Finger Lakes Woodturners

A Chapter of
The American Association of Woodturners

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From The Chair – April 2011

Building on my theme from last month of getting involved, this month I want to know: what you want your woodturning club to be?

FLWT meetings are held from 6:45 to 9:00 PM (pre-meeting Show and Share starts at 6:00 PM) on the 3rd Thursday of each month. Our meetings are held at the Isaac Heating and Air Conditioning University classroom, 180 Charlotte St, Rochester, 14607. For more information, go to http://fingerlakeswoodturners.org/.

Mark Mazzo
FLWT President

As we discussed at last month's meeting, the Board of Directors and I have been hard at work evaluating the future course for our club over the last several months. The first thing that we did was to establish three subcommittees to handle regular ongoing duties so that we can focus on the future direction of the club. The initial response for volunteers to help with these committees has been very limited and so, again I ask that you consider helping with these activities. Doing so will not only allow you to give back a little to the club but will also offer you a path to provide inputs to future demos, workshops, speakers and marketing/charity efforts that we pursue. These need not be very time consuming activities but the payback to the club will be significant in the long run. So, step outside your shell and contact Bruce Trojan (monthly demos), Jeff Cheramie (workshops and speakers) and Jim Tallon

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From the Chair

by Mark Mazzo

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(marketing and community outreach) to help out with these efforts. You'll be surprised how little effort it takes and how much it can benefit the club!

Having a vision of the future is not something that comes naturally to everyone. Sometimes we have to force ourselves to think ahead. However, having ideas about what we'd like to see or experience comes a bit more naturally. We are at a point in our season where we are actively planning for next year. So, I am asking all of you to consider what you would like the club to be, provide and support, not only next year but on into the future.

We've done surveys in the past and you'll be seeing another one in your email shortly. Please take the time to fill it out and provide us your thoughts – it will only take a few minutes of your time. Although we can't pre-identify all of the great ideas that you all have in a survey we'll do our best to capture your inputs using the survey as a tool. Another way to make your ideas known is for each of you to contact a member of the board or a board advisor and give them feedback about what you'd like from the club going forward. We want to know what you like and what you don't like. We want to know what you want to see and participate in, in the future. Did the vision and mission presented at the last meeting resonate with you? Let us know your thoughts so that we can guide the future direction of the club to best satisfy you.

I hope that everyone is enjoying the great demonstrations and workshops that we've been having this season. Jim Echter did an outstanding job with his lidded box demo last month. This month we have Dave Smith covering vacuum-chucking systems and in May Ralph Mosher will finish out our season by demoing a natural-edged bowl. With your help we'll do our best to create another great line-up for next year.

Learning and stretching beyond our comfort zones are what help us grow as turners. To that end, if you went to Totally Turning in Saratoga Springs last month, please let me know and we will give you a few minutes during our next meeting to share what you saw a learned.
Until then, keep turning and keep learning!

--Mark ♦

Lou Stahlman discussing the March 2011 participation in and contributions to the "Prestini Challenge" project with FLWT members. "Your distinctive work makes it all worthwhile. Congratulations to each."

The April Challenge Project

By Ralph Mosher
Photos by Dave Smith an Gary Russell

Turn a "Lidded Box" is the "Challenge Project" for our April 21 meeting. Jim Echter's excellent demonstration of how to turn a "Lidded Box" was an inspiration for all to drop everything, go to the shop and start to work on April's "Challenge Project."

A sampling of Jim's "Turned Lidded Boxes" clearly illustrates there are great design and skill development opportunities in this challenge project; from square to small, from thin to tall!

Jim gave the "how to" lesson so now all that's left is to put your imagination and turning skills to the wood and "just turn one!"

Gary Russell has already done just that! Gary was so inspired by Jim's demonstration that he went to his shop straight away, placed one of his favorite, appropriately sized, wood blanks between centers on the lathe and turned a lidded box! If Gary can do it…why not you???? ♦

A sampling of Jim's "Turned Lidded Boxes" An inspiration indeed!

Two views of Gary's "Turned Lidded Box"

Turned Lidded Box…Jim Echter

by Ralph Mosher

Photos by Dave Smith and Lee Spencer

Jim preparing to make a Needle Box.

At the March FLWT meeting, one of our accomplished turners, Jim Echter, treated us to a lesson on turning "Lidded Boxes". Jim started with a slide presentation asking the question…"Why Turn Boxes?" He explained that he is "anti-bowl" because one can only make so many…well, I've made more than he can count! Anyway, Jim states that boxes are not bowls; they are spindles, they are creative, they are challenging, they build your skills (bowls do as well… maybe even better) they make great gifts and have low material costs.

Several references were mentioned from authors of books including Richard Raffan to videos including Cindy Drozda. Jim also talked about the type of box one

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Turned Lidded Box…Jim Echter

by Ralph Mosher

Photos by Dave Smith and Lee Spencer

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might turn; Lidded, Inset, Threaded or boxes with Finials. A photo of each type was included in his slide presentation.

Jim emphasized the importance of box turning fundamentals. He used his "trade mark" bundle of straws to demonstrate cutting the end grain (at right angles to the grain, for example trimming the end of a plank) structure of wood and its orientation with the ways of the lathe. It is best to use end grain spindle turning and hollow from the center out. He describes this as a scooping cut from the middle toward the outside of the turning, a reverse maneuver to cut downhill across the fibers. Jim likens this to "it's easiest to walk downstairs" so cut down hill allowing the grain structure to support the cut. For a quality box, the wood must be dry and for the best lid fit, Jim says "the box must "rest" for several days before final fitting." This allows for any wood movement to stabilize after the turning is complete. A final aspect of his turning fundamentals is to "remember Phi – 1.62 to 1 ratio when determining lid to base dimensions."

Jim talked about 3 different methods to make a box. No consideration is given to grain alignment for the first method. The lid is turned first, parted from the spindle, flipped end for end and fitted to the box body. The second method gives better grain alignment. For this case the lid section is parted from the spindle, turned and fitted to the box body without flipping end for end. The third method he discussed was an inset lidded box. This method also provides excellent grain alignment.

Next Jim talked about several design considerations when making a box. Will the box be decorative or functional? How should the lid fit…loose, snap or piston fit? Should the grain be aligned, should the joint be featured and should one use multiple woods for the box? Last, but not least, what type of finish might be used. Jim does not use lacquer on the inside of a box because it takes a long time for the residual solvent to evaporate.

Jim pointed out it is important to have a variety of tools at your disposal when making a box. These include standard lathe turning tools along with embellishment tools (for surface decoration), calipers, chucks, drill bits and good lighting.

Drilling the 1/2" hole for the needle box lid.

Parting off the needle box lid.

Wrench as a sizing gauge.

The first box Jim turned was a needle box. He started with his signature introductory turning lesson "A B C… anchor, bevel, cut." After roughing the work piece, he drilled a ½ inch hole for the inside of the lid, checked the hole depth with a depth gauge and parted off the lid off. Next he drilled a ⅜ inch hole for the box and cut a tenon at the top for the lid

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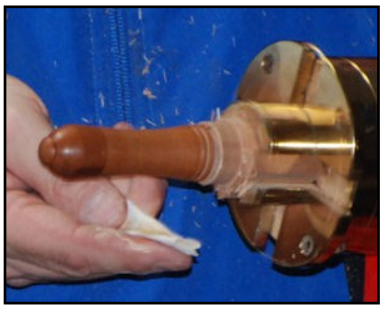
Turned Lidded Box…Jim Echter

by Ralph Mosher

Photos by Dave Smith and Lee Spencer

(Continued from page 4)

using a mechanics wrench as a sizing gauge. He left a slight taper on the tenon and accomplished the final sizing of the tenon by burnishing it with the lid as a guide for further cutting. The top of the box was undercut to assure a good seam fit. The fit of the lid was left tight and the box body was used as a jamb chuck to finish turning the lid. Here Jim demonstrated using the short end of the skew to pick up a fiber and roll a bead for the top. Next the box was finished turned and all was sanded. Jim used a friction polish to seal the wood to a high gloss. The box was parted off and fitted to a jamb chuck for the final turning of the bottom of the box.

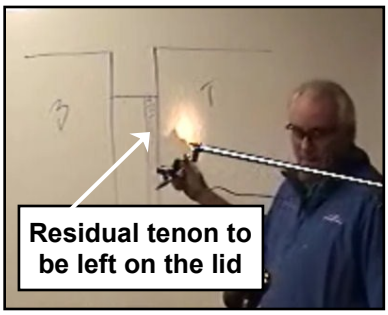


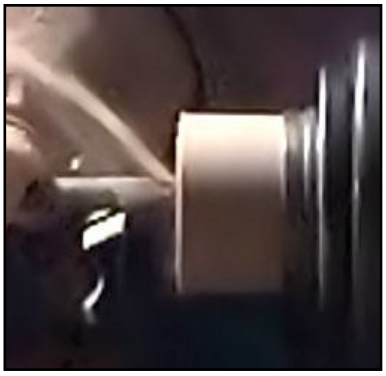
Putting finish on the needle box.

Finishing the bottom of the box.

Jim rough turned a second blank and while doing this, he suggested that beginning turners use a cup drive center that will slip if the cut is too aggressive. He emphasized the importance of being compact and moving one's body while turning. This is referred to as…"the wood turners dance."

Jim cut tenons on each end of the blank and divided it with a pencil line according to the golden principle; the lid being the shorter dimension. He parted in a short distance along the pencil line to form the box flange for fitting the lid. Jim shared one of his secrets to successful box making…when parting the blank at the pencil line open the part a little towards the box body and leave a whisper of a tenon on the lid as a sizing marker for the external flange when hollowing the lid. After leaving the slight tenon on the lid side, Jim parted the box blank with a thin kerf hand saw, being careful to leave the whisper of a tenon on the lid.





Hollowing from the center out.

Jim mounted the lid in a chuck and removed wood from the inside of the lid. He used this opportunity to demonstrate cutting from the inside out on end grain with a spindle gouge. As his cut approached the whisper of a tenon left on the lid, he sighted over the cutting tool to the ways of the lathe to achieve a parallel cut on the inside of the external flange. He achieved the final fitting of the lid to the box with a skew scraping cut, being careful to keep the tool parallel with the lathe ways. Jim undercut the joint for good seam fit. The inside of the lid was sanded and finished with his special fin-

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Turned Lidded Box…Jim Echter

by Ralph Mosher

Photos by Dave Smith and Lee Spencer

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ish.

The box body was mounted on the lathe and hollowed by cutting from the inside out as described for the lid. Jim ran a scraper down the inside of the box to obtain a straight wall. He dished the bottom out slightly, sanded and finished the inside of the box.

Box used as a jamb chuck to finish and embellish the lid.

Jim used the box as a jamb chuck to turn and finish the outside of the lid. The lid was loose fitting so he used a tissue to tighten the fit. He sometimes uses a paper towel to accomplish this as well. The tail stock was used as a precautionary measure to hold the lid in position while turning. Jim turned the top and embellished it with special tool he made. Having finished cutting the lid, a parting tool was used to emphasize the joint, the tail stock was pulled away from the work and a final cut with the skew was completed on the outside of the box. Jim used a depth gauge to locate the inside bottom of the box and started a shallow parting cut a short distance below the bottom of the box. He sanded and finished outside of the box including the lid. After finishing, the box was parted from the blank. Normally Jim would make a jamb chuck to finish the bottom but because of the time constraint he used the tenon on the box to chuck the work for the final finish cut on the bottom. He embellished the bottom by cutting two groves. Another of Jim's trade secrets… when you cut groves in your work, put them in in pairs. It is hard to get the spacing right with three or more. Finally Jim sanded, finished and signed the bottom of the box. Jim ended his "Lidded Box" demo with the words…"that's the process."

Finishing the bottom.

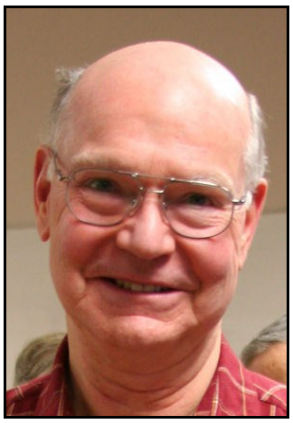
The final product with embellishment using Jim's special tool.

Great job Jim!

The boxes were raffled off for the library fund netting a total of $56.00! ♦

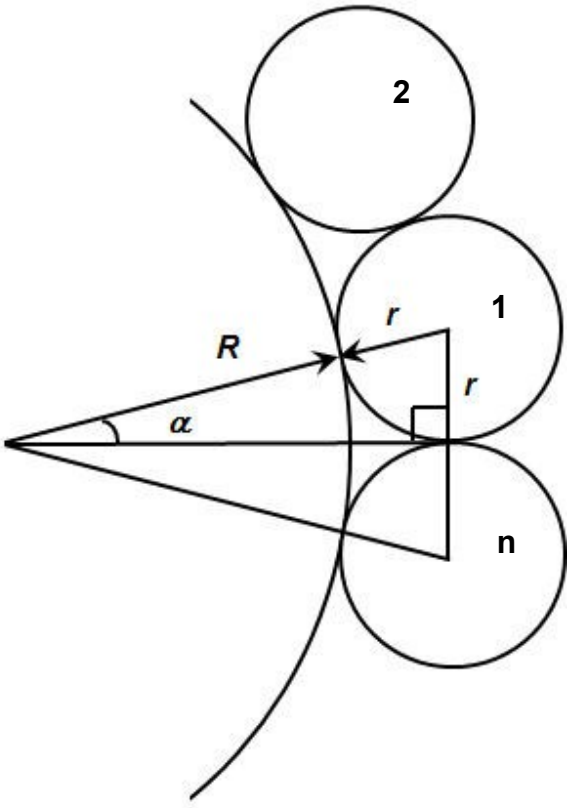
Prestini Challenge General Case Solution

By Bill McColgin



The "Prestini Challenge" is to calculate the size of a set of identical bowls in a circle around a center bowl, all touching (tangent to) each other and touching the center bowl. Because of the properties of circles and tangent lines, the problem quickly reduces to solving for the sides of a right-angle triangle. We'll use r and R for the bowl radii. For simplicity, we'll define k as the sine of a, half the angle between adjacent circles, as shown below.

For the general case of n "small" tangent bowls around the outside:



$$a = \frac{360}{2n} \qquad \sin a = \frac{r}{r+R} = k$$

Solving for *r*, $$r = \frac{k}{1-k} R$$

n	k	r/R
3	0.866	6.464
4	0.707	2.414
5	0.588	1.426
6	0.500	1.000
7	0.434	0.766
8	0.383	0.620
9	0.342	0.520
10	0.309	0.447

Note: For 8 outer bowls, the ratio of r/R of 0.6199 is very close to, but not identical to the Golden Mean Ratio of 0.6180 defined by 0.5(1+sqrt(5)). ♦

Many Thanks!!!!

By Lou Stahlman

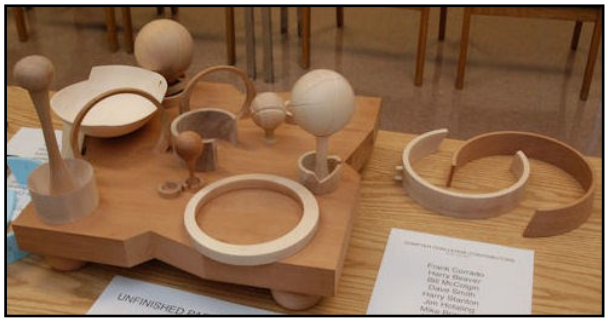
Just a short note of thanks to Ralph Mosher, Harry Beaver, Jim Echter, Dave Schwardt, Jim Hotaling, Bill McCoglin and Roger Coleman for their participation in and contribution to the Prestini Challenge. Your distinctive work makes it all worthwhile. Congratulations to each. ♦

"Polyrhythm" an AAW Collaborative Chapter Challenge Project

By Bruce Trojan
Photos by Dave Smith and Ed DeMay

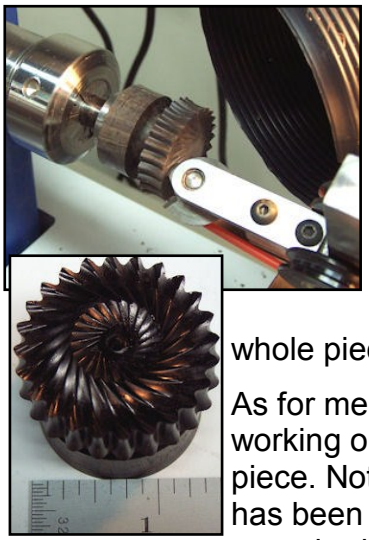
Members contributing to "Polyrhythm"

The AAW Chapter Challenge Project is really coming along. Almost all of the large circles and arches are completed. Jim Hotaling and Doug Crittenden have really stepped up to the plate and turned the large angled arches that encircle the center piece. From speaking with them, figuring out how to turn and prepare these parts was what we turners often call "a learning experience"! Doug figured out a great technique for cutting angled feet on a turned circle using an MDF jig and hot glue. I continue to be impressed by our club members. I knew there was a wealth of experience and creativity within our membership and I am so fortunate to be getting to see it first-hand.



"Polyrhythm" progress.

Ed DeMay has been working on designing some ornamentally turned pieces for the very top of the center piece. I think that he has come upon a very nice idea that is going to add a beautiful element to the work and help pull the entire concept of the whole piece together.



Ed DeMay's ornamental turning.

As for me, I have been working on the center piece. Not much turning has been required for this part. I have, however, enjoyed getting to do some old fashioned bench work using hand planes and spokeshaves. Mike Hachey provided some corian for the bent pieces and I have learned about heating and forming this material. Corian is an interesting material that becomes pretty pliable at 300 degrees.

Next on the agenda is to begin making small parts. I hope to soon have plans for these parts ready for assignment. These parts should be relatively easy to turn and I would love to see some of you who have not turned something for this project get involved. Many of you newer, less experienced turners could easily handle making a part or two for this step of the collaboration. So far there have been 14 members who have contributed, let's try to double that number! ♦

Mike Brawley describing the making of a part.

A Special Chisel Handle

Article and Photos By Jim Hotaling

While working at the Tool Thrift Shop in Fairport, I noticed a beat up wood chisel marked at $1.50. The handle was split and a far amount of rust was evident. I couldn't resist the challenge to refurbish

New chisel handle between centers on Jim's lathe.

this once great tool, so I purchase it. After grinding away most of the rust, I sharpened the blade so all that remained was making a handle. Most of the chisels of this vintage incorporated leather plugs on the ends to protect the handle when struck with a mallet. I turned a handle and then cut three 1/8" x 1 1/4" leather washers. I punched a hole in the center of the washers, 1/2" to match the tenon on the end of the chisel handle. I glued

Leather plugs on the end for protection.

the three washers on the handle and clamped them over night. I tries to turn the washers with no luck so used a rasp to form them to the chisel tenon. The chisel is 1 1/4" wide and is now an excellent tool for separating turned objects from a waste block. All for only $1.50 and "ten" minutes turning time. ♦

New handle on refurbished chisel.

My First Bowl

By Roger Coleman
Photos By Dave Smith

There is really not much of a story behind the "First Bowl." I have been building new furniture and refinishing old furniture for the last eight years as a hobby and I realized that the hardest part of the refinishing process is getting the old finish off round things such as table legs. I bought a cheap lathe from Harbor Freight and mounted up the table legs and the refinishing time decreased dramatically, from hours to minutes.

I have always been fascinated by watching people mount up square blocks on a lathe and create useful and artistic items, so I thought, why not try it now that I have a lathe. I have a lot of scrap wood lying around the shop and a lot of time. I found a few books on wood turning at the library, bought a few basic tools, watched a few uTube videos, and most importantly discovered the FLWT organization.

After making many fireplace quality (fire-pit destined) spindles, with books open all over my workbench and DVDs blaring at me from my computer, I realized that this lathe wasn't going to "cut the mustard" if I was going to get serious about woodturning. I realized that I needed a few more basic tools, and the tools that I

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My First Bowl

By Roger Coleman
Photos By Dave Smith

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Roger's first bowl.

had were in dire need of sharpening. Thanks to Ward Donohue, FLWT's sharpening mentor, I learned the sharpening technique. Thanks to old FLWT newsletters, and the encouragement of Mr. Hotaling, a FLWT member, I learned that I could make some basic turning tools out of some of the old tools I had lying around my shop. Thanks to a 20% off sale at Woodcraft, I purchased a new Rikon MIDI lathe and a bowl gouge.

The bowl started out as five 5 inch square pieces of ¾ inch cherry glued together. From start to finish it was one mistake after another… so many that I will not bore the reader with the details, but I am happy that I made the mistakes as I think it is said that one learns from their mistakes. If that is true, then I must have learned a lot.

After it was completed, I tried to hide my "First Bowl" in my workshop, maybe to put washers in, but my wife saw it and said that she liked it (I've always thought she liked weird things), she says that she likes me. She has challenged me to make a cover for it, so maybe my "First Bowl" will turn out to be my "First Box." ♦

FLWT'S Mini Lathe Saga Continues...

Article and Photos by Jim Hotaling

On February 6, 2011 at 11:00am, senior citizens at the Episcopal Senior Life Communities were treated to a lathe turning demo by Jim Hotaling. Eighteen people showed up to see how turned objects are made on the lathe. In addition to showing many of the turned objects Jim has turned over the years, he turned a top and a napkin ring holder, giving them to two lucky people in attendance. One of those present went back to her room and returned with a Shaker candle stick. Can you believe!

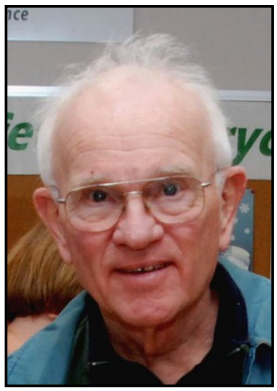
Jim with resident, Marty Suter, a WWII carrier pilot and Mini lathe with makings of a napkin ring.

Standing with Jim after the demo is resident, Marty Suter, 90 years young, who was a WWII carrier pilot. ♦

Totally Turning 2011

Article and Photos By David N. Schwardt

Mar. 29, 2011



David Schwardt

This annual symposium, gallery, and vendor area is drawing world famous demonstrators. It was formerly held in Albany and was moved to Saratoga Springs a few years ago to coincide with The Northeast Woodworkers Showcase. It is organized by The Adirondack Woodworkers, a special interest group of The Northeast Woodworkers Association.

It is organized much like the AAW annual symposium in that four 1 1/2 hour sessions are provided on each of the two days of the event. This year the demonstrators included the well known Richard Raffan from Australia and Dale Nish from Utah. Others included Giles Gilson, who has demonstrated in Rochester, Curt Theobald, Jennifer Shirley, Kurt Hertzog, (former member of our club,) Paul Petric, John Franklin, Andy DiPietro, Rick Angus and George Gaudiane.

As I was only able to attend on Sunday, I attended just four sessions. The first was by Rick Angus. Rick is a member of a Connecticut Club. His session was called "Twice Turned Bowls." He described the process of selecting a log and envisioning the grain pattern before any sawing is done. The grain optimization is further enhanced when mounting it to the lathe by adjusting the orientation while mounted between centers. After rough turning the log and storing it in a paper bag for several months, he demonstrated the "second" turning. He chucked on the (now oval) foot orienting the grain so the chuck squeezes with the grain. He then trued up the inside diameter of the bowl. He then reversed the piece and used a jam chuck with a bowl shaped exterior approximating the interior shape of the bowl. He mounted the trunion of the jam chuck in a four jawed chuck, trued up the jam chuck using the cup center to stabilize it. He then turned the bowl foot round, then trued up the outside diameter. He finished turning the outside diameter, then as a final step, used a square scraper in a shearing orientation to make a finishing cut. He used mineral oil on the finished surface before sanding using a self propelled sander. He fashioned the sander from a $10.00 die grinder from Harbor Freight. He added a long handle for better control. He then remounted it on the foot and finished the inside.

Rick Angus

Richard Raffan…LIDDED BOXES with SUCTION FIT

Richard demonstrated turning a lidded box from Goldie Wood from Tasmania. He emphasized the need for using a stable wood to insure fit over time. He made the lid and box from a single piece of well seasoned stock, parting the box from the lid. He then shaped each part. He showed several tricks for embellishments near the joint to help avoid attracting attention to the joint. To make cuts parallel to the grain, he used several customized

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Totally Turning 2011

Article and Photos By David N. Schwardt

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Richard Raffan

skew chisels. He made a slightly convex shape on the over fitting lid to allow for easy engagement with a precise fit. Bead detail was used to camouflage the joint once the lid is put on. He did minimal sanding with cloth backed sandpaper before applying a finish containing bees wax. The photo shows an assortment of completed boxes as well as a close up photo of the actual box made during the demo.

Assorted boxes by Richard Raffan

The next session attended was also by Richard Raffan. It was on turning bowls. He started with a seasoned block of red oak which he mounted on a screw chuck. He described the attributes of various styles of screw chucks. He emphasized the need for a large diameter back-up surrounding the screw to add stability. He used a Glaser screw chuck with a ¼ inch screw. If using a screw in a four jaw chuck such as a Oneway and others, adding a plywood washer slightly smaller than the blank will provide extra stability. He suggested leaving as many chucking opportunities as possible to provide for contingencies. (Goofs) For roughing, he used a ½ inch spindle gouge with an asymmetrical grind with the cutting edge meeting the work at 45 degrees. Once the outside and the foot were established and finished, he burnished the outside with shavings. He reversed the piece, and mounted it into a stepped chuck. By sizing the foot to closely match one of the steps of the chuck, it was possible to turn the other side without damaging the foot. He used a ¼ inch drill mounted to a handle to establish the desired interior depth. After hollowing to the desired depth, he finished the bottom with a round scraper and the sides with a gouge. He demonstrated making exterior beads using a small gouge held onto the tool rest with the left hand, then rotating the gouge handle counterclockwise with his right hand. He then slid slightly to the left on the rest and repeated the motion making a second bead.

Lidded Box from Richard Raffan's Demonstration

At the end of the session he invited attendees to try that technique with his help. Our own Bill McColgin was first in line and had a one on one lesson from Richard the Master. See photo.

Bill McColgin with Richard Raffan

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Totally Turning 2011

Article and Photos By David N. Schwardt

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The final session I attended was by the well known turner and educator, Dale Nish from Utah. As Dale mentioned before his demo, he was once in Rochester. I told him that I was there. It was at RWS some 20 years ago. His topic was Natural Edged Bowls. He defined them as bowls that edges that were undisturbed from their original state. He had several examples of those including one from Arizona Mesquite which had highly contrasting sap wood that followed the edge just under the bark.

Dale Nish

The feature of leaving the bark on or not is an option assuming the bark is fairly tight. As Dale said, if you want the bark to remain, it will likely come off and if you want it off, it will likely be hard to remove!

Dale used an apricot log that had been harvested recently. He started by locating the center on the bark side and using a forstner bit to establish a flat surface just beneath the bark He pounded in a four tang drive center, then mounted it using a cone center to support the other side. He rough turned the exterior from the bottom up until he started contacting the bark. In an attempt to save the bark, he ran a bead of super glue at the bark joint to discourage its coming loose. He rough turned the bark end cutting from rim toward base to apply force in the direction of keeping the bark in place. At this stage, he checked the alignment of the piece by marking the low and high junctions of sap wood and bark. By rotating the piece manually and checking where the marks are on the tool rest, these can be equalized by adjusting the work at the cone center. By rotating it 90 degrees, a similar adjustment can be made at the other junction. When the blank was cut, he included the pith in order to reduce wood wastage at the foot. The pith can be removed when refining the foot but in the mean time it acts much like a waste block. He then reversed the piece, chucking the roughed foot. He turned at 1200 rpm. He scooped out the interior carefully as the upper portions can only be cut intermittently. His goal was a wall thickness of 3/16 inch. It would be quite easy to go too thin or go through the walls! Caution is required since the wings fly by and can injure fingers. Ooops! He caught one wing with a finger and knocked off a section of bark. Fortunately, he did not injure his finger. He then removed the remainder of the bark and continued. He then checked the interior depth to assure proper wall thickness. He then completed the interior, then the outside for desired shape and wall thickness. He defined the bottom with a parting tool and made sure all pith was removed. He finished the bottom using a padded jam chuck and supporting it with a cup center. Normally sanding and finishing would precede that step but sanding was not permitted at demos.

It was an honor to hear these seasoned experts relate their tricks of the trade learned the hard way over many years of experience.

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Totally Turning 2011

Article and Photos By David N. Schwardt

(Continued from page 13)

Quilted plate by Kurt Herzog

In addition to the demos there was an extensive gallery of fine work brought in by the participants of the symposium. A few photos of those are shown here.

A gallery photo

A gallery photo

♦

Quips and Quotes

From the Librarian – Gary W. Russell

Grandpa and Cassie

Lou Stahlman did a fabulous presentation on bowl design a couple of months ago and left the club a challenge. We lived up to the challenge - so he happily (I think) live up to his part of the bargain to purchase a couple of books for the Library. I now have ***The Art of Turned Bowls*** (library #30012) and ***Turned-Bowl Design*** (30011) both by Richard Raffan. Thanks Lou. I had a chance to quickly go through both and I must say that the pictures in the first book are fabulous and the second one has a ton of hints, tips and ideas in it. Both are well worth the read.

Lee Spencer donated another great video of our February demo. Thanks Lee.

Ed DeMay donated more magazines this month - May 2007 ***Woodturning*** - 2007 and 2009 ***America's Best Home Workshops*** both by Better Homes and Garden.

Last but not least, thanks to Jim Echter's Club raffle of his turned boxes from last month's Demo, I have purchased the three DVD set on box making entitled ***Turned Boxes The Basic Box*** by Ray Key. I hope to have these within a couple of days and should have it for the next meeting.

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Quips and Quotes

From the Librarian – Gary W. Russell

(Continued from page 14)

Library items may be loaned out a month at a time. I will continue to bring new items and a good selection of DVDs to each meeting for loaning out - except for the May meeting since I will be out of town for the whole month on vacation. **The Library will not be available for the May meeting**. So, if you want something, **get it now**. Items will still be due in May and Mark Mazzo, our illustrious President, has agreed to receive items for me. This is important since this is our last meeting for this season, if you can't return them then you will need to make a trip to my home or Woodcraft were I work, to return them. Please do not return them to the store in May, however, since they may get lost in the clutter while I'm gone. I do hope to have the Library available for the summer. If anyone would like any library items please contact me and you can pick them up at my home or we can make arrangements to pick them up at Woodcraft.

Please keep our fledgling library in mind if you are planning to get rid of any woodworking videos, books, or magazines. You can see the complete list of materials on our website.

Turning Boxes by Richard Raffan - a review:

I had a chance to view this DVD this month. The first thing I must say is you don't have to put up with any annoying elevator music. The commentary was a little dry but the information was straight forward and to the point. The video starts from the very beginning of the process since he began by cutting the logs and then proceeded to drying methods, cutting and finishing. He did three boxes – a fitted lid box, a threaded box and a long box. The threaded box is probably beyond most of us since we most likely don't have the threading machine like he has, but it was interesting never-the-less. Most of his work was done with a skew as would be expected from a Raffan turning. The one thing I didn't like was that he was too fast in showing his techniques. He did have a number of mishaps which he then showed how to correct which was nice. During the video I did pick up a number of tips that I can use in my work, so watching the video was well worth it. ♦

From the Publisher

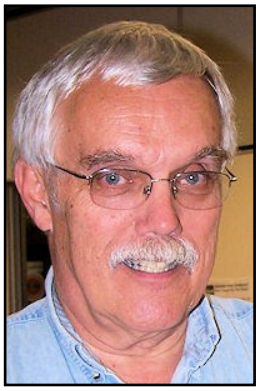
By Ralph Mosher

A note of thanks to the contributors of this issue of the Finger Lakes Woodturners Newsletter. Mark Mazzo for *From The Chair*, Bill McColgin for the *Prestini Challenge Math*, Bruce Trojan for the *Polyrhythm* story, Roger Coleman for the article about *My First Bowl*, Jim Hotaling for articles about *FLWT's Mini Lathe Saga* and a *Special Chisel Handle*, David Schwardt for an article with photos about his visit to *Totally Turning*, Gary Russell for his *Quips and Quotes*, Ed DeMay for his article and photos about *Totally Turning*, David Gould for the write up on *Bi-Directional Rolling Hoist System*, Mike Brawley for his *Saga in Two Parts* and David Smith for providing photographs of the March FLWT meeting.

Thanks again for your input! ♦

Totally Turning 2011

Article and Photos By Ed DeMay



Ed DeMay

On March 26 and 27, Saratoga Springs, New York was host to the Northeast Woodworkers Association and Totally Turning at the City Center. This is an annual event highlighting many aspects of woodworking and is perhaps the premier event in the Northeast. There are a number of nationally known woodworkers and woodturners holding 1 hour demos on a rotating basis. Woodturning and flat woodworkers have separate venues for these speakers. Next is the Trade Show with vendors hawking everything from a large variety of wood to the latest and greatest tools! If they do not have it they will ship it and if they can't provide it, there is a good chance you might not need it. Lastly, there is a gallery supported by all sides of the woodworking craft. Furniture makers, turners, carvers and boat builders and everyone in between are represented. To say WOW is an understatement when walking through the Gallery. If you work with wood or not, you walk through the gallery not knowing which way to look first. As I looked around, people were pointing with mouths open and saying, look at that, look at this one and look here. If you are not inspired, you need to check your pulse. I was told that there were 60+ attendees from the Rochester area and several thousand overall for the 2 days.

Two years ago I attended this event and it was OK and worth seeing. I did not go last year as I had hoped for more the first year I attended. The improvement from then to now is impressive and I will probably go back next year. Check on line at www.totallyturning.com for next year's date and mark your calendar.

Collaborative Work
Bob Henry and Mike White

A few examples of the fine flat work exhibited at the Northeast Woodworkers Association and Totally Turning Symposium.

(Continued on page 17)

Totally Turning 2011

Article and Photos By Ed DeMay

(Continued from page 16)

Giles Gilson

Paul Petrie Jr.

Cindy Drozda

A gallery photo

David Nittman

A gallery photo

Some examples of the excellent turned objects exhibited at the Northeast Woodworkers Association and Totally Turning Symposium. ♦

Bi-Directional Rolling Hoist System

By David Gould and Richard Punnett

David Gould

Introduction

Turning a large block of wood into a gorgeous bowl is a labor of love but lifting and mounting a large, heavy block on a lathe is simply a labor. Trying to maneuver such a heavy block of wood for alignment with the headstock can be tedious, frustrating and sometimes dangerous. A helping hand is often not available; so to reduce the amount of physical exertion and frustration, a bi-directional rolling hoist system was conceived, planned and constructed with the help of a talented family engineer. The rolling hoist system (see Figure 1) allows for lifting a block of wood weighing up to several hundred pounds from the shop floor up to the level of the spindle and then moving the block into position for mounting with a faceplate or securing between centers. The hoist and all construction materials for the rolling hoist system came from local stores and were easily assembled.

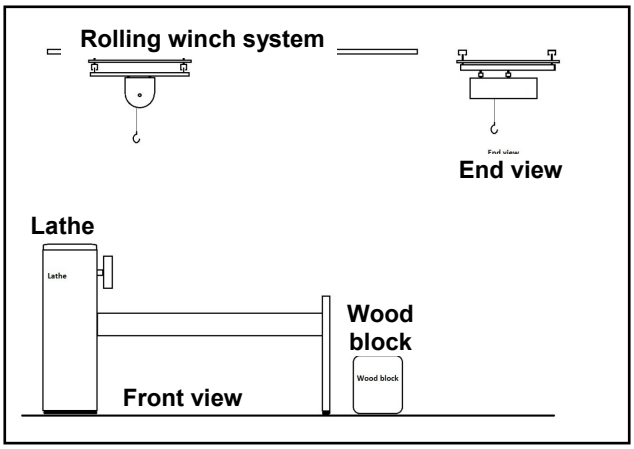


Figure 1. Diagram of Rolling Hoist System

Figure 2. Picture of Bi-Directional Rolling Hoist System

Design Considerations

The first and foremost consideration was that the hoist system should be made from parts and components locally available. Secondly, the system had to be able to pick up a heavy block from the end of the lathe, or from the side of the lathe, then raised and maneuvered along the lathe bed and positioned next to the headstock. The rail system was designed from rail components used on barn doors. The rails were placed as parallel tracks, not only for strength, but so a second set of rails (perpendicular to the first set) could be mounted for side to side movement in addition to the forward and back movement. At the end of each rail, a lock pin was used to (1) keep the rail hangers from accidentally coming out and (2) to keep the hoist centered so that not too much weight would be distributed on any one rail hanger. The system was designed so the hoist would always be in a position where the weight could be distributed fairly evenly between the rails. Forward-to-back rail travel (primarily designed to pick up a load from beyond the

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Bi-Directional Rolling Hoist System

By David Gould and Richard Punnett

(Continued from page 18)

lathe bed and then roll it into place) was about 8 feet. A side to side winch movement of approximate 12 inches, was included to allow for a block to be picked up from the side of the lathe as well as to help center the load once in front of the headstock.

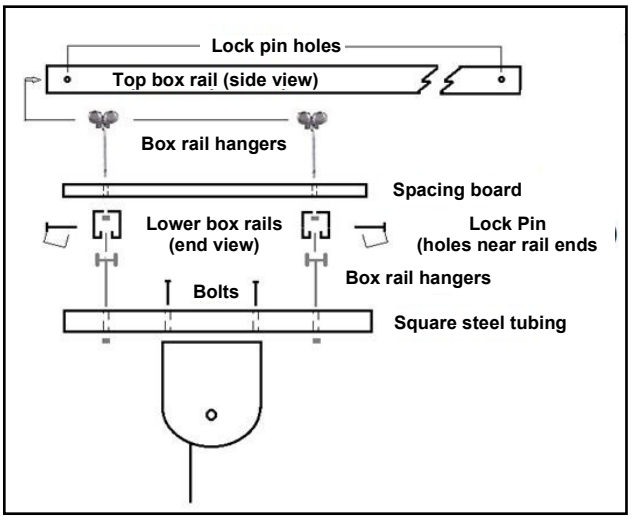

Figure 3. Construction Detail of the Rolling Hoist System

Figure 4. Picture of Hoist and Rail Connections

Figure 3 shows the detail of the components of the rolling hoist system. The spacing board shown in the diagram was used to ensure that the spacing between rollers would remain constant and the hangers would remain perpendicular to the rails. Figure 4 shows a picture of the assembled rails, spacing board, and hoist components.

Materials

As mentioned earlier, a primary design consideration was that the hoist and rail components could be locally and easily purchased. All the rail hardware was available at a local Tractor Supply Co. store. The hoist was purchased from Harbor Freight. The hoist is rated at a 400 lb. single line pull and an 800 lb. double cable lift. (Weights greater than 400 lbs. were not anticipated.)

Parts List

- Box rails, approx. 24 feet (see figure 5)
- Box rail hangers, 8 each (see figure 5)
- Lock pins, 2 ½“ long, 1/4” diameter (see figure 5)
- “L” brackets, 6” x 6”
- Plywood board (spacer), 17” x 32” x 1/2”
- Square tubing, 1 1/2” x 1 ½” x 19”
- Hoist, 440 lb. single line pull
- Sling, a tire tie-down with dual straps
- Miscellaneous nuts and bolts

Figure 5. Box Rail Components

The steel box rails come in various lengths. They are designed for doors weighing up to 450 lbs. and can be used

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Bi-Directional Rolling Hoist System

By David Gould and Richard Punnett

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with many types of single and multiple brackets. The 12 ft. rail length cost about $43. The steel box rail hanger has Delrin bearings and costs about $43 per pair. Zinc plated, steel lock pins cost about $2.50 each.

Construction Considerations

First and foremost, the rails need to be bolted to a structure that will support the weight anticipated to be lifted. In this case, the rails were bolted to floor joists under a barn loft. The rails, used for the longer travel length, were attached to 2x8 joists on 16-inch centers using "L" brackets.

The hoist came with brackets on top so the hoist could be mounted on a single square tubing bar. Those brackets were removed and replaced with two 1-1/2 inch square steel tubes and four bolts that screwed directly into the existing bolt holes in the hoist housing.

The effective travel length of the rolling hoist needs to be considered before placement of the rails (in this case, attachment to the overhead joists). The travel of the hoist needs to exceed the end of the lathe (away from the head stock), so an unimpeded lift can be achieved.

The location of the hoist's cable drum is generally not the center of the hoist (see Figures 1 and 2). Therefore, the side-to-side travel, on the lower set of rails, needs to center the cable drum as much as the existing bolt holes will allow – which is not an even distribution of weight. However, if a double cable configuration is used, a more even weight distribution can be achieved.

Operational Considerations

As noted earlier, the hoist was rated at a 400 lb. single line pull and an 800 lb. double cable lift. While loads greater than the 400 lb. capacity were not anticipated, the double line configuration would cut the lifting/lowering speed by half and could be useful in centering operations as well as improving the side-to-side weight distribution. In order to use the double cable configuration, purchase of an additional pulley would be required.

The power connection for the hoist needs to accommodate the bi-directional movements without restrictions. Location of the electrical plug-in socket for the unit needs to allow for sufficient slack in the power line to accommodate its full travel along the rails. By centering the power cord power box along the longer length of travel, the sag in the cord can be minimized.

Rails will likely collect turning debris; therefore, the rails should be blown clean before each use.

Caution: Don't pull on hoist controller switch cable. To move the hoist around, pull or push on the steel lifting cable.

Summary

I was fortunate to have a talented engineer in the family who loves to turn conceptual ideas into physical reality. I hope the above description will help those interested in skipping the conception and engineering stages and going right to construction. This great hoist has eased the headaches and backaches of lifting heavy or awkward chunks of wood without assistance. Now we can all work on projects we may have only dreamed about before. ♦

A Saga in Two Parts

By Mike Brawley
Photos by David Smith and Mike Brawley

Mike Brawley

The Marcasser Ebony and The Australian Grass Tree.

A few weeks ago I rode out to Certainly Wood in East Aurora with a friend of mine, just to have another look at their awe inspiring selection of veneers. While looking over some marcasser ebony veneer, I mentioned that I had a piece of marcasser that I spent a lot of time looking at, but was reluctant to actually turn. At this comment the Certainly Wood rep. indicated that he might be able to alleviate my anxiety in that they had some turning blocks that they would be willing to sell at a reasonable price. It turns out that before they have the veneer cut they trim the ends of the logs. Apparently, in most cases, these ends are discarded, but this being ebony Certainly Wood ask that it be shipped to their facility along with the veneer.

I was subsequently taken upstairs and shown a pallet of cut offs. There were a lot of short grain pieces maybe 1" to 2" thick and then some real chunks. I measured one at 14" x 7" x 10". I then went back downstairs to talk price and ponder my fate. The price seemed reasonable so I set about wandering around their warehouse trying to consider how large an unbudgeted expense the finance committee might approve.

It was at this point that the sales person said something like "You're a turner; let me show you these Australian grass trees", at which time I was shown a pallet size wooden crate containing a dozen or so tree trunk looking pieces of wood may-

Australian Grass Tree Stump (Xanthorrhoeais)

be 6" to 10" in diameter and a foot of two long. I was certainly curious about the grass trees, but my mind was clearly back with ebony. It was, I think, at this point that I made the fatal mistake of asking what they might want for the lot of the ebony. A very attractive price was given on a per board foot basis.

Here it occurred to me that I might be able to avoid any acrimonious discussions with the finance committee by presenting this as a profit making venture, but how many board feet? This was determined by weight. Some forty odd pieces, plus a box of scraps, weighing from fractions of a pound to 51.4 pounds were weighed and tallied for a total just over 400 pounds and determined to be 80 board feet. When the final price was quoted, it was on the order of five times the estimate that my mental gymnastics had produced. This sent me, once again, pacing through the warehouse. Presently I suggested to the clerk that he check his figures. Ah, he said, I multiplied by pounds rather than

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A Saga in Two Parts

By Mike Brawley
Photos by David Smith and Mike Brawley

400 plus pounds of marcassar ebony.

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board feet.

It would be hard to say that the whole proposition sounded reasonable, but it was now conceivable. I was about to pass over my credit card when the thoughts of Australian Grass tree started flooding my mind. The cost of one of those stumps, though relatively expensive, would be lost in the overall transaction and would certainly be paid for by the vast profits I was to reap in the future. Some minor negotiations later and I was the proud owner of 400 plus pounds of marcassar ebony and one Australian grass tree stump.

At this point it finally occurred to me that I was simply a passenger in a friend's vehicle so arrangements were made to return a few days latter with my truck. By that time I had done a little internet research on grass trees and so purchased a second stump.

The grass tree (Xanthorrhoeais) is native to Australia where it is something of an icon. Interestingly, I recognized the pictures on the internet. I had worked in Australia in the early eighty's and the tree was pointed out to me as something rather special and very Australian. It was then called a "black boy" which is now, apparently, not used. In a brief discussion with Richard Raffan at Totally Turning he indicated that the wood turns reasonably well, can be very dusty and, like many other exotics, can be toxic to some.

I have not yet developed my marketing plan for the ebony, but if any of you folks are interested, I should be able to make you a great deal. Give me a call, stop over and have a look.

There are two morals to this little story: One, you never know what you may find when you start poking around and, two, you should avoid Certainly Wood at all cost if you have any weakness for beautiful veneers or exotic woods. ♦

FLWT Thanks Rockler Woodworking and Hardware a 2010 / 2011 Season Sponsor!

- **FLWT members (must show membership card) receive a 10% discount.**
- **Excludes sale items, power tools & Leigh jigs, CNC, Festool, and Rockler Gift Cards.**
- **Valid at Buffalo, N.Y store only.**
- **Not valid with any other coupon or offer.** ♦

FLWT Thanks Isaac Heating & Air Conditioning

FLWT thanks Isaac Heating & Air Conditioning and Lee Spencer, VP of Finance, for their generosity in letting FLWT use the "Isaac University" facilities for our meetings! ♦

Treasurers Note

by Ed DeMay

Starting January 2010, I will present the Treasurer's report at each monthly meeting. If any member wishes further details of our accounts, I'll be happy to oblige if you contact me. ♦

Calendar of FLWT Woodturning-Events 2010/2011

Date		Event	Location / Time	Pre-Mtg Show & Share	Challenge	Demo / Topic
April 2011	21	FLWT Turning Mtg	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	Turn a Lidded Box	Dave Smith Vacuum Chuck
	26	FLWT BOD Mtg	Dave Smith 500 Bonnie Brae Ave Rochester, NY 14618 7:00 - 9:00 PM			
May 2011	19	FLWT Turning Mtg	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	TBA	Ralph Mosher Natural Edge Bowl
	24	FLWT BOD Mtg	TBA 7:00 - 9:00 PM			

FLWT Board of Directors 2010 - 2011

Position	Name	Home Tel	Cell Tel	Email
President / Chair	Mark Mazzo	265-4002	978-1926	mark@mazzofamily.com
Vice President	Mike Hachey	723-1395	738-4159	hacheymd@aol.com
Secretary	Bruce Trojan		261-7230	trojanbd@frontiernet.net
Treasurer	Ed DeMay	924-5265	406-6111	edemay@rochester.rr.com
Librarian	Gary Russell	227-8527		cngrussell@rochester.rr.com
Newsletter Publisher	Ralph Mosher	359-0986		2rmosher@rochester.rr.com
Advisors	Jeffery Cheramie			
	Jim Echter	377-4838		jechter@rochester.rr.com
	Debbie Hachey	723-1395		hacheymd@aol.com
	Jerry Sheridan	494-1889		sheridanjerry@yahoo.com
	Dave Smith	244-1535		dsmith43rochester.rr.com
	Jim Tallon	217 9779		jtallon@rochester.rr.com

Local and National Woodturning Events of Interest

2011		Event	For More Information
May 2011	**14-15**	**Central New York Woodturners Barbara Dill Demo and Workshop Liverpool Community Church 800 4th Street, Liverpool, NY 9:00 AM to 4:00 PM**	rsilberman@twcny.rr.com
June 2011	**24-26**	**AAW's 25th Anniversary Symposium Saint Paul RiverCentre Convention Center Saint Paul, Minnesota**	**http://www.woodturner.org/sym/sym2011/**

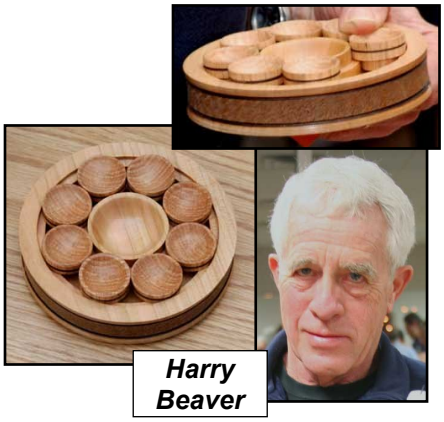
Mentor Contacts[1]

Name	Day Tel	Eve Tel	Email	Turning Skills / Specialty
Doug Crittenden	924-5903	924-5903	cleo99@frontiernet.net	General turning
Ed DeMay	406-6111	924-5265	edemay@rochester.rr.com	Bowl turning, dust collection
Ward Donahue	334-3178	334-3178	wddonah@frontiernet.net	Spindle & hollow turning, coring, sharpening
Jim Echter	377-9389	377-9389	jechter@rochester.rr.com	Spindle & faceplate turning, sharpening
David Gould	245-1212	245-1212	D2sGould@aol.com	Bowls, plates and hollow-forms
Jim Hotaling	223-4877	223-4877	jhotaling2198@aol.com	Christmas ornaments
Ed Lehman	637-3525		eljw@rochester.rr.com	General turning
Ralph Mosher	359-0986	359-0986	2rmosher@rochester.rr.com	Faceplate turning, bowls
Dale Osborne	(315) 524-7212	(315) 524-7212	dborn3@rochester.rr.com	General turning
Erwin A. Tschanz	271-5263 (Dec – Mar)	271-5263 (Dec – Mar)		Historical, bowls, plates, goblets, boxes, bone, antler

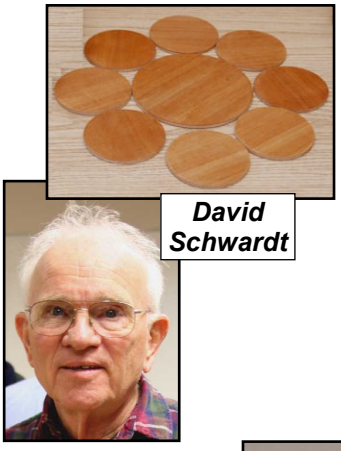
1. ***Here's a great way for you to improve your turning skills. FLWT has award winning and expert turners who, at no cost, are willing to share their expertise one-to-one with other club members. A mentoring relationship might be as simple as getting a mentor's advice in a one time conversation. Or, it might include 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.*** ♦

March Challenge Project — "Prestini Challenge"

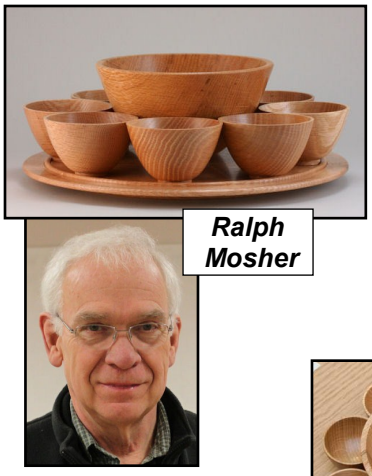
Photos by Dave Smith



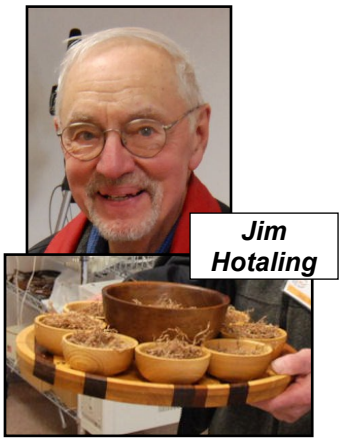
Harry Beaver



David Schwardt

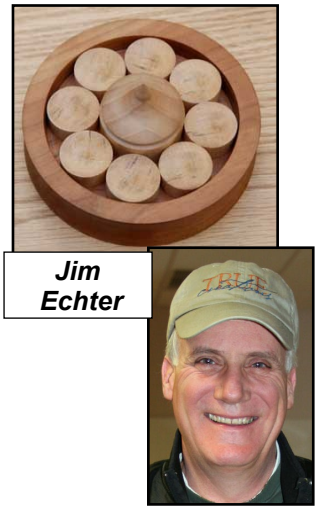


Ralph Mosher

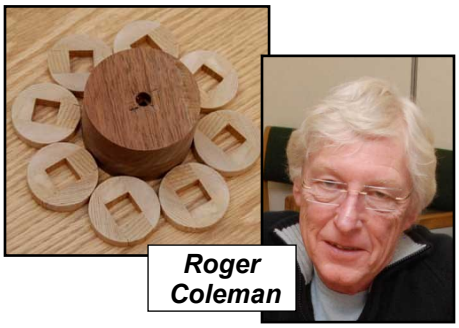


Jim Hotaling

Roger LaForce



Jim Echter



Roger Coleman

March Show and Share

Photos by Dave Smith

Gary Russell

Jon Rouleau

Ed DeMay

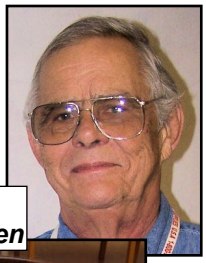
Harry Beaver

Nat Koschara

Mike Brawley

Albert Filo

Mark Mazzo



Doug Crittenden

Jim's "Turned Lidded Box" Won by Dave Smith.

Classified Ads

Hook and Loop Sanding Discs
Good deals & no shipping costs. I bought some surplus but new H&L sanding material of various name brands, e.g., Norton, Mirka, 3M, etc., and can offer FLWT members good deals on H&L sanding discs.P80,100,120,150,180,220/240,320, 400,600.

Pricing is for 25 of one grit.
2"- 25@$3.00; 3"- 25@$4.00;
4"- 25@$6.00. Inquire about other sizes. Email your needs and pick up at next FLWT meeting. **Special deal: Norton Adalox, H&L, P80. 3" - 25@$3.00**
Dave Smith, dsmith43@rochester.rr.com
♦

New and Used Bandsaw Blades

New Bandsaw Blades, still in original packaging:

1.. Timber Wolf: Length: 93 ", Width: 1/8", Thickness: 0.025"; 14 TPI: $20 (compare to $34 plus tax at Woodcraft)
2.. Timber Wolf: Length: 93 ", Width: 1/4", Thickness: 0.025"; 6 TPI: $15 (compare to $26 plus tax at Woodcraft)

Timberwolf blades are the only thin kerf, low tension, Swedish silicon steel, premium bandsaw blades that will outlast the old carbon steel blades.

Used Bandsaw Blades - all 93 " in length

1.. 1/8"; 18 TPI: $3
2.. "; 6 TPI: $3
3.. 3/8"; 6 TPI: $2
4.. "; 2 TPI: $4

Buy all four used blades for $10.

Contact Wally Ballard at 621-5247 ♦

Wood Sealer

$14.00 per gallon

$11.00 for 100 ounce bottle

Erwin Tschanz will have this available at the April 21st FLWT Meeting. ♦

Woodfast Lathe for sale—

110/220V, spindle size1-1/4 8TPI, 16" capacity, 4 position pulley for speed change, includes hand wheel, wrenches, 6" and 12" tool rests, face plate, drive and live centers and attachment for outboard turning with reverse threaded faceplate. Please call or email for price.

Ralph Mosher

(585) 359-0986

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