

Presidential Mumblings November 2019



Gary Russell

Last month our featured demonstrator did not show up for our Thursday night meeting due to a misunderstanding on dates. We did, however, do the all day seminar on Saturday and the Workshop on Sunday. Those who attended found Scott Grove's presentation informative and fascinating. For the Thursday meeting we did some thinking on the fly and did an ad hoc general discussion on chucking thanks to Jim Echter.

Everyone seemed to think this was a good discussion. Since we did not have

any demonstrations, there will be no challenge project this month.

Our next meeting will be held on our normal third Thursday November 21st and the demonstration will be presented by Patrick Dioguardi, Ralph Mosher's grandson. Patrick will demonstrate turning a green wood bowl and include chucking methods used for turning green wood, shaping the outside profile, and coring out the center wood with a One Way coring jig. Since Ralph taught Patrick, I'm sure this will be a great demo. The meeting will start as usual at 6:00 pm with Show and Share followed by a business/info session at 6:30 where we will be electing a new President and Secretary. As you know, I will be stepping down from the Board so we need people to pony up and help the Club. So please come prepared to nominate/volunteer for these positions. The demo will commence after the business session.

The Board has decided that I speak too long so the business sessions will be kept to a bare bones minimum. Items such as the financial status, outreach programs and other general items will be handled by either email or newsletter or as in the case of the financial info, at our yearly review. I did this at the last meeting and was able to keep the discussion to 15 minutes. This will allow more time for the demonstrator.

Don't forget that our December holiday party is coming up. This is a good opportunity to mingle and meet your fellow turners. Generally everyone brings in a dish/snack to pass

FLWT meetings are held from 6:30 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.org>.

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and the Club supplies the utensils, cider and lemonade. We will be setting up the room with four or five lathes and have turning happening at each. We are still looking for people to man the lathes. Right now we have a couple of people willing to show/demo sharpening.

We are still looking for volunteers. Listed below are the major volunteer jobs/activities and those that are participating (Red indicates Chair or lead person). This list excludes items that are Board member responsibilities.

Publicity person/team – (still needed)

Reporter(s) – (more needed)

demo Articles- Jim Pressy, **Bruce** Impey, Bill McClure and Dave Gould

general news - Gary Scialdone Mentor interview Articles

Newsletter editor - **Bruce Impey**

Videosetup – **Jeffery Cheramie**, Terry Lund, Jim Echter, Mike Sullivan, Jim Byron, Gene McCabe, Dick Kosbab

Video operations - **Jeffery Cheramie** & Phil Rose

Audio setup – **Jeffery Cheramie** & Phil Rose

Equipment manager – **Cliff Weatherell**

Photography – **Greg Zaccardo**, Bob Zingo - Dan Meyerhoefer for Portraits

Mentors – Mike Brawley, Gary Russell, Jim Byron, Ward Donahue, Jim Echter, Dave Gould, Jim Hotaling, Terry Lund, Ralph Mosher, Erv Tschanz

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Teachers – Gary Russell, Jim Byron, Jim Echter., Phil Rose, **Terry Lund**, Mike Brawley, Denis Caysinger, David Gilbert, Pete Shea, Bruce Trojan, Gary Tveit, Cliff Weatherell, Harry Stanton, Mike Sullivan, Dave Ververs, Doug Crocket

St. Michael's – **Terry Lund**, Gary Russell, Jim Byron., Cliff Weatherell, Mike Brawley, Dan Meyerhoefer

Groups Buys – Terry Lund and **Pete Shea**.

Vendor Relations - **Pete Shea**

Open Shops – **Terry Lund**, Jim Byron

East Side Breakfast – **Terry Lund**

Tops – **Jim Hotaling**, Dave Ververs

Library – **Denis Caysinger** & Gary Tveit

Demo Coordinator – **Dave Gould**

Hospitality - (still needed)

Byron Bergen – Mike Hachey, **Jerry Sheridan**, Mike Brawley, Harry Beaver, Denis Caysinger, Rich Connelly, Jim Echter, Dave Harp, Jim Hotaling, Dave Leupold, Jim Pressey, Gary Tveit

Web – **Terry Lund**

I know I have probably forgotten someone so please forgive me and let me know so the Board will have a complete list. As you can see there are a number of repeat names on the list, These people do the brunt of the work and could sure use some help. In addition, we need demonstrators for next year. If you might be interested in demonstrating please see our program chairman – Dave Gould. Jim Echter has graciously offered to teach people how to do a good demo. So even if you are a beginner you can do it. Everyone has something to offer.

Now is the time to do a few tops. A few minutes a day will make a lot of tops for the kids and improve your turning skills. The Club's goal is to make 1200 tops by December. We had a lot of tops donated at our last meeting, but we are a long way from our goal. If you haven't made one before, or if you would like some friendly camaraderie, then join us at one of the open shop sessions or ask a mentor for help. For every ten tops you donate, you get a chance at a monthly prize. Remember if you don't win, names will be held over to the following month. There are multiple chances to win here so let's get started early.

I'll see you at the meeting, and 'til then keep turning.

Library Update

by Denis Caysinger

The Library is very active, with many items being checked out at meetings. Now that we have an electronic tracking system, we can monitor the rate of check-outs by type of item (book, dvd, tool) and by title.

We have books that have never been checked out, have very low check-out rates, or we have multiple copies of a title. Based on this the Librarians created a list, and the Board has given us approval to sell the excess books at the FLWT meetings. Denis will start bringing in books a few at a time for sale. The maximum price will be \$5 a book, and any books that

do not sell will be donated. This will be a great opportunity to enhance your personal library.

When checking out items from the library please be sure that a Librarian marks the item down on our tracking sheet. And don't hesitate to offer suggestions to Gary or Denis regarding library operations, or new items you would like to see in the library.

Don't forget, there are many items in the library that we cannot bring to meetings. Please contact either Gary or Denis to have books or tools brought to the meeting. The listing is on the website under resources.

And lastly, as with anything that members borrow from the library, if you lose it or break it, you're responsible for buying another one for the club.

Gary & Denis

Mentor Interview with Mike Brawley

by Gary Scialdone

This is the first in a series of articles to introduce you to our members who offer their services to us as mentors. I suspect that this is a benefit of membership that goes vastly underutilized. I have had the privilege to meet a few of these fellow woodturners and I can tell you that they share a passion for our craft, great experience, and a generous willingness to share and teach. For me there is no better learning than at the side of an experienced turner.

I'd like to introduce you Mike Brawley. Mike offers his time and experience to us, particularly in the areas of design principles, spindles; bowls and platters, and sharpening. Mike did his first turning as a boy and may be the member with the most years' experience. He still has a piece that he made when he was twelve.

I met Mike in his shop. I was also treated to seeing many of his works displayed around his home. I was struck by the fine quality of his pieces. I was particularly struck by some lovely pieces that he has completed using beautiful veneers. A bonus display room in his shop contains a large collection of children's toys. Many are hand-made folk toys.

Mike is a retired engineer and his training is apparent in his approach to design. They reflect careful planning and design before he begins a piece. Mike said that a mantra that he applies to design is, "Fair curves and fine detail." By fair curves he means smooth flowing curves, without bumps and detours. Clean lines and the element of detail is evident in his pieces.

Design is also reflected in his shop. Mike designed and built his home. He has a large ground level shop with double door access and lots of natural light. He has most of the power tools that a well-rounded wood worker would want including a powerful dust collection system. His lathe is an impressive Oneway with a very long bed.

I asked Mike what tools he favors. We spent the most time

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talking about his variety of gouge types, sizes and grinds. He has a wide variety of sharpening systems and a large bank of tool chests containing many useful accessories. For hollowing he uses the Jamieson hollowing system. Of course, this allows him to hollow forms, but I also saw evidence of its utility in undercutting rims on bowls and platters with lovely results.

Mike welcomes members to his shop for mentoring. He said that there are two reasons to come. One is to consult about a problem that you may be facing in your own work. The other is when you don't have a particular problem and just want to talk woodturning.



Thanks to Mike for his hospitality to me today and for his generosity of time and spirit.

The Tool Thrift Shop

by Jim Hoatling

It was mentioned at our October meeting that the Tool Thrift Shop in Fairport is a good place to purchase turning tools at low prices, some new & some used. There are also lathes available, but they go quickly. The shop is located at 122 Fairport Village Landing. The shop is all volunteer operated & resale dollars support seniors via the Fairport Baptist Home. The SHOP is open Tuesday & Thursday from 3 to 7 p.m. and Friday 11 a.m. to 6 p.m. & Saturday 9 a.m. to 4 p.m. Lots of hardware is also sold. Call 223-0484 if you have any questions.

Tops for Charity

By Jim Hotaling

To date, I have received around 550 tops towards our goal of 1200 tops for 2019. With a membership of 80 plus, that means that each member should turn 15 tops to meet our goal. Some members have turned 60 tops already. For those who are new members of FLWTs, we have turned more than 8000 tops in the last 15 years. The tops are given to various organizations like CP Rochester, Hillside Family Agencies, Golisano Childrens Hospital, The Piters Family Life Center, we have also given several hundred tops to an orphanage in Kenya, Africa. I have said many times that turning tops helps to develop good tool control. Many members over the years have become excellent turners because they started out turning tops. Don't be afraid to ask one of our senior members or a member on the board of directors to get you started turning a top. With your help we can reach our goal!



Photos by Bob Zingo

Followup on O-Ring supplier

from Jim Echter

The O-Ring supplier I mentioned at our last meeting has moved to a new address.

Potter Associates, Inc.
1336 Culver Road
Rochester, NY 14609
585-288-2850
www.potterassoc.com

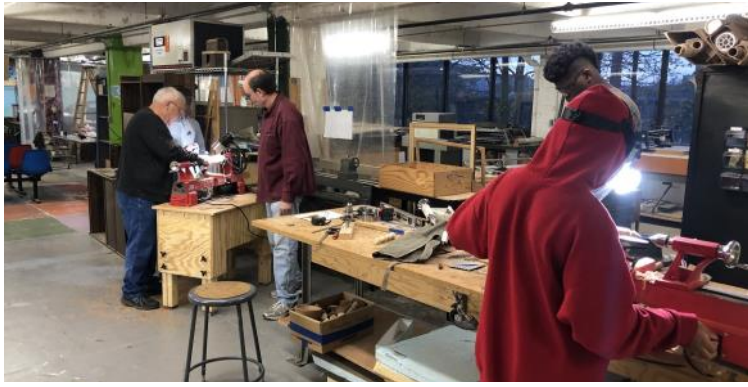
Update on St. Michael's Workshop

by Terry Lund

Several members of FLWT (who are listed in another part of this newsletter) have been helping introduce and support woodturning activities to the after school program at [St. Michael's Woodshop](#) downtown on St. Paul St. The after-school program for high school students in the Rochester City School District happens Monday – Friday from 4pm to 6pm during the school year, and the program has been in operation for more than 50 years.

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In exchange for the volunteer support of club mentors at St. Michael's, the club has full access to the 6,000 ft² fully equipped woodshop any time that the students are not there. As a result of this access, and some generous financial support from our club members, we've established what is quickly becoming a first class workshop facility, which includes mini-lathes, midi-lathes (the Jet 1221VS) and a growing number of full size lathes including multiple Laguna 1836 lathes, Nova 3000, and two General 20" swing lathes. All of this equipment is available for FLWT members to use at our scheduled Open Shop sessions and any club workshop activities.

One of the important needs with the student program, as well as the open shop sessions is to be able to accommodate turners of a range of heights, from 8th grade students up to the tallest club members.



Cliff Weatherell was instrumental in generating a novel design for a workbench for the benchtop lathes which can provide easy height adjustments and he was able to evolve the design so that it can be constructed with one 4' x 8' sheet of plywood and two 2x4x8' boards, plus a bit of hardware. We have been

able to construct 7 of these benches with the important contributions from Cliff Weatherell, Dennis Brutsman, and Marty Chatt, and we have one more bench being planned by Cliff. If anyone is interested in the bench plans, we are glad to supply the sketches and some related information, and you are welcome to come see them in person any time we are at the Woodshop.

We have been using a standard height workbench with the mini lathes for the students (and some club members), but most of them have to stand on Styrofoam panels which are a potential safety issue/hazard not only for the students turning, but also the mentors who need to move around the students quite often to assist their tuning. Thanks to the generous contributions of these folks who built the benches and, in some cases, donated the materials, we are able to move away from using the Styrofoam panels for these lathes. Thanks also to Jon English who donated much of the hardware to help with the benches. If you have not had a chance to visit St Michael's Woodshop yet, you are welcome to come check it out at any of our Open Shop sessions or any of the student sessions on Monday and Wednesday when FLWT members are there with the students from 4-6pm. If you are concerned about driving downtown, particularly for the first time, contact Terry Lund (email terry.lund@gmail.com) and we will try to arrange car pooling for you.

October Show & Share



Jim
Hotaling



Gary Russell



Woodcrafts by Gary W. Russell
This original wood hand made piece is made of
Cherry - 2 1/2" x 10" - 14" x 14"
The finish is - Tung Oil - Enjoy
Copyright 2019 Gary W. Russell



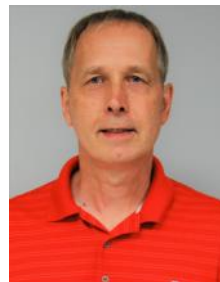
Work In Progress
Collaboration
Maple Burl
Flowers - Hummingbird
David Gould - Form & Finish
Donna Gould - Artwork
Lycito Bendita - Hummingbird
Deft clear lacquer spray finish



SHERIDAN
PIERCED CHERRY
- DENTAL DRILL
DRILL BITS BOUGHT
THROUGH BEN PHO
WHAT A GUY



2 PLATTERS WITH VENEER
1 RIM PAINTED OFFSET PLATTER
IVASE
DAN MEYERHOEFER



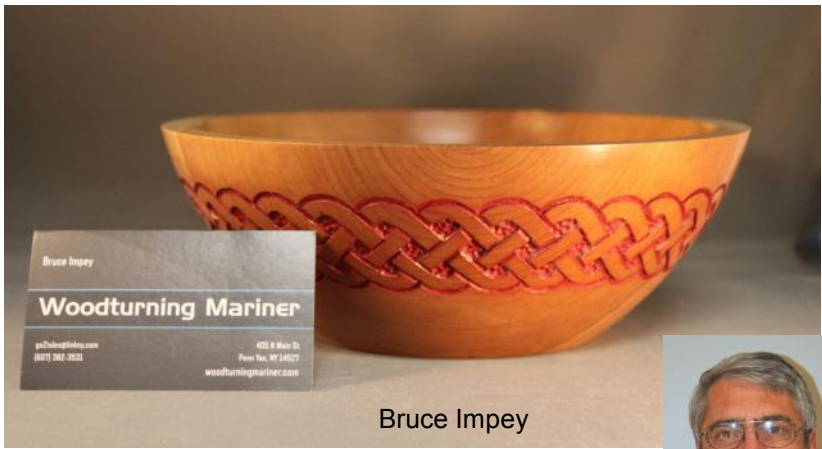
Gary Russell



Andy Matulewicz



Don
DEBOUR



Bruce Impey



Jim Ecler
CARVED & BURNED



Jim Byron



Yet another
Gary Russell
piece

Woodcrafts by Gary W. Russell
This original wood hand made piece is made of
Maple From Gary Russell
The finish is Acrylic lacquer
Enjoy



Justin Winters



Dan Meyerhoefer





CHERRY BOWLS
WIRING FINISH
(NEEDS MORE FINISH)
DAVID GILBERT



Gary
Russell

Woodcrafts by Gary W. Russell
This original wood hand made piece is made of
Maple from USA
The finish is Tung Oil
Enjoy!
garyw@att.net



Gary Tveit



Andy
Matelewicz

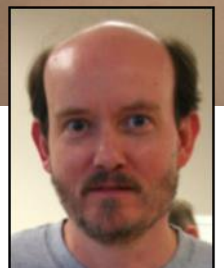


Woodcrafts by Gary W. Russell
This original wood hand made piece is made of
Maple from USA
The finish is Acrylic
Enjoy!
garyw@att.net



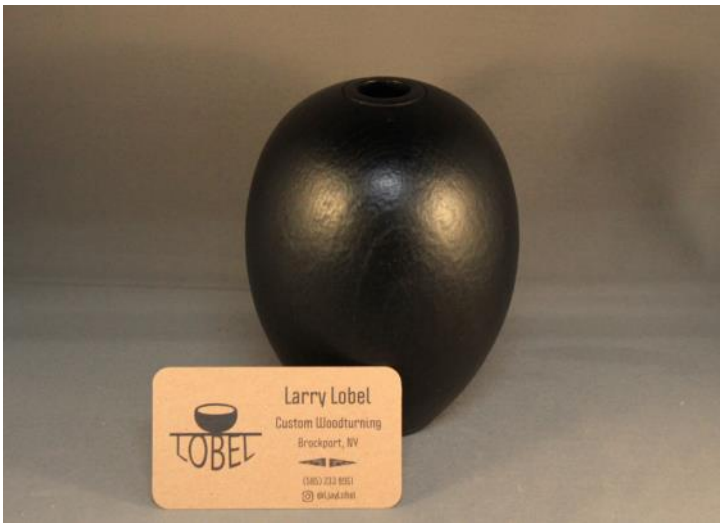
Jim Byron

Jim Byron
2 Bowls
1 Top



Wood Resin Stabilization and Cold Metal Casting with Scott Grove

by Bill McColgin



Editor's note: Very funny guys. This fake imitation of an Osage Orange was actually quite the item of interest in the Scott Grove Sunday Workshop where a reproduction was cast.

Sphere -
carved, embellished
texture paint
dye rubberized



At Isaac Heating and Air Conditioning on Sat. October 26, 2019 Scott's workshop described two topics: Wood stabilizing and casting (e.g., cold-metal bronze casting). During the workshop, he alternated between topics as different processes were taking place. Here, they will be described separately.

Stabilizing uses a heat-cured resin to harden dry, porous material, especially wood. Think spalted or punky wood. The technique requires a suitable vacuum chamber. The wood is first thoroughly dried, then immersed in the resin in the chamber. A vacuum is pulled until bubbles stop coming out. Air is then let back in to force the solution into the pores, and the sample is allowed to soak for at least 2x the time it was under vacuum. The wood is then removed and cured in a small oven at about 200°F. A variety of dyes are available for use with the resin. Scott stabilized some very punky pine with different parts dyed different colors. Punky burl can be stabilized, say, for making pen blanks. Scott's preferred material is Cactus Juice.

Scott described three types of basic molds for resin casting: an open-face mold (think ice cube tray), an encapsulated mold (such as for a figurine), that you have to split and peel away, and a glove mold i.e., thin silicone that is brushed on but has to be supported by a mother mold for strength. Of course, the type of mold depends on the shape of the original object. And consideration must be given to how the mold will be filled, how well it will release after the casting is cured, and whether or not air will be trapped when filling the mold.

Scott demonstrated making a silicone rubber mold around a small, highly detailed, burl bowl. After curing, he cut through the rubber 2/3rds of the way down and peeled it back to release the burl leaving the mold for later casting. For a one-time casting of pine cones in resin (later turned into a wine stopper), he simply used a plastic cup as a mold. But he used silicone rubber in a similar plastic cup to make a reusable mold of a carved, wooden Halloween skull that was later cast in clear epoxy resin. He also made a glove mold of a larger burl dome

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by brushing on and curing three consecutive silicone layers. He dyed each layer differently to ensure that each had good coverage.

To add rigidity he then formed a mother mold over the silicone layers by troweling on Plasti-Paste, which he smoothed by hand using a temporary covering of Saran wrap. While the volume of expensive silicone (~\$100/gal) saved here was not much, think of large, detailed architectural pieces that Scott replicates in his restoration work.

Scott used various Alumilite resins, which are urethanes and epoxies, for casting. Clear casting can be difficult as moisture tends to produce bubbles and haze, more so for urethanes. Heating or stabilizing an object to be embedded in a casting can help. Scott uses a pressure vessel at ~90psi for almost all castings while the resin is curing. This causes bubbles to shrink or dissolve back into solution. Make sure that the pressure vessel you plan to use is rated for the pressure. And consider hydrostatic testing for safety.

Scott then made cold-metal castings from the silicone rubber mold of the wood burl bowl. A high concentration of metal powder throughout the casting solution would be fine, if a bit pricey. Instead, he thoroughly "dusted" the interior of the mold with bronze powder and then slowly poured in the mixed Alumilite Onyx resin (black). After curing and removal, he dyed the surface "burl" depths with liquid black leather dye then buffed up the metallic surface with steel wool to give it an antiqued bronze appearance. He repeated the casting again with brass powder to make a brighter surface.



It should be noted that Scott paid great attention to detail, measuring out 'A' and 'B' parts precisely on a digital scale and carefully regulating curing temperatures. He also carefully calculated the amounts of mold or casting material that would be needed (sometimes using the water displacement method) so as not to run short with materials already starting to cure. It was an excellent and interest workshop. Find some of his work at scottgrove.com.

Partial List of materials:

Cactus Juice wood stabilizer

Smooth-On Mold Star 16 FAST Platinum Silicone Rubber (www.smooth-on.com; also on YouTube)

Smooth-On Rebound 25 Brush-on Platinum Silicone Rubber
Smooth-On EpoxAcast 690 clear casting epoxy resin
Smooth-On Smooth-Cast Onyx deep black urethane resin
Smooth-On Plasti-Paste trowelable plastic paste for mother molds

Alumilite Clear Casting Resin A and B ****SLOW**** plus dye and metal powders (www.alumilite.com)

Solarez Doming Resin (sunlight or UV quick curing – for filling gaps and protective clear coverings)

Also, various dyes, metal powders, calcite crystals, synthetic opal, and other filler materials

Some Suppliers:

See, for example, www.turnerswarehouse.com; also, www.TurnTex.com and <https://buffalowoodturningproducts.com>.

Michaels and Woodcraft also carry some mold and casting materials. Laird Plastics (Emerson St) may have scrap HDPE for molds.

Scott Grove Workshop Takeaway

by Bruce Impey

Frankly I never had any interest in casting resin to make stuff. I've had an interest in casting actual brass, but resins not so much. I did have an application for vacuum resin stabilization so I guess I had one little toe into the subject. I've also used CA glue a few times so I'm no purist. There wasn't any obvious reason I should go to this workshop, but you never know when something that can apply to your work will jump out at you.

I decided to sign up for the workshop after looking at Scott's web page. The furniture he makes is really beautiful and very creative. You can see more of his stuff and his personality on his [imaginegrove youtube videos](https://www.youtube.com/watch?v=...). He hasn't put a tiny fraction of what he's done on the website. He's been doing all sorts of woodworking and architectural work for four decades.



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The workshop was amazing. Scott had a lot of things going on at once and they all came together by the end of the day.



We made a mold of a spikey Bigleaf Maple Burl (courtesy of David Gould). Then we cast a replica of it. When that was cured we cut it up into little pieces and cast that into a disc of clear resin, which we then turned on the lathe. That's a lot of steps in a one day exercise. Here is the one I made. I've only turned the one side and polished it at home. I should say I overpolished it. I didn't have a light enough touch to keep the shape intact. Learning curve. It's still glued to an MDF waste block on the back, waiting to be finished. Imagine the light brown area being clear. Notice the little blue specks of Opal.



We did other things, including casting pen blanks and replicating Bruce Trojan's Osage Orange.



So here is what I wanted to do immediately; incorporate some of the Opal into the inlay bracelets that I've been making. I bought the Opal from Scott, enough resin to get started and a UV light.



Scott took this picture. He knows what he is doing with the camera. Marina Opal [source at Easyinlay](http://source.at.Easyinlay).

I took away something I never imagined I would from the workshop. Thanks to Scott for sharing so much knowledge and enthusiasm. Immeasurable thanks to David Gould for knowing people like Scott Grove, setting up this experience for our club and his overly generous facilitation of our participation.

Adhering Veneer on a Turned Platter

by Dan Meyerhoefer

Several years ago Mike Brawley shared a piece where he had put a piece of veneer on a platter. I thought at the time maybe I could experiment with this technique. Well, because I had a project which I had to equip my self with capability to press veneer I thought I would attempt to try putting veneer on a



platter. I tried more than once without a true success. However after some perseverance I came up with a procedure. I took a ride to Certainly Wood Veneer Company in East Aurora and purchased some burl veneer. This place is huge and has a large selection of veneer.

Above is an example of a completed platter.

The platter pictured to the right will be used for this example. Note the platter has a contoured surface and is more challenging to veneer than a flat rim.

Prepare the veneer by saturating it with a veneer softener which is basically glycerin, water and alcohol. Place the veneer between brown craft paper and then put a weight on top.



Perform this procedure 2 to 3 more times over the next day. The veneer should be soft and flat (it is ok if slightly wavy) after the softening step.



Using soft 1/4 inch foam (Hobby Lobby) cut patterns to insert into the negative contours over the veneer.

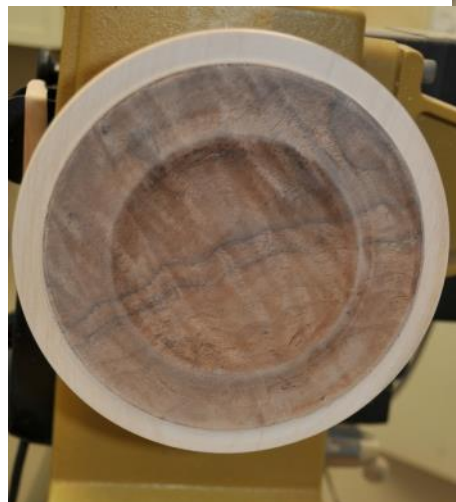
Cut a piece of foam to cover the top. Put Glue on both the platter and veneer. I used Titebond Cold Press Veneer Glue. Place the veneer on the platter. Register the foam patterns over the contours and tape into position

Place top piece over platter. Place into the press bag and run the press for at least 4 hours.



An alternative to a vacuum pressing is to place a piece of wood over the top of the platter and clamp the platter and wood together.

After pressing remove the platter from the bag and take off the foam. Let dry at least a day before trimming. Do any sanding necessary and apply finish to your liking.



I left the platter on the chuck for two reasons. I wanted the bag to

conform to the end as much as possible thus raising the platter causes the press bag to pull tighter on edges. The platters stays centered on the check.

2019-20 SCHEDULE AND MENTOR CONTACTS

November 21	Patrick Dioguardi – Turning a Green Wood Bowl
December 19	Holiday Celebration and Round Robin Turning

Mentor Contacts

Name	Phone (585)	Email	Turning Skills / Specialty
Mike Brawley	755-2714	mbrawley@rochester.rr.com	Design Principles, Spindles; Bowls and Platters; Sharpening
Jim Byron	478-9911	jimbyronhome@yahoo.com	General Turning; Bowls, Spindles; Hollowing; Sharpening
Ward Donahue	334-3178	wddonah@frontiernet.net	Spindles; Hollowing; Coring; Sharpening
Jim Echter	704-7610	jechter@rochester.rr.com	Spindles; Sharpening; Faceplate turning
David Gould	245-1212	d2sGould@aol.com	Bowls; Plates; Hollow-Forms
Jim Hotaling	223-4877	jhotal2198@aol.com	Christmas Ornaments
Terry Lund	455-2517	terry.lund@gmail.com	General Turning; Dust Collection Design and Installation, Sharpening
Ralph Mosher	359-0986	2mosher@rochester.rr.com	Bowls; Faceplate Turning, Sharpening
Erwin Tschanz	271-5263	TschanzLandscape@aol.com	Historical; Bowls; Plates; Goblets; Boxes; Bone; Antler
Gary Russell	353-3148	cngRussell@gmail.com	General turning, bowls, ornaments, finials

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. ♦

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