



# Finger Lakes Woodturners

A Chapter of The American Association of Woodturners



## April 2021 FLWT Meeting

Our meeting on Thursday April 15 begins at 7:00pm, and will feature a demonstration about "Hollow Vessels , Tools and Techniques" presented by FLWT member Larry Lobel. The Zoom information will be emailed to club members a few days ahead of the meeting date.

Hollowing rigs have gained in popularity over the last few years. Larry will show some of the hollowing tools available, and demonstrate basic hollowing techniques with both a captive hollow system (Lyle Jamieson) and an articulating system (Trent Bosch) . He will also demonstrate the use of a laser and a camera that he has developed to aid in visualizing vessel thickness while hollowing.

Larry's work may be seen here on [Instagram](#).



## FLWT Social Media Links



## What's Inside

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- ◆ [Super Show and Share](#)
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## Important Dates

April 1 Show and Share  
April 13 Eastside / Virtual Breakfast  
April 15 FLWT meeting & Demo  
April 20 Leaders Team Meeting  
April 27 Westside / Virtual Breakfast



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## President's Letter April 2021

Happy April! Spring has sprung, vaccinations are here, and people are itching to get back to normal. As I write this, I read that about one-third of New Yorkers have had their first shot, and we are clearly on the path to a new normal. It will still take a while to get there, and I feel the same desire to get back together as soon as it is safe. The Board understands these feelings, and a conversation on how and when to get back together happens at every Board meeting. We meet the first Tuesday after our monthly meeting.

We are holding our monthly Board meetings on Zoom, and anyone that wants can attend. We will start posting the Zoom information for the

Board meetings on our Web site, in the members-only section (so you will need your password). If you cannot find the information, please reach out to any of the Board members, and we will be happy to send it your way.

We are continuing work at St. Michaels to prepare for when we can all be together for Open Shop and National Turner Workshops. Terry Lund is leading the effort, along with Doug Crocket and Cliff Weatherell, to get the electrical connections ready to run our ten full-size lathes. After that, they will focus on a dust collection plan for each of the lathes. This work is all possible because of your generosity to the club – participating in auctions, purchasing 50:50 tickets, buying into the drawings for national turner donations, and more. Thank you all!!

Through a generous donation, we just expanded our collection of Vicmarc chucks to eight, and at some point, we will add the final two, so we have a full complement of chucks to go with the full-size lathes. This past week, we also added ten face shields to the collection to ensure that all workshop participants can turn safely. Our goal is to have a world-class woodturning learning environment where our members and paying turners from other areas can receive classes from world-class turners. That won't happen overnight, but we will be a learning destination in the not-so-distant future. It will also be an excellent location for local events, where our members can show, share, and learn new techniques, learn about tools, lathes, and accessories they are interested in, and get together to turn together in a world-class environment. If you have any thoughts on the next steps or would like to participate in the shop's development, promotion of the shop, or any other participation, please reach out to me or any Board member for more conversation.

Last month we saw a great demonstration on using the hook tool, and I hope you all have had an opportunity to try something new – either borrow a hook tool

*(Continued on page 3)*

from the library or pick up the one you bought so long ago and try it out again. This month, Larry Lobel will demonstrate hollowing, along with what promises to be a unique view at his home-built hollowing camera. Building a camera is something we can work together on as a club, so anyone interested can have a high-quality visualization tool of their own at a fraction of the price of commercial units. What a great way to try out something new – I am looking forward to the demonstration!

We are still looking for Beads of Courage box donations to help out the Syracuse Diabetes Center. The challenge is for 15 contributions per month for 45 boxes by the end of May. We are still a bit short, so all participation is welcomed. If you need wood, we have appropriate size pieces available for only \$5 to cover the wood cost – and if they sell out, we will find more. If you want to add one to your piece, we have beads – shoot a note to Jim Byron to make arrangements. Boxes may be dropped off at the following locations:

- \* Jim Byron - 131 Chelsea Meadows Drive, West Henrietta
- \* Denis Caysinger - 365 Peck Rd, Hilton
- \* David Gilbert - 696 Hightower Way, Webster
- \* Mike Sullivan - 18 Brookside Dr., Fairport

Trying something new can come in all forms – from turning something new to writing an article about it for the first time. The newsletter welcomes all donations of articles. If you can't think of something, please volunteer to do the write-up of the monthly meeting demonstration or review a video you watched – either online or borrowed from our extensive collection in the library. We will add anyone who contributes – even a question to stump Woody – into the monthly show and share drawing to encourage newsletter participation.

Happy April. Keep turning. And, try something new!

-Phil



## **FLWT Auctions**

**Thanks for your continued support with the auctions. The proceeds will be used for the purchase of equipment to outfit the 10 lathes which were generously donated to the club as well as tools/publications requested by the members for the FLWT lending library.**

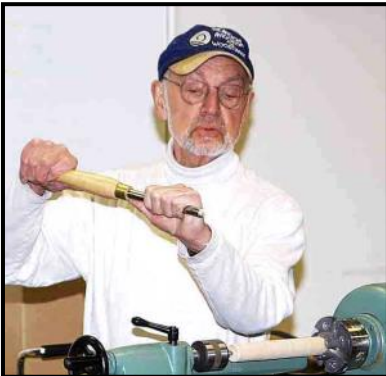
**Your help is desperately needed to continue this member benefit into the future. Our wood inventory is starting to get depleted. We are looking for wood, tools, finished work, anything you can donate to the club which can be auctioned off so we may keep this member benefit going.**



# Twice Turned (April 2008)

## Making Fluted Bowls Presented by Jim Hotaling

Summary by Kevin Hart Photos by Dave Smith



*Jim always starts by threatening the lathe to ensure that it executes his designs*

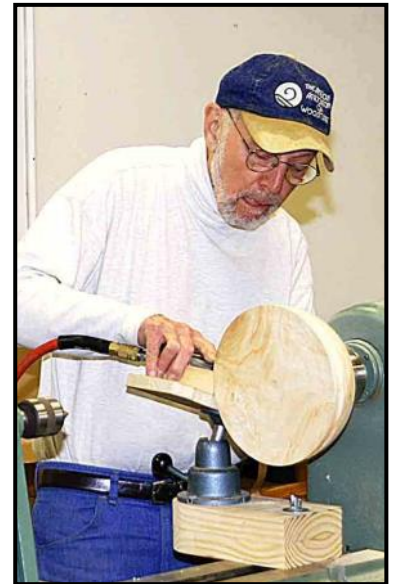


*Jim's air powered die grinder & burr resting on "straight" fluting platform*

Jim Hotaling, freshly back from a trip down south to learn how to turn hats, gave our March presentation on various means of enhancing turnings. He briefly covered methods of burning with wire, wood burning, and staining. Jim demonstrated that an alternative to burning with a wire was using a piece of ebony or padauk to burnish a piece.

Most of Jim's demonstration focused on fluting bowls. Jim showed us the platform he uses to hold the die grinder for the fluting. He emphasized that while a router could be used, it was more difficult to control. Jim uses burrs in the die grinder to cut the flutes. By using a tilting table, Jim produced flutes that ran at angles on the bowl, rather than straight up and down. One tip Jim gave us was to have a definite groove at the top and bottom of the bowl to begin and end the flutes cleanly.

Another important tool for the fluting process is an index head for the lathe. These can be made or purchased. Jim admitted that making one was difficult. The flute size is determined by a combination of the number of index holes and the diameter of the bowl.



*Jim flutes bowl using die grinder & burr, and "slanted" fluting platform, which is mounted on a woodcarvers adjustable base*

*Two of Jim's beautiful bowls showing slanted and straight fluting*



Occasionally I've been asked about the setup I use to photograph my turned pieces. This set up will accommodate turned bowls and vases up to 18 to 20 inches in diameter and 12 to 15 inches tall. It is not meant for large objects such as furniture pieces although a larger studio could be set up using the same technique.

It is really quite simple to take pleasing photographs of your work. My setup consists of a Canon Digital Rebel camera with a 28 to 135 mm auto focus zoom lens, a tripod, a white cloth studio light box and three fluorescent photo lights sources in clamp on aluminum reflectors. One light is located at the top and one located on each side.

I set the camera at its highest resolution for all photographs of my work. Following any editing work, which I will describe later, I always retain the original high resolution image for later processing or editing if desired.

When I started photographing my work several years ago I started with inexpensive equipment (except for the camera). The studio light box came from Harbor Freight while the clamp on aluminum reflectors were purchased at Home Depot. In addition to this basic equipment, it is necessary to have at hand digital imaging processing software to crop, adjust image exposure, contrast if necessary and resize the image, etc. There are a numerous digital image editing software programs available. I use Paint Shop Pro image software for the work I do.

As stated above, the camera has a 28 to 135 mm auto focus zoom lens which I use to accommodate different size pieces. That is, I zoom the lens in or out depending on the size of the work. Typically the ISO is set at 200 or 400 depending on the

lighting and I try to set things up to achieve an f/8 aperture setting. This setting gives a reasonable depth of focus. With the lighting I use the exposure times are in the ranges of 1/2 to 1 second and require the camera to be stable during the exposure time. This is achieved with the self timer capability on the camera set to a 10 second delay.

Figure 1 shows the set up I use including the light box, clamp on aluminum reflector lights, camera and tripod.



**Fig. 1 Photo Set Up**

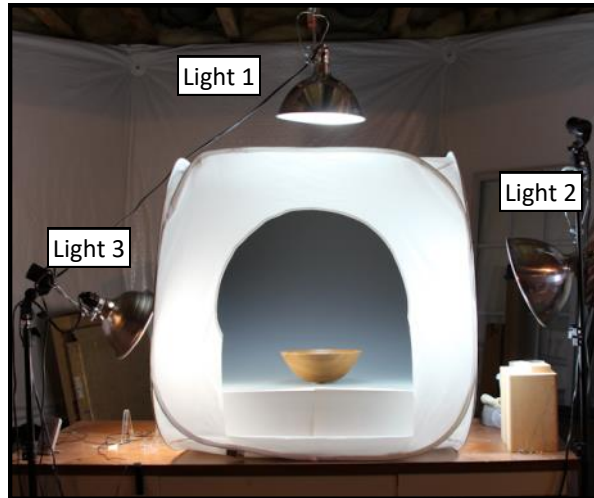
I purchased a plastic graduated background sheet for the light box that changes from light gray to dark gray. This sheet is positioned in the light box with the light gray end starting at the front base of the box and gradually slopes upward so the dark gray is at the top back of the box. The sloping backdrop can be seen in this photograph. It gives the image background a gradation from light gray at the base of photographs to darker gray at their top.

I attenuate the lighting from each light source in various ways. Different lighting effects may be achieved by changing the light to subject distance, using small re-

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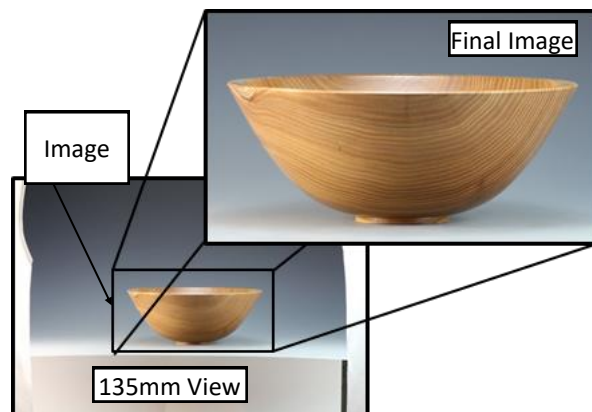
flectors, such as white paper or aluminum foil, within the light box to soften or fill



(Fig. 2) 28 mm Camera Lens View



(Fig. 3) 135 mm Camera Lens View



(Fig. 4) Image Selection

shadows and by placing light or dark cloths over the lighting. All of these techniques can be used to make subtle changes to image highlight and shadow areas.

The next 3 figures illustrate the process I use when photographing my work.

Figure 2 is the camera view of the light box with a bowl in position to photograph. Normally I would place the camera 3 to 4 feet away from the studio light box when photographing my work to obtain sharp crisp images. However, in this case, the camera is set back about 10 feet from the light box. This farther set back is done for two reasons; to illustrate the process I use to photograph my work and to show an overall view of the set up with the light box, lighting and subject. The camera lens is set at 28 mm to obtain the widest angle of view. Note the position of each of the three lights and location of the subject on the graduated gray background within the studio light box. The light box originally came with a round window through which to photograph the subject, however, I cut away the bottom portion of this window to achieve an unhindered view of the work piece.

In figure 3 the camera is still at a distance of 10 feet from the light box. However, the camera lens has been zoomed to the 135 mm view. This image shows a closer view of the bowl within the confines of the light box. In actual practice, when the camera is 3 to 4 feet from the light box, the camera lens may be set between 50 and 70 mm. Another important point when photographing your work is camera height. Increasing or decreasing camera height with respect to the subject may emphasize a particular detail. Here the camera is at the same level as the subject which

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obstructs any view of the inside of the bowl. For example, there may be times where one would want to capture a detail on the inside of a bowl. This detail may be captured by changing the height of the camera.

In Figure 4 I illustrate the editing process I use for creating the final image of the subject. In this figure I've reduced the size of the 135 mm camera view in figure 3 and show the location from which I selected the final image.

It's important for image lines to be horizontal and vertical. Invariably, the camera may have been tilted a little while taking the photograph. Therefore, I always check for horizontal and vertical lines and straighten the image within the frame if necessary. Then I select the region of interest from the corrected image, in this case the bowl, making sure to include a pleasing space around the subject, copy the selected region and save it as a new image. I've illustrated this process in Fig-

ure 4 by showing the selected region and the bowl image pulled from it. Next I examine the image for brightness and contrast and adjust if necessary. Finally the image is resized to fit the desired format.

I've included a few example photographs I took of my work using this studio box set up. I have cropped each photograph to show only the subject. The gradual change from a lighter shade of gray to a darker shade in the background is very apparent in each image. This is the benefit of using the graduated background sheet as a backdrop for the photographs.

Figure 5 is a photograph of two threaded bolts with hidden boxes I made during a private lesson with Stuart Batty a few years ago. The box on the right is Cocobolo while the box on the left is Lignum Vitae. The nut turns on the threaded bolt shaft. The bolt head is threaded, as well, and can be removed to expose a hidden box. The bolts are 5 inches long, the shaft is 1 1/2 inches in diameter with a 2 1/2 inch nut size.



**(Fig. 5) Bolt Boxes**

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The body of the birdhouse ornament in Figure 6 is red heart and is hollow with a wall thickness of 1/8 inch. The body is 1 3/4 inches in diameter and 2 inches in height. The roof overhang is 3 inches in diameter and with a height of 2 7/8 inches. It has been hollowed out as well. The



**(Fig. 6) Bird House Ornament**

roof and finial at the bottom are made from ash leaf maple (box elder). The overall height of the finished product is 6 inches. The finished weight of the birdhouse is about 1.5 ounces. The metal hanger is a commercially available ornament hanger.

Figure 7 is a 4 1/4 inch high 6 1/2 inch diameter cherry bowl. The bowl was turned with the top orientated toward the pith of the tree and has a sapwood foot. The edge of the bowl was decorated with

an MDF Jon Magill ornamental rose engine lathe.



**(Fig. 7) Cherry Bowl**

I hope I've demonstrated with this article that it is not that difficult to take reasonable quality photographs of your turned work. In terms of expense, the studio light box, graduated gray back drop and clamp on aluminum reflectors should be under \$100.00. The camera, if you don't have one, would be a heavy lift.

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## presidents Challenge

**End Grain Turning  
Submit your entries to**

**NEWSLETTER**

**Due by the April 15 meeting**



## Vacuum Chuck Adaptor

*Clifford Weatherell*

I started with a 2 3/4" square by 3 1/2" piece of white oak, only because that is what I had. Because it is so porous, oak is not a good wood for this. Use something more dense if you have it



Drilled a spindle shoulder clearance hole, 1 3/8" diameter, about 3/8" deep. Then a 1 1/8" diameter hole for the tap

Run in the 1 1/4 - 8 tpi tap about 1 1/2" deep. Use a dead center in your tail stock to keep the tap running true



Remove the chuck and thread the block onto your spindle. Drill a 1 1/8" hole to meet the previous hole, round off the block if you want. Cut a tenon to match the inside diameter of the PVC pipe you are going to use it



I sealed the wood with some old Minwax Urethane then used RTV to stick the PVC pipe to the wood. Some rubber, also affixed with RTV, left over from another project (long forgotten), made for a good chuck-to-bowl seal. I don't get any leaks



The small bandsaw gets a lot of use in my shop. Sometimes it runs for hours, sometimes just for squaring up the ends of a rough spindle turning blank. In terms of air quality in the shop, the bandsaw is one of the worst actors. Running it for just a few minutes can take the dust levels in the shop to dangerous levels that linger for hours, especially when the windows are all closed. Making a cut on the bandsaw and then going to work on the lathe without a dust mask could be a big mistake.



In my case, going to the kitchen for a cup of coffee without a respirator could be a problem. I am learning about maintaining air quality in the shop with a Dylos laser particle counter (\$200 if you're wondering). It has convinced me that breathing

protection and dust collection are as important with the bandsaw as with power sanding. I have more of a sense when to leave the shop for 15 minutes with the air cleaner running or to keep the respirator on me when I move to another activity.



The display has two numbers. The one on the left is particles >1 micron and on the right particles >5 microns. The readings represent particles counted per 0.01 ft<sup>3</sup> of air. Anything over 1000 is considered "very poor". 50 to 100 is "good" and 25 or less is "excellent". In the picture above, the monitor was set up near my central dust collector which was running without me doing any work. As you can see, the dust collector itself was making the shop air quality lousy. How I addressed that is another story. When I walk into the shop in the morning the small particle count is below 50. If I run the red neck air cleaner for 20 minutes it will be around 25 or less. If I

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open the door to the outside facing my busy street on a dry day it will go over 100. If I run the bandsaw for two minutes it will go over 2000.

I used to run my old Shopvac (hearing protection required) with a 2 in hose to the extraction port on the bandsaw. I wouldn't bother turning it on if I was only going to make a few cuts. Now I always turn it on before I start the saw. The filter in the Shopvac is just a cheap pleated paper filter and alone it doesn't give me acceptable air quality. When I added a little Oneida cyclone inline the improvement was dramatic and air quality in the room stays "good". The cyclone is so effective that I haven't emptied the Shopvac or had to clean the filter since I used the vac to clean out the fishing boat a year ago. It stays at the bandsaw just about permanently, waiting to be cleaned on the outside.



## Stump Woody



Q. Woody, My hex wrenches don't work so well, what am I doing wrong ?

A. Could be a number of things going on here. First off the hex wrenches supplied with an item are not always the best quality. They tend to round off at the tip and also round the hex screw. Always make sure the hex screw is clean from all saw dust and that the wrench is properly seated. If the wrench end is rounded it can be ground but don't heat it up or it will lose its hardness. A quality set of wrenches can be found for around \$20, Woody likes the Bondhus brand. Always replace worn screws before you have trouble. Also be sure you maintain the screws in your chuck jaws, especially if you turn green wood, back them out occasionally so they don't seize. I keep spares on hand just in case.

Ask Woody a question If they don't know the answer you win a prize

Submit your questions for Woody [Here](#)



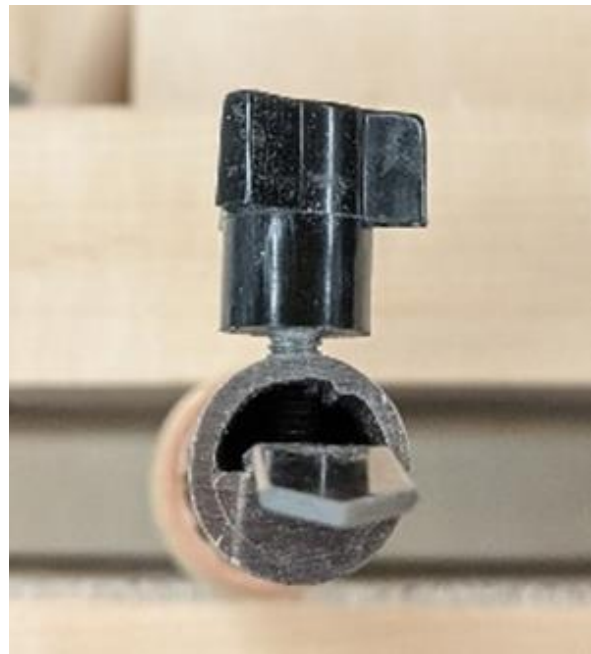
Before Christmas Jim Echter gave a thorough demo of turning a spin top. A good portion of the demo was devoted to embellishments to help create a personal and decorative touch. It doesn't take long to venture into woodturning before you set your eyes on the chatter tool. Some very creative visual elements are created as Jim demonstrated. Being a mechanical engineer, I am always interested in something that vibrates! The squeal of the chatter tool was music to my ears – well almost. The vibration is not quite a tone at first (unless you hit the configuration just right) but with a frequency analyzer maybe I can see if I can't get it to sing! This diversion aside – Jim gave a nice demo on using the chatter tool, the methods to make it chatter, and a discussion on how speed affects the pattern. I believe this demo is in the FLWT video archives.

Jim also showed a shop-made chatter tool of his design. Before Jim described his tool and how he made it, I did a quick search and found a couple other methods for making one. An article by Gary C. Webster Sr. caught my eye. See here for the PDF of this design or take a look at the video and see Jim's design.

[Link to Webster design](#)

The Webster design is made from common items we have in our shops or available at big box or local (if any exist anymore) hardware stores. I followed this design with a couple exceptions. I purchased chatter tool blades made as replacements for a commercial tool. Many

people use old jig saw blades and items made from spring steel. I also used half-round cold rolled steel instead of hardwood for the blade support.



Blade is tightened down on the blade support as shown in this photo.

Here's a list of parts for the tool with part numbers and where I purchased them:

- ◆ Pipe Nipple – 3/8" cut to about 6" long
- ◆ Ferrule – 3/4" Copper Pipe Coupling cut in half (Commonly found in a turner's shop)
- ◆ Knob – 10-32 Thread Trimmed to reasonable length (McMaster-Carr PN 57715K37)
- ◆ Blade Support – Low Carbon Steel

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Half-Round ½" Diameter (McMaster-Carr PN 2941N2)

- ◆ Chatter Tool 4 Piece Blade Set – Craft Supplies (PN 9796860005)
- ◆ Forstner Bit – 11/16" diameter
- ◆ Epoxy or CA Adhesive
- ◆ Block of your favorite wood for a tool handle

The blade support comes in a 3-foot length. Only a 2-inch length is needed. The cost was reasonable but shipping something this long added about \$15 or so dollars to the order. I didn't count on shipping being so expensive, however, I thought the steel would be a little more robust. By the way, this cross section fit very nicely in the ID of the pipe Nipple.

NOTE: If anyone is interested in this, I will mail a piece at no charge.

I followed the design per the instructions provided by Webster. In the article he also touches on how to get started using this tool. For expert instruction it would be wise to consult the Spin Top demo Video or talk Jim Echter directly.

DISCLAIMER: Follow the safety precautions Webster discusses in this paper. PPE should be worn at all times while turning. I did purchase commercial spring steel blades made for a chatter tool. Other materials may have lower fatigue stress limits causing the blades to crack and become shrapnel. This is my first time using this tool so I don't have experience with materials that may be susceptible to fatigue failure in this instance.

## Buy, Sell & Trade

If any member would like to place a Buy/Sell/Trade classified ad in the newsletter for wood turning related goods email the newsletter with the pertinent information and optional photos and it will be posted into the newsletter.





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## Library Update

*By Denis Caysinger*

Thanks to everyone who responded to my last communication by checking out items! Thanks in part to the great response, the FLWT Board has reinstated the Library budget, and we have purchased some new items. More on that later.

Once a year we do an audit on all library materials. During this audit we discovered that 2 books have been misplaced. We don't know if they were checked out and we didn't record it or exactly what happened. At any rate, please look around your shop and bookshelves to see if you have any of these items:

30040	BOOK	AAW	Amer. Woodturner Tech. & Proj. vol. 3
30104	BOOK	Raffan, Richard	Turning Bowls

We recently have added some items to the Library:

20094	DVD	Yoder, Tim	From Tree to Bowl
20095	DVD	Sokolowski, Ted	Metal Inlay Techniques
30138	BOOK	Dill, Barbara	Multi-axis Turning. A Systematic Exploration
30139	BOOK	Sing, Dick	Turning Bowls
30140	BOOK	Smith, William	Segmented Wood Turning
30141	BOOK	Keeling, Dennis	Segmented Turning. Design, Techniques, Projects
30142	BOOK	Hohlfeld, Bernard	Turning Natural Edge Bowls
50013	Tool	3/4 inch x 10 tap, drill, and bolt set. Make chucks for live centers.	
50014	Tool	Sorby mini texturing tool and handle. Set of 7 pieces	

Our President, Phil Rose, has been encouraging members to "try something new". Education from our extensive DVD and book library can help in this regard. Members can see the items that we have in the Library by going to the following link on the FLWT page: <https://www.fingerlakeswoodturners.com/resources/library/> If you see an item you want, please email Denis with the item number at: [library@fingerlakeswoodturners.com](mailto:library@fingerlakeswoodturners.com). Denis will let you know if the item is in stock or checked out. If the item is in stock, we will discuss how you can get the materials.

For returns there are a number of people across Monroe County who have signed up to be "return sites" for you to drop off items. The names and addresses of the "return sites" will be included in the emails that Denis will send out to get checked-out items returned. All returned items will be quarantined for 72 hours per CDC guidelines before being put back into stock.

Please don't hesitate to take advantage of this important member benefit.

Gary Tveit & Denis Caysinger

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## Tod Raines End Grain Hollowing with a Hook Tool

Our March 2021 featured demonstrator was Tod Raines. Tod's demonstration focused on hook tool usage; techniques, maintenance, advantage and limitations. Tod demonstrated the use of the hook tool in making a beautiful Bradford Pear footed bowl



Important points to remember when using the hook tool

1. Use on end grain only
2. Use a long handle for leverage
3. Create starter hole drilled to depth of at least ½" diameter
4. Set tool rest so that the tool is level parallel with the bed ways (horizontal)
5. The tool should easily move in the drilled hole
6. Turn at a comfortable speed; no need to go too fast
7. Keep the Hook Tool at the neutral or 6:00 position
8. Insert hook tool into the opening and twist to about 6:30 position and take a small (1/8") cut by pulling out and to the left as you engage the cutter.
9. Two kinds of cuts – bevel rubbing (requires twist to 6:30) and scraping (keep at 6:00 or 6:15 position)
10. Hone the inside of the hook for most sharpening needs
11. If grinding is needed, use a square edge stone or CBN wheel and take light passes.
12. Review videos on hook tool use and sharpening found on Woodturning Tool Store [here](#)

A replay of the IRD is available for a limited time. Follow the [link](#) in the members only section.

## Tod Raines End Grain Hollowing with a Hook Tool



Start with the Hook at 6:00, neutral position



Rotate Hook to 6:30 to begin cutting



Always cut from the inside out to the rim

If you get a ridge  
remove it by  
scraping at the 6:00  
position before  
continuing





## Tod Raines End Grain Hollowing with a Hook Tool



The inside is complete, now the outside gets shaped a section at a time, working fast because the green wood is moving



Base is formed and the tenon is cut off

The bowl is reversed chucked and bottom hollowed to maintain even thickness throughout the piece



## March 2021 *Win One - Bring One*

Twice a month, at the S3 meeting and the Monthly meeting, we do a drawing among the members present at each of the meetings. The winning name is the winner of the donated piece that month, and they "bring back" any turned piece they have made at the meeting in the following month.

Dick Tschorke donated an 8" Mullberry bowl turned by his father Bill Tschorke, one of the founding members of FLWT, won by Marty Chatt



Turned By: : Dave Ververs  
Won by: Larry Lobel  
Maple Pepper Mill

# ***Super Show and Share***



David Parker  
Black Walnut 7.25" x 2"



Terry Lund  
Barbeque Tools  
"Penn State Kit #PKBBQ





# ***Super Show and Share***

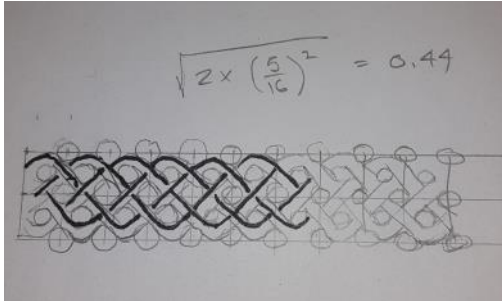


David Gilbert  
Assorted Woods Butternut, Apple,  
Mulberry, Black Walnut  
Wirsing Finish

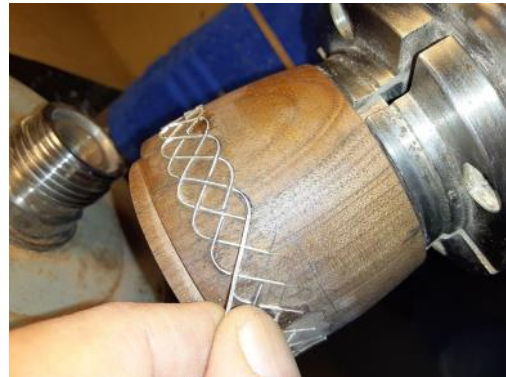
Beads of Courage Box



# Super Show and Share



Bruce Impey  
Silver Wire Celtic Knot Inlay





# Presidents Challenge Homemade Holding Device

Dave Pollatta - Bottle Stopper Mandrel



**Paul Wilkens –**  
Threads on a  
piece of scrap to  
finish the bottom



**Bruce Impey -**  
Fixtures used to turn  
bracelets

# Presidents Challenge Homemade Holding Device

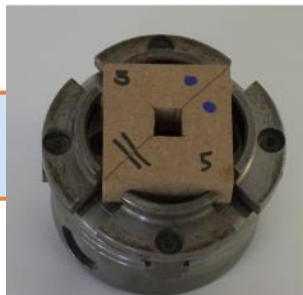


Denis Caysinger

Lee Spencer



Terry Lund



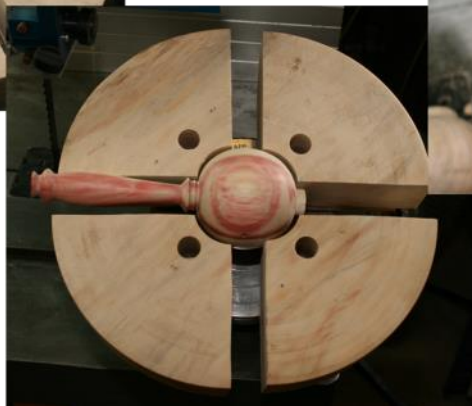


# Presidents Challenge Homemade Holding Device



Jim Byron

David Gould



# Presidents Challenge Homemade Holding Device



David Gilbert



Erv Tschanz



Larry Lobel



# FLWT Demonstration Schedule 2020-2021

Sept 17	<del>Trent Bosh - Decorative Utility Bowls</del>
Oct	<del>Cindy Drozda - Finial Box</del>
Nov	<del>Joe Wiesnet - Bottoms Up - Foot First</del>
Dec 17	<del>Rudy Lopez - Natural Edge Wing Bowl from half log or crotch section</del>
January 21	<del>Phil Rose - Multi-Axis Turning</del>
February 18	<del>Jim Echter - Chucking and Mounting Wood on Your Lathe</del>
March 18	<del>Tod Raines - Using Hook Tool - end grain hollowing + small wine glass if time allows</del>
April 15	Larry Lobel - Hollow Form, Tools and Techniques
May 18	David Ellsworth - Hollow Forms
June 17	Terry Lund - Pepper Mills Revisited
July 15	Dave Landers - Three Piece Goblets
August 19	Jeffrey Cheramie - Topic TBD

# FLWT Demonstration Schedule 2021-2022

Sept 16, 2021	Jimmy Clewes - Colored Rim Platter
Oct 21, 2021	David Gould - Box with a Threaded Top
Nov 18, 2021	Harvey Meyer - Basket Weave Illusion
Dec 16, 2021	Round Robin Holiday Celebration Returns (hopefully)
January 20, 2022	Tim Yoder - projects and techniques for less experienced turners
March 17, 2022	Keith Gotschall - Turning a Delicate Bowl with Beaded Detail
September 15, 2022	Michael Hosaluk - Something New and Different

## FLWT Mentoring Program

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](#) to determine if they are match and available. It may be possible to schedule a mentoring session over zoom.

FLWT is also always looking for mentor volunteers

## Mentor Contacts

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

## FLWT Board of Directors 2020/2021

Position	Name	Phone	Email
President / Chair	Phil Rose	(585) 267-9857	<a href="mailto:president@fingerlakeswoodturners.com">president@fingerlakeswoodturners.com</a>
Vice President	David Gould	(585) 245-1212	<a href="mailto:d2sgould@aol.com">d2sgould@aol.com</a>
Secretary	Mike Sullivan	(585) 388-0047	<a href="mailto:MJSullivan@rochester.rr.com">MJSullivan@rochester.rr.com</a>
Treasurer	Jim Byron	(585) 478-9911	<a href="mailto:jimbyronhome@yahoo.com">jimbyronhome@yahoo.com</a>
Director	Terry Lund	(585) 455-2517	<a href="mailto:Terry.lund@gmail.com">Terry.lund@gmail.com</a>
Advisor	Jim Echter	(585) 704-7610	<a href="mailto:jechter@rochester.rr.com">jechter@rochester.rr.com</a>
Advisor	Clifford Weatherell	(585) 737-7815	<a href="mailto:canoeboy@rochester.rr.com">canoeboy@rochester.rr.com</a>
Librarian	Denis Caysinger	(585) 737-8235	<a href="mailto:dcaysinger@gmail.com">dcaysinger@gmail.com</a>
Librarian	Gary Tveit	(585) 293-2412	<a href="mailto:garytveit@mac.com">garytveit@mac.com</a>
Newsletter Editor	Larry Lobel	(585) 233-8951	<a href="mailto:newsletter@fingerlakeswoodturners.com">newsletter@fingerlakeswoodturners.com</a>



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## Become A Member

FLWT Meetings are held every month on the 3rd Thursday of the month from 6:00 p.m. – 9:00 p.m., except for special occasions which will be announced in advance on the web site. The club also meets virtually the first Thursday of every month for a show and share. Other membership benefits include vendor discounts, library lending, wood auctions too name a few.

Dues: \$25.00/year Single; \$35.00/year Couple

Students free

If you are interested in becoming a member, you can complete an online application and submit your dues payment via PayPal, or you can fill out an application and mail it with your payment to the address on the application form.