

## March 2021 FLWT Meeting

Our meeting on Thursday March 18 begins at 7:00pm, and we will feature Tod Raines via remote demonstration. The topic of Tod's demo is, **"End Grain Hollowing with a Hook Tool"**. Tod will demonstrate the use of a hook tool for doing end grain hollowing.



You can learn more about Tod's work and his associated business [The Woodturning Store](http://www.woodturningstore.com)

### FLWT Social Media Links



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### Important Dates

March 4 Show and Share  
March 9 Virtual Breakfast  
March 18 FLWT meeting & demo  
March 30 Virtual Breakfast

## Shop to Shop

Thanks to all that attended the sharpening session. A link has been placed on the website to a video recording. Please send any comments, questions or suggestions for future sessions to Terry Lund or Larry Lobel



## President's Letter March 2021

Welcome to March. It was about a year ago that we canceled our face-to-face meetings and moved to Zoom. I am thankful that Jim Echter was ready to help with those initial Zoom meetings, so it is perhaps appropriate that he delivered the twelfth FLWT Zoom meeting in February.

I hope everyone is able to try something new as a result of Jim's demo – I know I learned a few things. The President's Challenge is to take a learning from that event and send a picture to the Newsletter before our March meeting – all submissions will be eligible for a drawing.

Also, in February, Terry Lund and Larry Lobel hosted our first-ever Zoom Shop to Shop event, and it was a great success. Although there were some technical glitches, I think it paves the way for yet another way for our members to connect and talk about woodturning. If you have any ideas on future topics, please let Terry and Larry know.

We have received a request from a Syracuse area Diabetes Center seeking Beads of Courage boxes for their pediatric patients. We delivered some a few years ago, and they are in need of more.

Because of the request, I am urging all of you who make boxes to please make at least one Beads of Courage box to donate. To help, the Board has developed a plan:

- At the March S3, we will have a short slide show on Beads of Courage boxes, including what they are and guidelines on sizes and other features.
- We will collect boxes at all of our normal drop-off points
  - \* 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
- The Board has set a goal of 15 boxes per month, for each of March, April, and May – and in May we will deliver all of the completed boxes to the Center.
- To help encourage, each box donated gets a ticket for a raffle prize, which will be drawn in the May monthly meeting.
- We will be purchasing Beads of Courage Logo Beads that can optionally be added inside or outside of your box. Please contact Jim Byron if you are interested. The beads are not mandatory, but they do connect the box to the mission.

In addition to the information at the S3 meeting, here is an AAW resource that covers

*(Continued on page 3)*

size requirements for the Beads of Courage boxes. <http://www.beadsofcourage.org/wp-content/uploads/2020/08/2020-AAW-handout-guidelines.pdf>. Also, we have a new section on Beads of Courage on our Web Site, and the first article posted describes making Beads of Courage boxes with a combination of woodturning, PVC pipe, and a little artwork. A great option for those that aren't ready to make a large box.

Finally, as announced at the monthly meeting, we are bringing back a drawing for show and share submissions – they can either be submitted and presented at the S3, or you can simply send an image and a description to the newsletter. All entries will be eligible for a gift certificate drawing at the monthly meeting.

Thank you all for your patience through COVID-19. We are all anxious to get back to face to face meetings, and in time we will. The Board discusses this at every meeting, and is tracking the progress regularly. As soon as there is an option on the horizon, we will poll the membership to better understand your specific desires and plan accordingly. While we wait, please take some of what you are learning from all of our events S3, Shop to Shop, monthly meetings, newsletter articles, and so on, and try something new.

-Phil

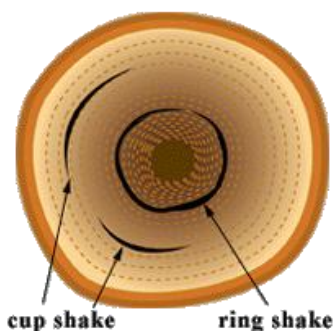
## Stump Woody



Q. Woody, the bowl I'm turning started to vibrate upon closer inspection I noticed some radial cracks along what I thought was a spalt line What did I do wrong ?

A. Sounds like you may have been a victim of ring shake and lucky you didn't have a serious accident. Ring shake is a separation of the annular rings. The cause of ring shake was thought to be adverse conditions while a tree is growing but evidence suggests it is caused by a bacteria called *Clostridium*. All pieces of wood whether a bowl blank or spindle should be inspected for all types checking before turning, and either be discarded or stabilized before turning.

Ring & Cup shakes



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

Submit your questions for Woody [Here](#)



## Chucking and Mounting Wood on Your Lathe

February 2021 Demonstration by Jim Echter

At the February meeting, member Jim Echter, discussed and demonstrated various methods for mounting wood on the lathe.

The first method discussed was mounting wood between centers. Three commercial options were spur center, steb center, and safety center. Jim does not recommend using the spur center when turning spindles as they have no give when you have a catch. The safety center offers the most protection from a catch. The steb center offers some catch protection but has little teeth to give a little better grip on the work. Jim then demonstrated how to make your own safety center using a homemade morse taper.



First make a template using your existing morse taper. Then turn a blank with a taper using the template to size it.

The blank is then removed from the chuck



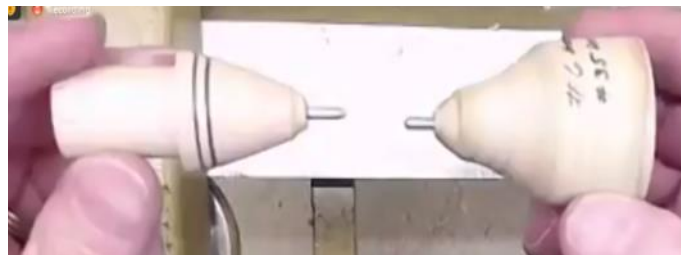
and placed into the head stock to check the taper fit. The blank is then turned to the desired shape. The end is then drilled for a pin. When used as a



center the pin keeps your work centered and friction drives your work with tailstock pressure.

The discussion then lead to mandrels, collets, and live centers. Jim showed an example of a home made collet chuck that fits in a scroll chuck and clamps down when tightened. This is good

for holding narrow spindles. A bead mandrel shown below was made by taping the headstock side with a Beall spindle tap and the tailstock side with a 3/4" -10 TPI tap that fits on the live center. This is one example of what you can do but the possibilities are endless. (Continued on page 4)



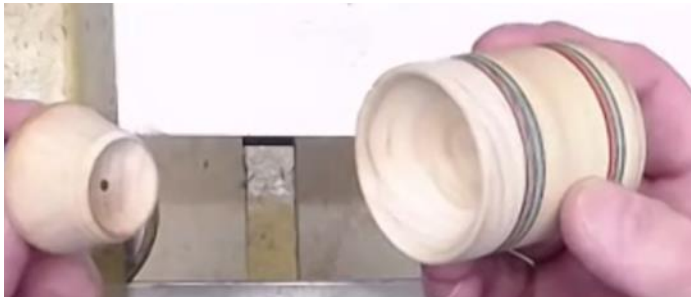
*Happy Birthday To This Handsome Young Man*



*Any Guesses as to WHO this is?  
Dave V might have a clue!!!*

(Chucking, Continued from page 4)

Here is another example of a threaded jamb chuck used to hold a sphere.



Faceplates were also discussed with the main takeaway being DO NOT use drywall screws when fastening, rather #12 sheet metal screws are a much better choice. Drywall screws are brittle and may snap. Jim also discussed countersinking the face of the faceplate. This provides clearance to the wood fibers at the edge of the hole as the screw advances. Another method of fastening your work to a face plate is woodturners pressure sensitive tape. This is only best for small pieces.



Different methods of holding your work when turning bottoms such as simple jamb chucks, cole jaws, Longworth jaws, and vacuum chucking to name a few. There is an abundance of information on the web or feel free to ask a mentor.

Thanks to Jim for giving us an overview on chucking, more of Jim's work can be found [here](#).

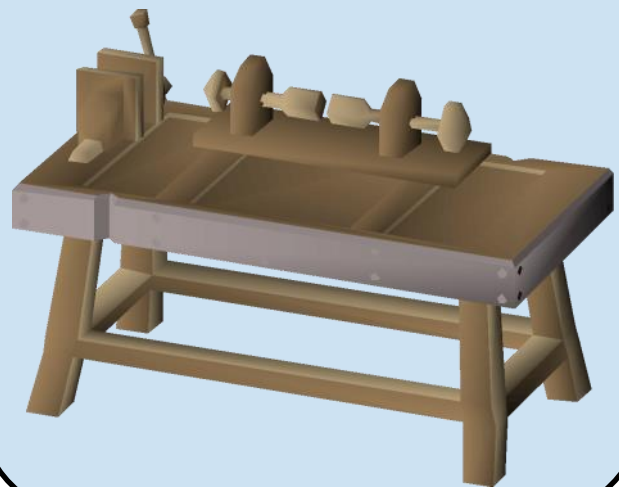
## Presidents Challenge

Turning using a homemade holding device

Submit your entries to  
[newsletter@fingerlakeswoodturners.com](mailto:newsletter@fingerlakeswoodturners.com)

## 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.



## Virtual Breakfast



Second Tuesday  
March 9

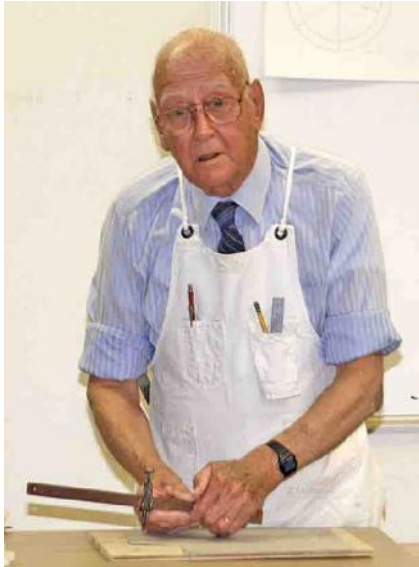
Last Tuesday  
March 30

# Twice Turned

Repost Featuring — Bill Tschorke (originally published August 2008)

**May Demonstration: The Art and Craft of Patternmaking** By Bill Tschorke

Summary by Kevin Hart Photos by Dave Smith & Kevin Hart



***When Bill started his pattern making career, he was required to wear a dress shirt***

In the final presentation of the 2007-2008 year, Bill Tschorke demonstrated the art and craft of the patternmaker. Striving for authenticity, Bill even wore the attire required in the early years of his career, of the profession in his early years, including

dress shirt and necktie. Many of the tools and techniques that Bill demonstrated would be useful to turners undertaking segmented turnings. Some of the specialized tools Bill used included:

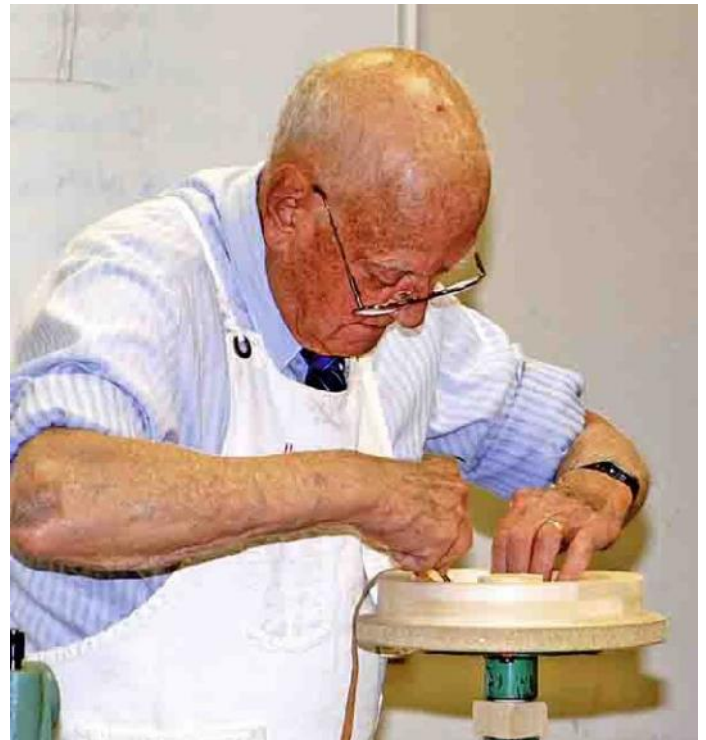
- Pinch dogs. Bill used pinch dogs to pull the segments together while gluing up. They look like giant staples, and are still manufactured by C.S. Osborne & Co. in sizes ranging from  $\frac{3}{4}$  inches to  $3\frac{1}{2}$  inches (<http://www.csosborne.com/no89.htm>). A number of tool catalogs and online stores carry them, including Woodcraft and Woodworkers Supply.
- Sanding stick. This one you have to make yourself. Bill's was about 6-8 inches long, tapering from about  $1\frac{1}{2}$  to  $\frac{3}{4}$  inches (these are my guesses, and maybe Bill can give you the actual dimensions).



***Ingenious and Very Useful Sanding***

The narrow edges were rounded, and one had a slot to hold the sandpaper. Bill used it to refine his final segment for a perfect fit.

- Trammels. Bill used these for making the templates for his piece. The advantage over a compass or dividers is that trammel points can make just about any size circle.



***Bill applies leather fillet to pattern***



- 90° scribe. This was a finally pointed tool with a 90° bend at the end, so that the final segment could be scribed from underneath for a perfect fit.



**Bill uses calipers to gauge part**

- Pattern maker's saw. After scribing the final segment, Bill cut it to size with his pattern maker's saw. The blade is fairly thin, with a large number of teeth per inch and about 7 ½ inches long and 1 ½ inches wide. Here's a picture of a Disston pattern maker's saw from <https://www.disstonianinstitute.com/>.



**Bill's Pattern Makers Saw**

## Addendum by Dick Tschorke

I'll give you a brief background on my dad as that demonstration was just a few glue-up techniques from a patternmakers perspective. My dad was a master craftsman as he understood the material, tools and techniques required to see a project through to completion. In his later years he derived true pleasure from turning and the freedom it allowed. He could see each piece of rough lumber for what it was and worked to those unique characteristics.

He made the decision while attending Charlotte High to transfer into the Patternmaking program at Edison Tech. (I'm not sure of the exact chronology here after graduation) Dad enlisted in the Navy during WW II and spent three years as a gunners mate on a merchant marine ship. His first employment as a apprentice patternmaker was at Consolidated Corp. in Rochester. After about four years he accepted an offer to join the patternmaking shop at Gleason Works on University Ave. He soon acquired Master Patternmaker classification and spent the remainder of his career, until retirement, with Gleason Works.

Gleason was a company that built machines to cut beveled gears and a host of related products like lapping machines, primarily to support the growing automobile industry. As a patternmaker dad built wooden patterns and core boxes, to be cast on site, of machine bases and major assembly components. Note; everything needed to be constructed slightly oversized allowing for shrinkage of the castings as they cooled.



**Bill and his 4 sons, Phil, Tom, Dick, Steve**

One of the most important steps when completing a turned project is the finish (final sealing of the wood with a varnish or oil etc.). Many times the beauty of a turned item will be diminished by a dull finish or residual brush and/or swirl marks left as a result of the finishing method. Patience and perseverance wins the way to a finish that adds lasting radiance to any turned object.



There are numerous articles, texts and opinions available that address the type of finish and appropriate application method for a given wood project. This short article will deal with the materials and methods that I use to finish my turned pieces. The finishes I use include a solvent-based salad bowl varnish (Behlen Salad Bowl

Finish now Mohawk® Salad Bowl Finish; a non-toxic finish safe for food contact in its cured state) or a non-toxic oil finish for turned vessels. Items that will not be used for food, such as ornaments, receive a lacquer finish. My finish typically consists of a buildup of several thin coats to achieve the desired result.

The application method I use is the same for the three types of finished mentioned above with one exception, which I will discuss later. Sand the work sequentially on the lathe at 300-350RPM with stearate Aluminum Oxide European P grade sand paper sourced from [Klingspor](http://Klingspor.com). Depending on the tool finish start with a paper grit between 120 and 220 grit (finer if the tool finish is really good) and proceed to 1500 grit. With the lathe power off apply the first coat of finish while gently turning the lathe by hand. Flood its



(Continued on page 9)



surface with the finish of choice using a lint and particulate free paper towel (I typically use white 1/3 cut Bounty™ paper towels as an applicator and nitrile gloves to protect my hands from the finish). Turned pieces may have exposed face grain, end grain or a combination of both; therefore, finish will be absorbed into the surface at different rates depending on the grain structure (faster for end grain). With the lathe turned off begin applying finish and let it absorb into the



work until the surface is saturated. This may take more than one application. Once the surface is saturated, wipe off the excess with a paper towel. It is important not to leave residual non-absorbed liquid finish on the surface as it will require some work to remove when dry. Next remove the nitrile gloves (for safety) and set the lathe to low RPM. Using a clean paper towel, gradually increase the RPM, while gently wiping the surface of the piece. This action will remove remaining residual wet streaks in the finish layer and result in a uniform thin layer. Finally, examine the surface using reflected light for any non-uniformity in the thin layer. Repeat this step to remove non uniform areas if necessary. Set the work aside until dry, at least 4 to 6 hours for solvent based finishes. This completes the first coat of finish. Oil finishes require overnight drying time). The exception mentioned above is for lacquer. Use the same technique but one must work fast as lacquer dries quickly.

After the first coat of finish dries, re-sand the work while the lathe is turning at the low RPM with European P grade silicon carbide paper sourced from [Klingspor](http://Klingspor.com). It's been my experience that a more pleasing finish results when using silicon carbide paper for re-sanding after the first coat of finish than using sterated aluminium oxide paper. Start with 800 grit and sand until a fine dust is achieved. At first the paper will fill with finish so continue with fresh 800 grit paper until it no longer fills with finish. Make sure there are no heavy streaks of finish left on the work. Next, sand the piece sequentially with 1000, 1200 and 1500 grit silicon carbide paper. Saturate the surface with the second coat of finish while turning by hand. This second coat may require more than one application of finish as some may still absorb into the surface. Again, remove the excess finished with a paper towel while the lathe is still off. Turn the lathe on as with the first coat and wipe with a clean paper towel for a uniform finish. Set the work aside until dry.

Sanding is not required after the second and subsequent coats of finish. Applying the third through the nth coat of finish is repetitive, using the same technique as with the first two. That is, after applying finish, turn the piece by hand to remove excess finish with a clean paper towel, and then gently wipe the piece with a clean paper towel while the lathe is turning slow at first then fast. It typically requires 5 to 7 thin coats of finish to achieve a fine result. Be sure to allow adequate drying time between each coat of finish. Finally, apply a coat of paste wax on the finished surface to complete the work I prefer Bekos #312 past wax sourced from [Livousa.com](http://Livousa.com).

# Turners Toolbox

## Scroll Chuck Sizing Jigs

By David P. Gilbert

Most of my turning involves bowls, boxes, and platters and I own several Oneway Scroll Chucks that I use on a regular basis. I have Talon chucks with #2 and #3 dovetail jaws and a Stronghold chuck with #3 and #5 dovetail jaws. The chucks and jaws overlap, and I pick the chuck and jaws that fit the scale and needs of each project. For safety and stability, it is important to size a chuck's external tenon and internal mortise so that your blank is held securely on the lathe. I use tenons for most of my bowls.

For compressing tenons, chucks have their strongest holding power when the tenon is sized on the smaller range of the jaws. This is when the jaws form a circle with many points of contact on the wood. If the tenon is sized at the larger end of its range, there may only be eight points holding the wood. This table lists my chucks and the sizes for the tenons and mortises that they require. If you have different scroll chucks, you can build a similar table.

		Min External Tenon Size (inches)	Max External Tenon Size (inches)	Min Internal Mortise Size (inches)	Max Internal Mortise Size (inches)
Talon	Spigot	0.25	1.625	1.000	2.375
	#2	1.625	2.875	2.000	3.5
	#3	2.875	4.0	3.375	4.625
Stronghold	#2	3.625	5.1	4.35	6.1
	#3	5.2	6.8	5.75	7.5

I've used a variety of jigs to layout and measure my tenons and mortises. I recently found one on Instagram by Scott Leach, @Utah\_bowls ([LINK HERE](#)), that does a much better job of laying out my tenons.

I built this layout stick from laminated maple and Brazilian cherry. The stick is 1/4" x 1 3/8" x 12" with a 5/8" slot in the end to match my Oneway live center. I marked a disc with the optimum sizes to match each of my chucks and transferred

them to the layout stick. I cut a saw kerf and filed each mark to align a pencil to mark the bottom of the bowl. To use the layout stick, turn your wood on the lathe, insert the stick onto the live center and then use a pencil to mark your preferred tenon size. On the other side I added the marks for mortises. Since I often turn boxes, I added the marks on the other end for my Steb drive center. The photo below shows the marks for the chucks



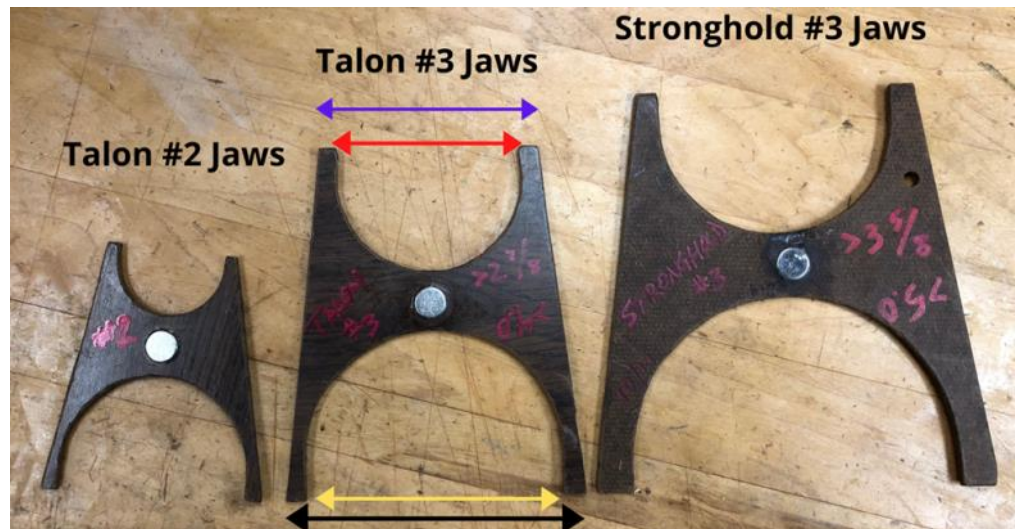
and jaws that I use.

I've used the jigs shown below for several years and were my go-to solution until my recent discovery of the layout sticks that I just discussed. These jigs are more useful for measuring mortises and tenons that have already been cut. The feature that I particularly like is that each jig can be used for external compression with tenons as well as for internal expansion with mortises. The insides of the jigs are used for tenons (in compression) and the outsides are used for mortises (in expansion). I've labeled the critical dimensions for the Talon #3 Jaws. If a tenon fits inside the red arrows, then the tenon is too small to be safely held by the Talon #3 jaws. If the tenon is larger than the yellow arrows, then it is too large for the #3 jaws. The outsides are used to measure when the jaws are expanded into mortises. I normally use my chucks in expansion mode

(Continued on page 11)

(Continued from page 10)

when I'm turning platters. The purple arrows indicate the smallest mortise that the #3 jaws will fit into. The black arrows indicate the largest mortise that can be used with the #3 jaws.



## Tops

Just because the holidays are over does not mean we should stop turning tops. To date we have over 800 tops donated, just short of our 1000 top goal. Remember for every 10 tops you donate, you will get one ticket to the tops raffle. The more tops you turn in, the more entries you will have!

Please include a piece of paper with your tops that has your name and number of tops. Each site will have a collection box on the front porch, so you don't need to call in advance.

Jim Byron - 131 Chelsea Meadows Drive, W. Henrietta

Denis Caysinger - 365 Peck Rd, Hilton

David Gilbert - 696 Hightower Way, Webster

Mike Sullivan - 18 Brookside Dr., Fairport



## 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.



## Making a Marudai - David Gould



David was asked by his wife if he could design a new Marudai or Japanese braiding stand used for the art of *kumihimo*. The new stand would allow her to sit in a chair and have the stand on the floor instead of on the table. Additionally she would like to have the Marudai easily broken down for transport to demonstrations. The stand needed to be 27" high and 10" diameter at the top.

David selected a beautiful maple burl slice for the base



A little scale here for comparison. The dowels are made from cherry



Template to align the top and bottom holes

# Making a Marudai - David Gould



Layout and drilling



Turning the top





## Making a Marudai - David Gould



Finishing with Walnut Oil



Final Fitting





## Making a Marudai - David Gould



The Finished  
Product

Mission  
Accomplished



## 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.



Turned By: : Cliff Weatherell

Won by: Dave Ververs

!0" Walnut bowl



Turned By: : Kenny Fellers

Won by: Dick Tschorke

Maple mallet with a captive ring



# Super Show and Share



Bob Zingo

Skew Practice  
using pallet wood,  
6" tall. Hand  
carved beaks and  
painted by his  
wife

Mike Trescone  
Hollow Forms





# Super Show and Share

Mike Trescone  
Hollow Forms



White Ash. 8" Dia, 4" Tall, Tung Oil



Bradford Pear. 4.5" Dia, 11" Tall, Tung Oil



# Presidents Challenge Multi-Axis



# Presidents Challenge Multi-Axis

David Gilbert



Ralph Mosher



# 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	Tod Raines - Using Hook Tool – end grain hollowing + small wine glass if time allows
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

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*From One Woodturner to Another*

[www.BuffaloWoodturningProducts.com](http://www.BuffaloWoodturningProducts.com)

## 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.