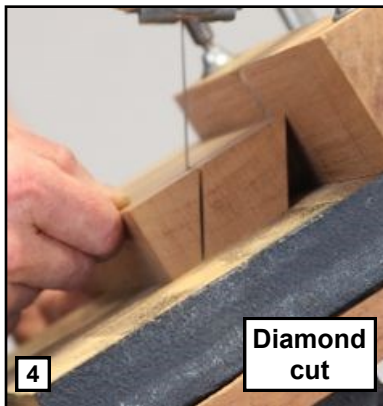
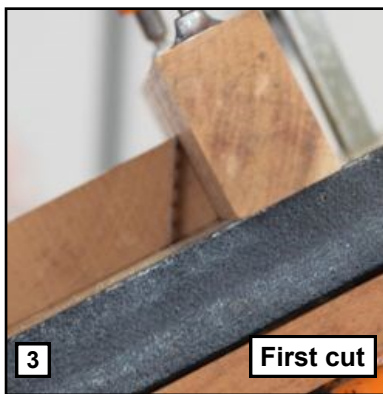
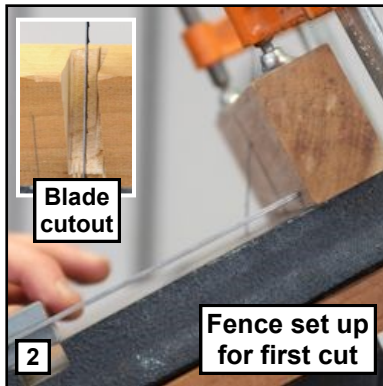
woods, Peter spent time showing us how to set up a band saw to cut out diamonds and then he cut a set. For someone whose had more experience with machinery, maybe there wasn't a lot new. For me, I got my first real lesson in band saw techniques. Everything else I've taught myself.

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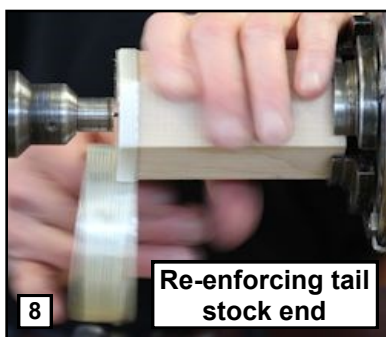
# Peter Exton “Inside-Out Turnings”

By Michael Sullivan  
Photos by Ralph Mosher

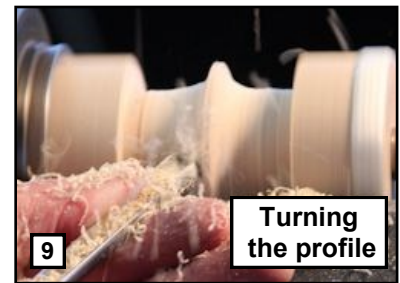
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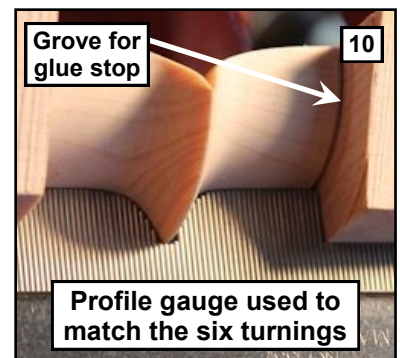
Having cut a set of diamonds, Peter then showed us how to glue three of his diamonds in a particular pattern with medium CA glue. He then went to the lathe and talked about how he sets up his work. He uses a four jaw chuck that easily fits with his work and a live tail stock. He used three tools the whole day, a bowl gouge, a skew and a parting tool. After putting his wood block in the lathe, he



used a narrow strip of strapping tape, and a lot of it, to secure the tailstock end. He then proceeded to mark his piece to determine the center and begin to create.



He turned a point or peak in the middle of his diamonds and hollowed out the space to either side. In all, he wanted six diamond pieces. So he had turned a set before he came. He used a contour guide to compare the piece already done to the piece he was turning until they were very close. When done, he took cloth sand paper to clean up the piece and worked out the final shape of the peak. Before he took it off the



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# Peter Exton “Inside-Out Turnings”

By Michael Sullivan  
Photos by Ralph Mosher

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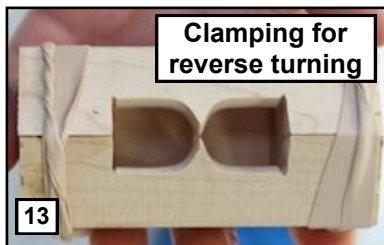
lathe, he cut a groove in the far ends of his work to act as a run off for glue he would use later. He took a flat screw driver and a hammer and broke apart the three pieces and cleaned off any dried glue remnants. He then



Splitting the turning



Gluing for reverse turning



Clamping for reverse turning

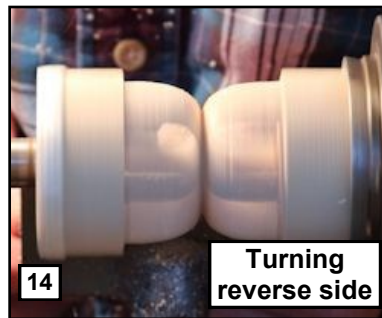
He took a break and talked about finishing. Frequently, he uses a spray lacquer. He reminded us that once we put these pieces together, we can't finish what is on the inside, so you must do it earlier. He said he often puts a hook in the end of each piece so that he can spray

showed us how to glue these pieces back together so that we could turn the other side.



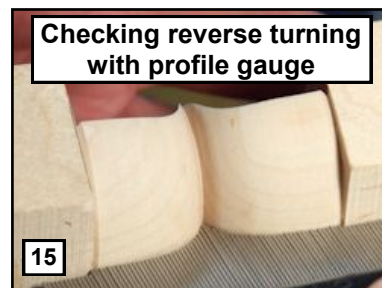
Lunch time discussion

them and hang them on a wire to dry. Sometimes he will also use buffing compound and polish them on the lathe.



Turning reverse side

Back to turning the second side. He again did some marking of his piece after he mounted it on the lathe. He marked where the peak was and where the end was. He again used lots of strapping tape on the tail-stock end. Houdini could not get free of that end.



Checking reverse turning with profile gauge

He showed us his technique in this second cut to create a valley that would ultimately hold the peak of the next piece when the six pieces were put together. He used his parting tool, skew and gouge as he shaped the wood. He used his caliper frequently to measure the depth of his cut so that he had maximum room for his later joining of the pieces. When done, he sanded, with a cloth sandpaper 100-150 grit. Like the first cut, he cut grooves in the ends with his skew to later act as a glue run off. The tape came off and the piece was again broken apart and the residue glue cleaned off.

In order for the six pieces to fit together closely, he went back to the band saw to cut off 5/16<sup>th</sup> of an inch off both ends of each piece. Again, he showed us how to set this up. It

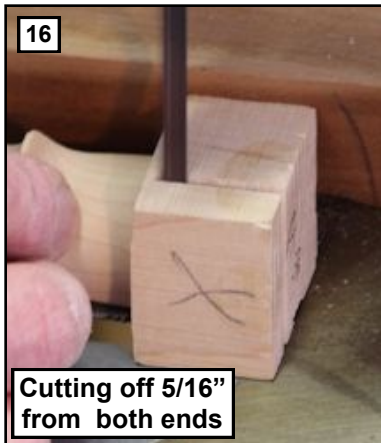
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# Peter Exton “Inside-Out Turnings”

By Michael Sullivan

Photos by Ralph Mosher

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16  
Cutting off 5/16” from both ends

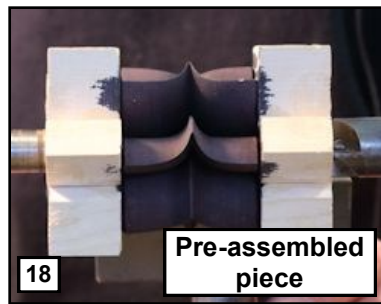
was difficult to understand what he was doing until you saw him do it. He had labeled the pieces A1, B1, C1 etc. to keep the pieces straight. Once they were all cut, he showed us how to assemble the pieces, line up the peaks and valleys and use a rubber



17  
Assembling, gluing and clamping the six turnings

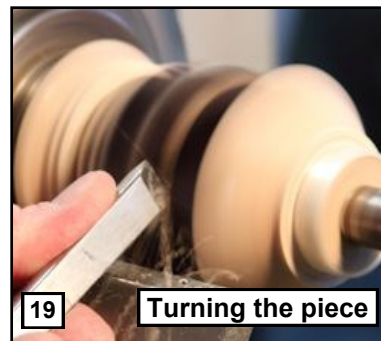
band to hold in place. He then showed us how he glues them together and the grooves he cut made sense.

Peter had brought with him a piece that he had al-



18  
Pre-assembled piece

ready assembled and had dyed the turned part a dark blue. He wanted to, while turning the piece, show us how dyeing a piece and then turning it can add depth, and contrast to the



19  
Turning the piece

final piece. He put this piece on the lathe between the tailstock and a drive center and turned a tenon on one end which, when



20  
Strapping the work for safety

finished, he put back into the four jaw chuck. He

then cut a tenon on the tail stock end to hold, yes you got it, more strapping tape for safety lest the piece blow apart.



21  
Coping off the waste end



22  
Sanding the inside

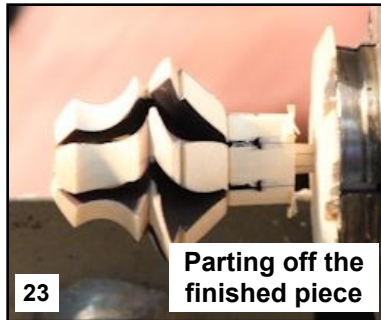
The next part was fascinating. I would have been impressed with what he had done so far, turned off the waste on both ends and come up with something that looked like the blades on a turbine. Peter, in a very “I am not sure where this is going” fashion, started cutting V’s into the piece. He wasn’t happy with what he was getting, so he kept cutting into the piece. The light wood under the blue dye kept coming out and he kept

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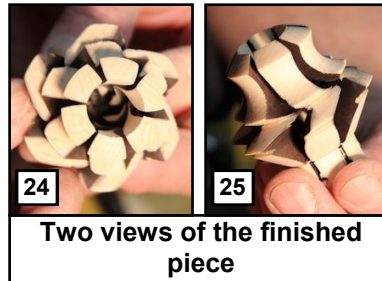
## Peter Exton “Inside-Out Turnings”

*By Michael Sullivan  
Photos by Ralph Mosher*

*(Continued from page 6)*



shaping it until he finished with what looked like a white and blue striped pine cone or top. It was hollow in the center and he



opened up the top so that when you looked down in you could see the different pieces layered down inside. At the end I felt almost disappointed. The piece was unique for sure.

However, all of the wood, time, measuring, gluing, cutting, turning, mounting, sanding etc. did not seem to come to much, at least not like the pieces he brought with him. What we did get, were some great ideas, techniques and possibilities for pieces of our own, if we had the courage to try. ♦

## Hear Ye — Hear Ye!!!

*By Dan Meyerhoefer*

**PICNIC ANNOUNCEMENT – SAVE THIS DATE  
– JUNE 1<sup>ST</sup> –**



**PLACE: King's Bend Park – South Lodge  
Details to follow next month**

## 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*, Michael Sullivan for his article covering Peter Exton's Lecture and Demonstration, Dan Meyerhoefer for the FLWT

Picnic Notice, Richard Van Hanehem for his article on *Making a Salad Bowl Set*, and Gary Russel for his *Library News and Views* and his *That Perfect Piece of Firewood* article. Thanks again to all of you for your input! ♦

# Salad Bowl Set

By Richard Van Hanehem

Photos by Richard Van Hanehem



Richard Van Hanehem

As a Christmas gift for one of my daughters, I made a salad bowl set (large serving bowl and eight individual bowls). I had acquired a number of mahogany pieces between 2 and 2-1/2" thick. While these pieces could be used as is for individual

bowls, I didn't have a piece thick enough or large enough for a serving bowl. So I decided to try constructing a segmented bowl for that piece using the mahogany to make the individual rings. This was my first attempt at segmented bowls, so it was both an adventure and a learning process.



Figure 1  
Band-sawn Individual Bowl Blank Prior To Turning

Because I wanted the individual bowls to be a bit more than 3 inches thick, I decided to glue a piece of nominal 1" thick black walnut to 2-1/2" mahogany to achieve this dimension (see Figure 1 picture of glued-up and band-sawn round blanks prior to turning). All pieces were planed on the surfaces to be glued and joined to guarantee a good result.

The bowl blanks were mounted between centers and a tenon turned on the ma-



Figure 2  
Top and Bottom Diameter Templates

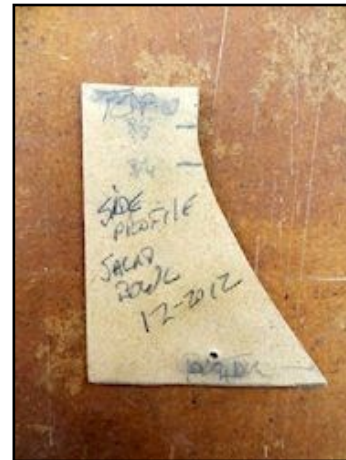


Figure 3  
Individual Bowl Side Profile Template



Figure 4  
Finished Individual Salad Bowl

hogany end. Most of the outside shaping was done now. Then the bowl was tenon-mounted in a 4 jaw chuck to turn the inside. Because I had 8 of them to make, I constructed templates from 1/4" hardboard to get similar results for top and bottom diameters and outside profile (see Figures 2 and 3 for pictures of templates for individual bowls).

Once tenon-mounted, I turned the inside of the bowl to 3/8" thickness. I cut a negative slope profile at the top, that is, an inward slant at the top edge. When the inside was finished (consistent thickness and parallel to outside profile), the

(Continued on page 9)



## Salad Bowl Set

(Continued from page 8)

inverted bowl was mounted on a vacuum chuck to finish the bottom. The bowls were rigorously cleaned of dust, and mineral oil (supermarket, generic brand) was applied (several coats, allowing it to soak thoroughly; then excess removed). The result is shown in Figure 4.

The larger challenge was the serving bowl. As stated earlier, I didn't have one piece of wood large enough, so I decided to make a simple (?) segmented bowl. The bottom layer (layer 1, about 2-1/2" thick) was a solid piece of mahogany. I cut a rather large tenon in this piece before gluing it up to any of the other rings. The four rings above it were six-segments each (therefore 30° angles), about 2" thick for the mahogany layers (layers 2, 3, 4). The top layer (5<sup>th</sup>) was made from nominally 1" thick black walnut. Basically, I did my own drawings of individual rings to approximate the size pieces I would need. Once I had gone some way along in this process, I found a calculator online that I could try for free to see how it was done (<http://www.segmentedturning.com>) and to check my estimation. One of my "learnings" was that I wasted some wood in the upper rings, making them wider than needed, since I was going to turn away much of them. If I do any significant further segmented turning, I would likely invest in either this or similar software. It would greatly simplify planning.

After jointing and planing the mahogany pieces from which each ring's individual segments would be cut, the segments were cut on the table saw to equal dimensions. While a very good miter gauge was used, very small angle error is magnified when assembling the six sides. So, I glued up two three-piece sub-

By Richard Van Hanehem  
Photos by Richard Van Hanehem

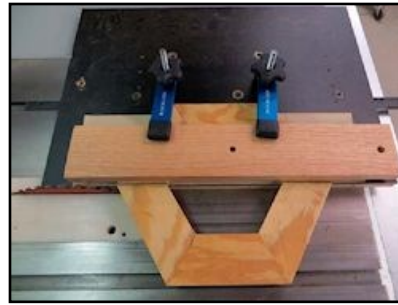


Figure 5  
Jig for "Truing" Segment Sub-Assemblies

assemblies, making two half-hexagons. I constructed a jig (shown in Figure 5) to cut a very small amount (perhaps

less than 1/16th inch) from each sub-assembly on the table saw in a way that when the sub-assemblies were glued together, there were no gaps, since the two halves were now "trued-up". Figure 5 is showing an already glued-up full assembly of a practice piece from 1/4 inch plywood, but one can see where the cuts on the individual pieces were made by the black line in the picture. This process "corrected" any slight error in angle measurement and segment cutting. Of course, the "cost" of using this technique would be the chopping-off of the points of two of the segments in a solid assembly. In my case, because there were no solid segmented layers, this was not a problem.

Once the layers were trued and glued, they were planed again. But since there was no reference surface unlike a jointed edge, another flattening step was required. I mounted them with double-sided tape to a round piece of MDF attached to a face plate. It was large enough to accommodate the largest ring. I could then sand both faces very flat on the lathe with sand paper mounted on a very flat piece of 2x4 (jointed edge), checking my progress with a very flat reference bar. Once all layers were flattened, I glued them together in proper order sequentially,

(Continued on page 10)

# Salad Bowl Set

(Continued from page 9)



**Figure 6**  
**Glued-up Stack**

layer before adding another layer. Since I was learning a new process, I was also experimenting. Layers 2, 4, and 5 were



**Figure 7**  
**Staggered Nature of Glued-Up Stack**

comprised of end grain glued pieces (see Figure 7), which would normally result in weak joints (end-grain to end-grain). But when the layers were subsequently glued up in staggered layers, the resulting structure was very strong. Layer 3 (middle mahogany segmented layers) was comprised of side-grain glued pieces, just to see what would happen. That was a mistake, since when turning the bowl, this layer presented end-grain to the cutting tool rather than side-grain as in the other layers. This layer required very sharp tools, sooner-than-usual resharpening, and even wetting of fibers in an attempt to get a smooth surface. I could hear the transition between layers quite distinctly when cutting. Next time...

The stack was mounted in the tenon on a

4 jaw chuck and supported with a piece of flat wood across the opening with the tail stock live center. The outside shape was carefully turned at low speed (piece weighed about 21 pounds at the start). Once the outside was completed, I removed the supporting piece of flat wood across the opening, and turned the inside shape to about 3/8" thickness.

(Unfortunately, I don't have pictures of that process). Then the bowl was inverted in a vacuum chuck, and the bottom turned. This bowl was also rigorously cleaned, and again mineral oil was applied in a similar fashion as for the small bowls.



**Figure 8**  
**Finished Serving Bowl**

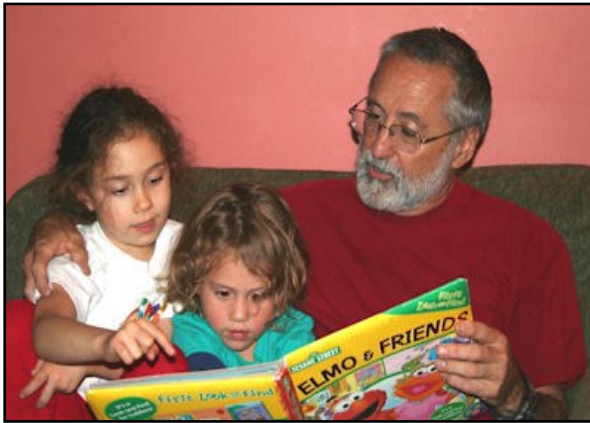


**Figure 9**  
**Finished Large and Small Salad Bowls**

The finished, large bowl is shown in Figure 8. It was about 14" diameter at the top and about 8" deep. The finished "group" picture is shown in Figure 9. I missed a Prestini grouping by about one-quarter inch or so. ♦

## Library News and Views

*By Gary Russell*



**Grandpa with Cassie and Cecilia**

Not much to report this month. We had no new donations or purchases. Please feel free to donate something and keep our Library growing. Donations are always welcomed.

Checkouts have kept up a steady pace and returns (on time) have been decent.

Remember, if you can't get an item back on time, please contact me and let me know. We have had one DVD that has appeared to have grown legs due to a non-returning member who has failed to return it. I would hate to see this happen again since these are not cheap to replace. So please keep me informed and I will sleep much better.

No one has stepped up to convert the VHF tapes, so I guess that won't happen. Too bad, they are nice tapes.

Library materials may be loaned out to Club members for a month at a time. A complete listing is on our web site. I will continue to bring all the DVD's to the meeting for checking out along with a handful of books and magazines. If there is a particular book you would like, just contact me and I will be sure to bring it. ♦

## That Perfect Piece of Firewood...Gary Russell



**Gary Russell**

We all like to be frugal in our craft, use materials we have on hand, and to rescue what we've been working on when things have gone wrong. Because, after all, we have spent time, money and energy on that piece. Or it might just be pride in saying "I can do this". So we keep working away. But when should we have given up the ghost on that piece of wood?

Was it when we looked at that eight inch diameter log with all those splits and

cracks in it? Ah, but no, those cracks can be taken out with some judicious cutting and truing. So we mount it on the lathe and start cutting and cutting and cutting until we have a 4 inch cylinder. Well we did have to get all those cracks out, didn't we? Now stepping back, you say "what can I make with this?" Because it's not what you started out thinking.

OK, so now we have a plan in mind; and we step back to the lathe, ignoring the 6 inch deep pile of wood shavings on the floor. We start shaping away and get a really nice shaped vase or whatever and then we get that nasty spiral catch. Now, after a few choice words, we step back to the lathe again to bring that new design opportunity we just made into a piece of art.

*(Continued on page 12)*

## That Perfect Piece of Firewood...Gary Russell

(Continued from page 11)

Well we all know what will happen next don't we? Yes, we hear that all too familiar **CRACK**. So you say it's time to get out the CA glue. You fill the gap with glue and sawdust and say "nobody will notice". This may happen one or two more times before you finish shaping. But you continue on saying "I've spent all this time on this, and I'm going to make SOMETHING out of it".

It is now time for finishing. That first coat went on nice but after it dries you see all those bubbles or light scratches that didn't show up even after all that close inspection you did. So now you say "\*\*\*\*" (you can put in your own expletive). Sanding

out those bubbles/scratches won't take too long will it? After using lots of sandpaper because it keeps clogging with finish, you now have that completed **Art Work**.

That piece now sits in your favorite spot in the house for all to admire. It sits there for a few days and you pick it up to look at it and there it is - **a nice long split**.

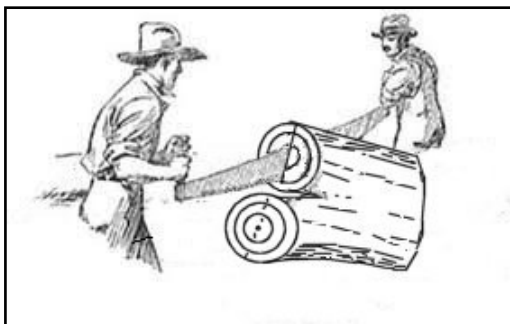
Now, you ask yourself again, when should I have thrown that piece of wood in the scrap bin, or you more likely will say "it was good practice anyway". So the next time this happens to you, do you continue on that same track? You bet! I don't think we will ever learn to identify that really, really nice piece of firewood. ♦

### "Ask Woodie"

By Woodrow (Woodie) Turner



Woodrow (Woodie) Turner



"Young Woodie and friend cutting crotch wood."

### 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	<a href="http://www.totallyturning.com/">http://www.totallyturning.com/</a>
May 2013	10th-11th	The CNY Woodturners Present Brad Sears Demonstration and Workshop	<a href="http://www.cnywoodturners.org/">http://www.cnywoodturners.org/</a>
June 2013	28th-30th	2013 AAW Symposium Tampa Convention Center, Tampa FL, June 28-30.	<a href="http://www.woodturner.org/sym/sym2013/index.htm">http://www.woodturner.org/sym/sym2013/index.htm</a>

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

March 2013

## Calendar of FLWT Woodturning-Events 2012/2013

Date	Event	Location / Time	Pre-Mtg. Show & Share	Challenge	Demo / Topic	
March 2013	21st	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 -6:45	Inside-out turning	Bruce Trojan Creativity and/or Carving
	26th	FLWT BOD Mtg.	TBA 7:00 - 9:00			
April 2013	Fri. 19th	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 -6:45	Creative Turnings	Keith Tompkins National Speaker
	Sat. 20th	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 9:00 AM - 4:00 PM	None	None	Keith Tompkins Demo
	23rd	FLWT BOD Mtg.	TBA 7:00 - 9:00			

## Mentor Contacts<sup>1</sup>

Name	Day Tel	Eve Tel	Email	Turning Skills / Specialty
Doug Crittenden	924-5903	924-5903	<a href="mailto:cleo99@frontiernet.net">cleo99@frontiernet.net</a>	General turning
Ed DeMay	406-6111	924-5265	<a href="mailto:edemay@rochester.rr.com">edemay@rochester.rr.com</a>	Bowl turning, dust collection
Ward Donahue	334-3178	334-3178	<a href="mailto:wddonah@frontiernet.net">wddonah@frontiernet.net</a>	Spindle & hollow turning, coring, sharpening
Jim Echter	377-9389	377-9389	<a href="mailto:jechter@rochester.rr.com">jechter@rochester.rr.com</a>	Spindle & faceplate turning, sharpening
David Gould	245-1212	245-1212	<a href="mailto:D2sGould@aol.com">D2sGould@aol.com</a>	Bowls, plates and hollow-forms
Jim Hotaling	223-4877	223-4877	<a href="mailto:jhotaling2198@aol.com">jhotaling2198@aol.com</a>	Christmas ornaments
Ed Lehman	637-3525		<a href="mailto:elijw@rochester.rr.com">elijw@rochester.rr.com</a>	General turning
Ralph Mosher	359-0986	359-0986	<a href="mailto:2rmosher@rochester.rr.com">2rmosher@rochester.rr.com</a>	Bowl turning, Boxes, Sharpening, Tool control
Dale Osborne	(315) 524-7212	(315) 524-7212	<a href="mailto:dborn3@rochester.rr.com">dborn3@rochester.rr.com</a>	General turning
Gary Russell	227-8527		<a href="mailto:cngRussell@gmail.com">cngRussell@gmail.com</a>	General turning, bowls, ornaments, finials
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. ♦**

## FLWT Thanks Isaac Heating & Air Conditioning



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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! ♦

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



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- FLWT members (must show membership card) receive a 10% discount.
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- Valid at Buffalo, N.Y store only.
- Not valid with any other coupon or offer. ♦

## FLWT Board of Directors 2012/2013

Position	Name	Home Tel	Cell Tel	Email
President / Chair	Mark Mazzo	265-4002	978-1926	<a href="mailto:mark@mazzofamily.com">mark@mazzofamily.com</a>
Vice President	Bruce Trojan		261-7230	<a href="mailto:trojanbd@frontiernet.net">trojanbd@frontiernet.net</a>
Secretary	Bill McColgin	586-1417	402-0967	<a href="mailto:mccolgin@rochester.rr.com">mccolgin@rochester.rr.com</a>
Treasurer	Clifford Weatherell	737-7815	737-7815	<a href="mailto:canoeboy@rochester.rr.com">canoeboy@rochester.rr.com</a>
Librarian	Gary Russell	227-8527		<a href="mailto:cngrussell@gmail.com">cngrussell@gmail.com</a>
Newsletter	Ralph Mosher	359-0986		<a href="mailto:2rmosher@rochester.rr.com">2rmosher@rochester.rr.com</a>
Advisor	Jeffery Cheramie			
Advisor	Roger Coleman	288-0344		<a href="mailto:rogeracoleman@rochester.rr.com">rogeracoleman@rochester.rr.com</a>

## February Challenge Project

Photos by Ralph Mosher



## February Show and Share

Photos by Ralph Mosher



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# February Show and Share

Photos by Ralph Mosher

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**Barry Rosenberg**



**Richard VanHanehem**



**Jim Hotaling**



**Lou Stahlman**



CHERRY/MAPLE SEGMENTED BOWL - COLLABORATION BY LOU STAHLMAN & JIM HOTALING



**Jerry Sheridan**



**Ralph Mosher**

(Continued on page 17)



# February Show and Share

Photos by Ralph Mosher

(Continued from page 16)



**Albert  
Filo**



**Doug  
Crittenden**



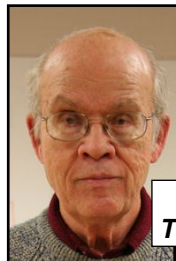
**Harry  
Beaver**



**Burton Phillips  
CNY  
Woodturners**



**Tiny  
Turnings**



**Erwin  
Tschanz**



**Travis  
Koschara**



**Martin  
Schroeder**



**Tool handle  
too short?**



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# February Show and Share

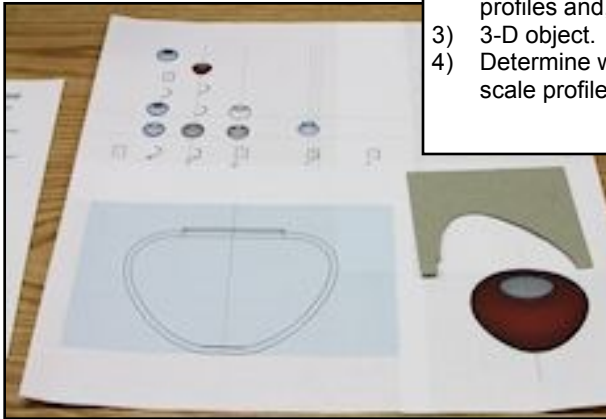
Photos by Ralph Mosher

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## Bowl Design Process

- 1) Using 3D modeling software lay out the profile of the block of wood you have to work with.
- 2) Within this envelope develop a variety of possible profiles and, using the software turn each into a 3-D object.
- 3) Determine which you like best and print out a full scale profile to use as a template.

Mike Brawley



## Newel Post Finial

- 1) Photo from distant friend needing newel post.
- 2) Post is said to be 7 inches tall and 4 inches in diameter.
- 3) Build in 3D modeling software using diminutions scaled from photo.
- 4) Make full scale story stick from the software.

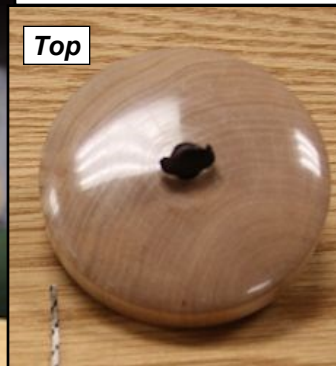
Mike Brawley



Mike Brawley



Top



How it works

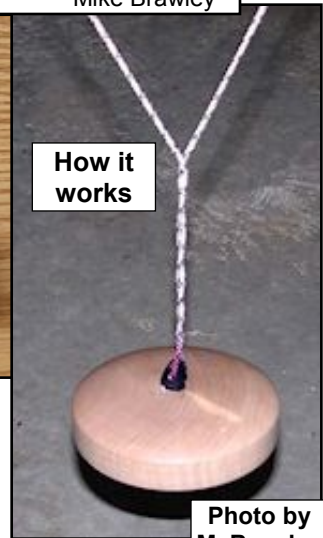


Photo by M. Brawley



Gary Russell

