

From The Chair – December 2015

Last month we had an interesting demonstration on a topic never discussed before at FLWT – a magic trick, turned on the lathe. Club Secretary Bruce Impey gave us a great demonstration of how the trick works and how to create it. He topped it off by showing us his methods for turning the sphere component of the magic trick. Thanks to Bruce for a job well done! Last month we also held elections for two Board of Directors positions. Gary Russell will be taking over as the club President in January and Bruce Impey was also elected for full term as Secretary. I want to thank and congratulate both Gary and Bruce for their past efforts and also for continuing to contribute to the club going forward in their new BOD roles.

This month we will be holding our annual Holiday get together. The club will provide Apple Cider, cups, and napkins and we ask that members bring some treats to share at the meeting. In that same spirit, this month's demonstration will be a little different - we plan to have a least three different lathe stations with gift-type projects (ornaments, tops, etc.) being demonstrated. We plan on demonstrating the topics multiple times and members can rotate between the stations to be able to see each one. This will be a little less formal than a typical meeting demonstration but fits just right with our Holiday festivities.

Also, this month on Saturday, December 19th we will be holding a Wood Lot Management Workshop at Pal-Mac Middle School. An expert in wood lot management will be taking us on a walk through the woods and helping us to identify specific trees and to note which ones are good or bad for the wood lot and how to manage them. We also expect to find a bad tree and to get a lesson on how to take it down with a chainsaw. This should be a very informative event for all of us. The cost is a minimal \$5 and you can sign up via PayPal using the sign-up form on the Web Site.

Finally, this will be my last "From the Chair" article and time presiding over a meeting as President of



Mark Mazzo

the club. As mentioned, I will be stepping down and Gary Russell will take the reins, however I'll still act as an adviser to the Board and will work the club Web Site. I have enjoyed my time as President and I hope that I have been able to offer something to the club during that time. I really want to thank all of the Board Members and Advisers that have served during my time in the position - without them we could not have accomplished what we have! We're approaching the mid-point in our season and it's been a great one, so far. Please remember to renew your memberships if you have not already done so. As of January 1 the club communications will only be going out to paid members.

I look forward to seeing everyone at our next meeting and to spreading some Holiday cheer – until then, keep turning and keep learning!

--Mark

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 the month each month. Our meetings are held at the Isaac Heating and Air Conditioning University classroom, 50 Holleder Parkway, Rochester, NY 14615. For more information, go to <http://fingerlakeswoodturners.com/>.

Page	Contents
1	● From the Chair
2	● Bruce Impey Magic on the Lathe Demonstration by Jim Echter
4	● Members Show and Share
7	● IN MEMORIAM Doug Crittenden
9	● Stuart Batty Hands-on Workshop Opportunity ● Wanted ● Demo Schedule
10	● Finishing Pens by Don Ward
14	● Events and Mentor Contacts
15	● Sponsors ● Board of Directors

Bruce Impey Magic on the Lathe Demonstration

By Jim Echter



Abracadabra... a hunk of wood becomes a beautiful wooden turned magic trick. For many years, magicians relied on highly skilled wood turners to make the props used in their shows. The act most of us are familiar with is the disappearing ball utilizing a prop called the Morrison Pill Box. This prop is named after the ornate wooden boxes used in Victorian times to store Morrison pills. The most famous early maker of these props was a gentleman named Floyd Thayer. He made them in the 20's and 30's using a treadle lathe made by the Seneca Falls Manufacturing Company. In 1992, Les and Gertrude Smith wrote the book *The Floyd Thayer Book (Keep the Wheels Turning, Vol. 2)* which is a collection of Thayer's drawings and notes that is still used as a reference guide by magicians today.

During the November meeting, the members were given a wonderful presentation by Bruce Impey that included a slide show, a live magic act and an overview of the Morrison Pill Box and the different models outlined by Thayer. Bruce continued with his slide show on the process he goes through to turn the box using cardboard templates to ensure all the pieces fit together properly. Since these props use balls and sphere shapes that are turned to high precision, Bruce then showed us his process for turning a ball on the lathe as his live demonstration.

Here is the process Bruce uses to turn balls:

1. Start with a much larger piece of wood than needed as the balls always end up smaller than planned.
2. Mount between centers
3. Turn into a cylinder to desired diameter
4. Mark out a section that is the same length as the diameter
5. Mark the "exact" center between the two lines – this is the X plane
6. Part down to approximately $\frac{1}{2}$ " outside the two outer lines
7. Rough turn the ball shape
 - a. Note: Be sure you do not turn below the curvature of the circle
8. Cut the small $\frac{1}{2}$ " dia tenons with a handsaw and free the rough ball
9. Using dished out cones approximately $\frac{1}{4}$ to $\frac{1}{3}$ the diameter of your ball, mount the piece on the X plane line.
 - a. Note: Bruce lines his cones with craft foam which helps eliminate friction marks on your final ball
 - b. You need to pay close attention to grain orientation as the ball is remounted to ensure you are always cutting the grain "downhill" to minimize tear out.
10. Mark the "exact" centerline again – this is the Y plane
11. Turn to the ghost image
12. Remount the ball onto the Y plane line
13. Mark the "exact" centerline again – this is the Z plane
14. Turn to the ghost image
15. You can make a gauge that is a dished out cylinder approximately $\frac{1}{3}$ the dia of the ball. Using the sharp edge of the dish gauge, you can run it over the surface of the ball to identify high and low spots.
16. Carefully turn off the high spots
17. Your ball should be ready for sanding, just keep remounting it on the X, Y and Z planes as you sand through all the grits.
18. Apply your favorite finish to protect the ball

So now that we all know the magic of how to turn a ball, I can't wait to see all the balls at our December meeting. Even if they are smaller than we all intended them to be...

**Bruce Impey Magic on the Lathe Demonstration
(con't)**



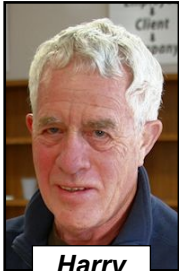
Members Show and Share



**Albert
Filo**



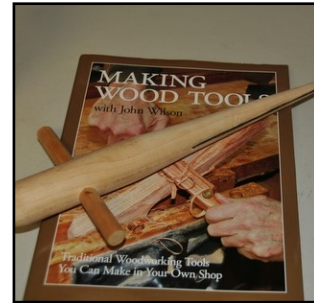
**Dave
Harp**



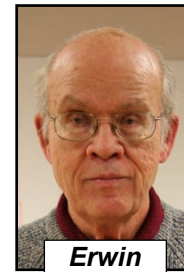
**Harry
Beaver**



**Don
DeBolt**



Don



**Erwin
Tschanz**



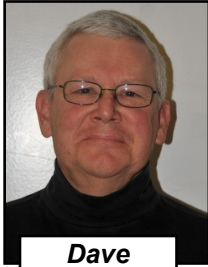
**Jeffery
Cheramie**



**Jim
Byron**



Members Show and Share (con't)



**Dave
Gilbert**



**Clifford
Weatherell**



**Mike
Brawley**



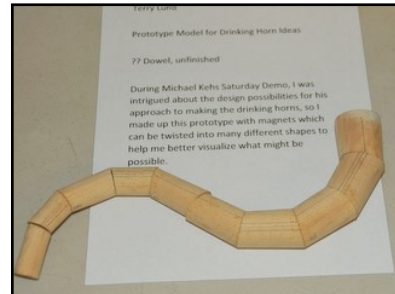
**Harry
Beaver**



**Bruce
Impey**



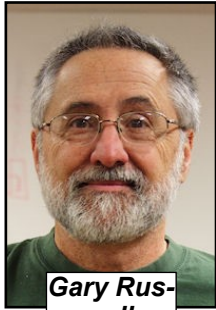
**Terry
Lund**



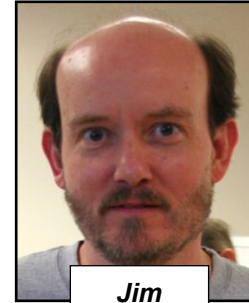
**Ed
Lehman**



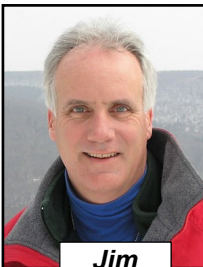
Members Show and Share (con't)



Gary Russell



Jim Byron



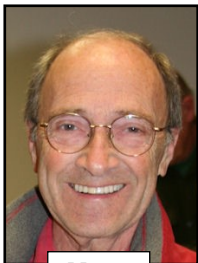
Jim Echter



Dan Meyerhoefer



Burt Ringelstein



Marty Chatt



Barry Rosenberg



Randy Frank



Ash Bat for both members - only one shown

IN MEMORIAM Doug Crittenden



From Ralph Mosher

Over the years Doug contributed much of his time and talent to the woodturning organization in the Rochester area from his chair of the RWS turning SIG to working closely with Bruce Trojan and Ed DeMay regarding the "Polyrhythm" AAW Finger Lake Woodturners Chapter project, which took first place in 2011. I paraphrase Bruce about Doug's contributions to Polyrhythm, "Doug went above and beyond in building "POLYRHYTHM". I felt so fortunate to have his expertise at my fingertips. He made himself available morning, noon and night throughout the project! Doug is a true "giver.""

I've known Doug since he started turning and have admired his wood turning skills and creativity, as depicted by his work. We will miss Doug at the meetings and miss his contributions to our organization .

From Bruce Trojan

Maybe it was because we grew up in the same Western New York town, Clarence, just outside Buffalo, but I really liked Doug from the moment I met him. He had a refined gentlemanly quality combined with an understanding of the morals and values learned as a youngster in small town America. I never knew if he was formally educated, but he was an educated man. We didn't know each other as Clarence residents but I wish we had. I think we would have become great friends back then. We finally met when FLWT members began working on the Collaborative Chapter Challenge project in 2010-11. Ironically, once again Doug and I lived in the same town, Victor, which made it easy for us to work together on a weekly, and at times daily basis along with our great friend and talented craftsman, Ed DeMay. The three of us bonded and had a wonderful experience turning and assembling Polyrhythm. I learned to have great respect for Doug's ability, knowledge and skill. He always seemed to make the challenges simple and easy. When I would fret over how the next step would be accomplished, Doug would step in and solve the issue as if he had seen it many times. He always seemed to have the answers.

I was really blown away the first time I set foot in Doug and Anne's home and saw his creations. Doug liked to turn large outboard wall hangings and large vessels. They were beautiful. They were artistic and extremely well done. His natural design abilities were on the same par as his turning skills. When one walks into a room and sees a Crittenden work, the eye gets drawn to it. The quality of the work and movement of the lines stand out above most other pieces. Looking at Doug's work is a true visual pleasure, I wish I owned one. He was an outstanding turner and designer.

IN MEMORIAM Doug Crittenden

One of the things I liked most about Doug was his sense of humor. He naturally laughed with you and at you. I can't count the number of times we jokingly gave each other grief over something we said or did. Most of all, Doug was a man who was warm, giving, and open to making a person feel accepted and loved. I think we would all be better people if we took his lead on how to live life. I missed him when he moved away and I miss him more now that he has passed. I truly believe that all who got to know Doug are better off for it. Thank you, Doug, for just being you.

From Ed DeMay

Doug and I first met at one of the monthly Finger Lakes Wood Turners meetings in late 1997. We found out that we both lived in Victor and in fact within a few miles apart. We immediately struck up what would become a very close friendship. Doug was supposed to go to the Akron AAW Symposium with me at that time but at the last minute had to cancel for family reasons. But in the ensuing years we attended 8 Symposiums together.

Doug's and my turning style were some what different as he turned larger items, some that were as large as 4 feet in diameter and I turned much smaller items. Doug really like large wall sculptures, large bowls and had a great eye for design and proportions. With larger items comes the problems associated with holding them on the lathe and as Doug put it the "windmill effect". At one symposium he spotted a Powermatic lathe tucked away on the side with a for sale sign on it. We tracked down the owner and Doug solved his problem of being able to turn large items with this purchase. Within a few weeks he had a free standing tool rest and could now turn anything that would clear the floor in its swing. Standing next to a 4 foot off center turning at 100 to 150 rpm's can be intimidating, but Doug was up for it.

Doug and I began to run ideas past each other and work on solutions to both of our questions. Doug had retired from Federal Instrument Co where was a salesman for precision measuring instruments. Precision and his attention to detail were evident in his turnings and ability to overcome holding problems associated with large turnings. Doug's wife Ann gave him a present of a weekend with David Ellsworth early in his turning experience and David's teachings were evident in the techniques Doug used daily. Doug gave of himself to the Finger Lakes Wood Turners in the early years as a Special Interest Group and later a chapter of the American Association of Woodturners. He was always helping with the set up of demonstrations, moving equipment for demos and participating as a presenter. He even chaired the group and was on its Board in its early formation for a period of time. Additionally he was on the Mentors list for the Club and helped many members with advice and showing them techniques for their turning.

Our friendship continued to grow and our wives and families met quite frequently and share many wonderful evenings together. Time moved on but friendships did not change. Doug and Ann moved out of state to be more central to all of their families and Margarete and I moved to Florida but we stayed in contact and hoped to meet again soon. On October 8th of this year our friend Doug passed away at his new home in Indiana and he will be greatly missed by family, friends and Woodturning friends and acquaintances. I have especially lost a near and dear friend.

Stuart Batty Hands-on Workshop Opportunity in Rochester

The weekend before Thanksgiving Stuart Batty gave demonstration and a hands-on workshop for the Rochester Woodworking Society. The hands-on workshop sold out with ten participants more than a month in advance of the event.

Stuart mentioned that he will be returning to the Rochester area in March 2016 and would be interested in running a two-day workshop for a smaller number of turners. The workshops will be on a weekend, next March but the schedule hasn't been set. The plan is to have five or six turners max, who will go through a series of lessons that cover spindle and bowl turning. Stuart wants all the lathes to have at least 12 to 20 inch swings so mini-lathes are out.

At this time, there isn't any commitment to Stuart Batty that this workshop will actually happen, and the event is not being sponsored by either RWS or FLWT. We are looking for turners who would like to participate. The cost will be divided among the participants. Batty's fees will be \$1500 for the weekend so if there are five turners, the cost will be \$300 per person. Mike Brawley has volunteered his shop for the location but there are a lot of other issues to be resolved. If you attend, you will need to arrange to get a lathe to Mike's shop and back afterwards. Obtaining and moving these larger lathes is our largest issue. You will be responsible to locate some green logs to be cut and prepped into bowl blanks. Of course, it's fine if the participants work out a plan to work together to transport the lathes and also to prepare the necessary bowl blanks. There is also a chance that Stuart could do a third day if there is sufficient interest. How and if this workshop happens will be determined by the folks that sign up, and participation is first come, first served.

If you are interested in participating or have questions, please give David Gilbert a call at 585-703-4424. Stuart Batty is an amazing teacher and this workshop will help move your turning up to a higher level.

Wanted

Bandsaw: Contact Roger Coleman rogeracoleman@rochester.rr.com

Demo Schedule

December 17	Round Robin, Holiday Themed
January 21	Jeff Cheramie
February 18	Mark Mazzo- Lidded Box
March 17	Jim Echter – Spindle Turning
April 21-23	National Turner, Jamie Donaldson – Winged Bowls (Friday night meeting, Saturday demo, Sunday Workshop) see www.jamiedonaldsonwoodturner.com
May 19	Albert Filo – Off-Center and Spiraled Vessels

This article is provided by More Woodturning Magazine. Please visit their web site: www.morewoodturningmagazine.com

Note: Please be aware that some, if not all, finishes can cause reactions to those who are sensitive to them.

The topic of finishing pens comes up at least once a week on the pen forums with subjects such as these:

What is the best finish?

What is a quick and durable finish?

What is the most durable finish?

Which finish is the easiest to apply?

Is a sanding sealer necessary?

Which finish is quick, easy, and durable? While those three qualities don't go together, I would say that none of the finishes I've tried are especially difficult. Some take more time than others and some are more durable than others, but I've not come across a finish that is especially problematic.

The quality of the final finish will be directly proportional to the surface preparation under that finish. A quality finish on a pen starts with sanding. Sanding should start with as fine a grit as possible. I turn pens with a skew leaving a very smooth surface on which to begin sanding. I often start with 320 grit sandpaper when possible. After sanding with the first grit, stop the lathe then clean the blank and apply a sanding sealer. Then, continue sanding through finer grits. I stop sanding at 600 grit. Stopping the lathe and sanding length-wise after each grit of sandpaper is also a good practice, as is cleaning the sanding dust off of the blank. Cleaning will remove dislodged grit and keep it from interfering with the finer grits. On open grain wood, I use a slurry made from thin CA and sanding dust. The CA slurry will be discussed in more detail later. After sanding with sandpaper sand with Micro Mesh™, a cushioned abrasive, which leaves the wood surface as smooth as glass and ready for the chosen finish. More information about Micro Mesh™, which is available from all pen turning suppliers as well as most woodturning suppliers, can be found at www.sisweb.com/micromesh. Purchasing full sheets and cutting them into smaller swatches is much more economical than purchasing the smaller swatches in sets. Micro Mesh™ will last for several months and can be cleaned by placing it in the pockets of jeans or in a separate garment bag and tossing in the washing machine. It can also be used wet for wet sanding acrylics and plastics. One thing I've noticed penturners doing (incorrectly) is assembling and handling pens as soon as the finish is applied. A newly finished pen should be given time to cool and cure before assembly and each finish has its own cure time. Learn what they are and respect that for a much better finish.

FINISHES FOR PENS

Shellac Based Friction Polish: The finish most of us started using is shellac-based friction polish. Most penturners who make pens to give away (the recreational or casual pen turner) will continue to use shellac based friction polish. When used correctly, shellac-based friction polish produces a very stunning finish. However, all too often shellac friction polish fails to

Finishing Pens (con't)

produce the finish we desire for two reasons: (1) the use of too much friction polish for each coat and/or (2) not applying enough pressure (friction) to create the heat needed to evaporate the solvent leaving the shellac behind. Ever wonder why it is called friction polish? Several coats can be applied but the pen blanks should not be handled until the final coat is completely cured. Waiting until the next day to assemble the new pen is best. A nice shellac-based friction polish finish can be ruined by handling the pen while the shellac is still warm and not fully cured. Shellac-based friction polish is not as durable or as hard as pure shellac. They have oils and solvents added that make them easy and quick to use, but reduce the durability of the finish. Remember the white rings we often find on older furniture? Those white rings were caused by moisture condensing on drinking glasses and reacting with the finish—the shellac finish. Shellac reacts with the moisture and oils from our hands and causes the finish to deteriorate and turn darker as the pens ages and is used. Shellac-based friction polish is great for turnings that will not be handled. Several profess to like this patina and that's fine. Several of us do not, and that's fine also. Pure shellac is quite durable but takes lots of time to properly apply.

Lacquer: Lacquer is one of my favorite finishes. It is not a quick finish because lacquer takes a week or two or longer to fully cure and reach its full hardness. But once it does fully cure, lacquer can be buffed to a deep shine. Lacquer can be used in several ways: (1) full strength from the can; (2) diluted using lacquer thinner; (3) spray can; or (4) the dipping lacquer. Lacquer can be purchased in gloss, semi-gloss, or satin finish. But remember, lacquer must be allowed to

completely cure to its ultimate hardness before buffing. This may take several weeks depending on individual shop conditions. I prefer a 50-50 mix of gloss lacquer and lacquer thinner applied on the lathe with a clean cloth. I apply 6 or 7 coats and allow the pen to cure for two weeks before assembling and buffing. It is not a fast finish, but lacquer is a great finish for pens.

Plexiglass: After reading several threads on the penturning forums, I think plexiglass finish has potential. Basically, the plexiglass is broken into small pieces, dissolved into acetone and applied to the pen. Smaller pieces will dissolve quicker. The solution needs to be stirred often to keep the pieces of plexiglass from forming one large mound of plexiglass reducing the total surface area of the plexiglass and requiring more time for it to dissolve. Add more plexiglass or acetone as

needed to reach a solution that is close to thick syrup in consistency. The mix is applied to the pen using paper towels. Two or three coats are applied and when it dries, wet sanding seems to be the best way to sand. Wet sanding keeps down the heat and the finish doesn't melt. **Caution: use only real plexiglass.** Other clear plastics like Lexan(tm) will not work. And, the best plexiglass to use is the Cyro brand which is used by picture framers. Cyro brand Acrylite(tm) is the only sheet acrylic currently manufactured that is guaranteed not to yellow. Other brands of sheet acrylic will yellow, especially the Plexiglass_{tm} brand. Scrap from picture framing shops can be bought cheaply or often will be given away, else it ends up in landfills

CA (cyanoacrylate) glue with or without Boiled Linseed Oil: As will soon be revealed, finishing pens with CA glue has become my finish of choice. And, I also use boiled linseed oil with the CA. Woodturners have been using CA glue for filling checks, cracks, and gaps on woodturnings. But, CA has become a popular finish for pens. I know some turners who use CA for a finish on small bowls and spindle

Finishing Pens (con't)

turnings. CA is used with and without boiled linseed oil and results are quite comparable. I've seen excellent and not so good CA finishes where CA was used with boiled linseed oil as well as without the oil. Several excellent instructional articles have been posted on the penturning forums outlining the finishing techniques for CA glue. Go to your favorite penturning forum and you'll find those instructions where ever the forum stores articles and instructions. My CA instructions follow. I use either a sanding sealer or a slurry of CA and sanding dust after sanding with 320 sandpaper. Sanding through 600 grit sandpaper is followed with Micro Meshtm starting with 1500 and progressing through 12000. An application of Medium Walnut WATCO Danish oil follows. The Danish oil darkens the wood just a little and makes the grain very noticeable. The pen is now ready for the CA finish.

Here are the steps I use:

1. Tear a sheet of paper towel into six or seven strips and fold. Use a piece of paper towel folded several times, add three drops of boiled linseed oil and apply a light coat of boiled linseed oil to the spinning pen blanks, using a slow lathe speed. I use three drops for the entire pen with each coat of CA. I apply the finish at a much faster lathe speed now than I did when I first started learning. (note: if you use too much oil the CA will gunk up and not be nice and smooth or the finish will appear to have some ghosting spots, like maybe the CA is not stuck to the wood.)
2. Hold the paper towel applicator from step 1 (which was used to apply the boiled linseed oil) against the bottom side of blank. Starting with the paper towel and CA bottle on same end of pen, add a thin layer of medium CA on top of blank as the blank spins while moving the CA and towel pad from one end of the pen to the other--one pass only--then add light pressure with the paper towel on the blank, constantly moving side-to-side until the CA is dry and the surface of the pen is smooth and slick. The CA will heat up some (the heat is from the CA curing, not the friction applied by the paper towel applicator.) Repeat process for second blank. The paper towel should be kept moving from end to end and the CA will cure to a bright shiny coating. After some practice, you will be able to determine how long to keep the applicator on the blank and moving. I think many who try this remove the applicator too soon and hence the high failure rate and frustration. Now, do the same to the other half of the pen.
3. I sometimes lightly sand between the CA layers but most of the time I don't...you will learn to tell when you should. I use very fine sandpaper (600 or 1000) or the 1500 MicroMeshtm
4. Repeat step two...I do four coats of CA/boiled linseed oil.

Finishing Pens (con't)

5. After the final coat of CA/boiled linseed oil, sand with Micro Meshtm 1500 to 12000.
6. After sanding with MicroMeshtm, I buff with Tripoli, white diamond and HUT Ultra Gloss Plastic Polish.
7. Next, I use McGuire's scratch and swirl remover auto polish and I use it as directed on the tube.
8. I use no wax or other top coats over the CA finish.

That's how it's done and the result is a great durable finish for pens. After using this finish for three years now, I get such a great looking finish after the final CA/boiled linseed oil application that I have stopped the sanding after the CA application and go straight to the buffing step. This has come with practice and continual tweaking of the application process. I often apply the CA to the paper towel applicator and then apply the CA to the spinning pen, but I think learning as I have outlined may produce quicker successful results. Deviations can be developed as you become comfortable with the CA/boiled linseed oil finishing process. Happy finishing....and, OH YEAH, you should keep a can of acetone close by. You will figure out why!
Do a good turn daily!



EVENTS AND MENTOR CONTACTS

Local and National Woodturning Events of Interest

Year/Date	Event	For More Information
June 9-12 2016	AAW Symposium—Atlanta, Ga	www.woodturner.org/
April 2-3 2016	Totally Turning- Saratoga Springs City Center	www.nwawoodworkingshow.org

Mentor Contacts¹

Name	Day Tel	Eve Tel	Email	Turning Skills / Specialty
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
Terry Lund	455-2517	455-2517	terry.lund@gmail.com	General turning
Gary Russell	227-8527		cngRussell@gmail.com	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. ♦

SPONSORS

**Keep your family warm & comfortable
all winter long**

with Isaac's expert 24/7 service & new installation

ISAAC
Heating & Air Conditioning

585-546-1400

Finishing Pens

ROCKLER
WOODWORKING  AND HARDWARE

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 Board of Directors 2015/2016

Position	Name	Home Tel	Cell Tel	Email
President / Chair	Mark Mazzo	265-4002	978-1926	mark@mazzofamily.com
Vice President	Sam Tischler		908-295-3010	tischler.sam@gmail.com
Secretary	Bruce Impey		607-382-3531	go2isles@linkny.com
Treasurer	Dave Ververs		721-8944	ververs@rochester.rr.com
Librarian	Gary Russell	227-8527		cngRussell@gmail.com
Newsletter	Dan Meyerhoefer	671-5595		dtmblue@google.com
Advisor	Jeffery Cheramie			