



Finger Lakes Woodturners

A Chapter of The American Association of Woodturners



From The Chair – March 2015



Mark Mazzo

I guess last month's meeting shows just what a hearty crew of turners we have in the group. Even the snow and bitter cold could not keep a good crowd from attending the February meeting! Thanks to all who braved the weather and attend that night.

Those that did were

treated to a nice demonstration by Dan Meyerhoefer who did a great job showing us how he turns Finial Boxes. Thanks for a job well done, Dan! It would be great to see lots of examples of these beautiful boxes as Challenge projects at our next meeting.

This month we have FLWT Vice President Sam Tischler with a unique project for the lathe. Sam will be showing us how he turns a decorative and functional lamp.

This project is a deviation from the more traditional turned items that we usually see and it will be very interesting to see how it is done. I'm sure that the techniques used will lend themselves to further exploration of not only lamps, but also other functional items.

Please don't forget that this year the American Association of Woodturners (AAW) Annual Symposium will be probably as close to Rochester as it ever will be. This is a great opportunity to see fabulous turners and artists from all over the world demonstrate their craft and show their work. It gives you all the opportunity to share a common interest with hundreds of like-

minded folks and will also inspire you to learn and try new things at the lathe. This is your best opportunity to attend in quite some time, so I urge you go to the AAW web site (www.woodturner.org) for further details.

Hopefully we will be enjoying an early spring and some warmer weather for our next meeting. I look forward to seeing everyone there – until then, keep turning and keep learning!

--Mark

Page	Contents
1	• From the Chair by Mark Mazzo
2	• Schedule • Call for Help
3	• Beth Ireland Visit
4	• Letter from Hillside Children's Foundation
5	• Finial Hollow Form Demo by Dan Meyerhoefer by Denis Caysinger
6	• Picture Essay Finial Hollow Form Demo
8	• Members Show and Share
10	• Library News
11	• Ten things your shouldn't say when pricing handmade items Submission by Jim Ecter
15	• Events • Mentors
16	• Sponsors • Board of Directors
17	• ISAAC Location

Schedule — Call for Help

FLWT meetings are held from 6:45 to 9:00 PM (pre-meeting Show and Share starts at 6:00 PM) on the 3rd Thursday of the month each month. Our meetings are held at the Isaac Heating and Air Conditioning University classroom, 50 Holleder Parkway Rochester, 14615 . For more information, go to <http://fingerlakeswoodturners.com/>.

March	Sam Tischler – Lamp
April	Beth Ireland (National Turner) – Turning Outside The Box – National Speaker (Friday night meeting, Saturday demo, Sunday Workshop) see www.bethireland.net
May	Jim Hotaling – Fluting

Jerry Still Needs Help

By Jerry Sheridan

Several FLWT members and myself have taken great satisfaction in watching our woodturning mentoring program at Byron Bergen Central School grow. I should say that we have not stood back and watched. It has been a lot of hard work by many of our members. It has been a thrill to see the effectiveness of our program improve from year to year. Last year we had two FLWT members in the classroom five days a week. We were using the two Turncrafter Commander Lathes that the club owns, so this was one on one mentoring.

This year we have a new challenge. The demand for this class, Manufacturing Systems II, has doubled, necessitating the need for two periods to accommodate all the students. Teacher, Jay Wolcott, feels the woodturning program has definitely added to the greater popularity of this course. Is this great or what? We are having a strong influence on tomorrow's woodturners.

Our challenge is this: How are we going to cover two classes? One possible solution would be to have two mentors in one class, and one mentor in the other class for a week and then alternate week to week. This would give a class one on one mentoring for a week, followed by one member for two students the following week.

This will increase our need from two mentors per day to three. Will you please help us accomplish this? We have a great core group of volunteers, but we do need more help. The two classroom periods are 10:08 to 10:50 am and 12:10 to 12:52 pm.

We also continue to look for projects that would interest the students, grade 11 and 12. If you have something in mind, and could donate a sample, that would be great.

Also, we have reapplied for the \$1,500.00 AWA Grant, with the intention of getting some new lathes for the school.

I know I am asking a lot but we are accomplishing a lot. We are having a tremendous influence on students who want to learn a trade. They are learning hands on skills that will nicely balance the book learning and computer technology they receive in their other classes.

Thanks,
Jerry

Beth Ireland Coming in April

By Bruce Trojan

Our April meeting is shaping up to be a very exciting and informative weekend. Nationally known woodturner/woodworker Beth Ireland will be coming to the Finger Lakes Woodturning Club on April 17 - 19. Put it on your calendar and don't forget that the April general meeting will be on Friday, April 17 (not Thursday).

On Friday Beth will present a discussion on many of the topics that involve her world of woodworking and turning. She will talk about many of the facets that make up her career as a professional including her ventures into "Turn Around America", her past and present work, and how she's doing it.

Saturday promises to be a very informative day. Beth will combine two demos, Turning With Your Mind and Turning Outside the Box. Turning With Your Mind includes creative problem solving so everyone can use a chart to come up with an original idea. Turning Outside the Box includes how to marry the bandsaw with the lathe to create boxes and patterned platters that can be turned on the lathe.

Sunday will be a hands on workshop and we have options. Beth has said she could do one of three classes. Graphic Turning, making graphs on three dimensional turnings and laying out patterns for bowls and vessels. It will involve spindle turning a barley twist and then laying out patterns on bowls or vessels that you pre-make and bring to the workshop. The second option is Tool Making which involves learning how to make and sharpen your own tools. The third option is to combine the above two workshops. Mark will be sending an email survey out to you to help determine which of the three options serves the interests of the membership best. It will include more details on each option including what you will need to bring and if there will be additional costs for materials. Be on the lookout for it and please respond to it promptly.

As usual, the Saturday demo will cost \$35 and the Sunday workshop will cost \$65. You can pay via PayPal on the website or by check that you would give or send to our treasurer, Dave Ververs.



Beth's website is at: <http://bethireland.home.comcast.net/~bethireland/pages/bio.html>

Thank You Letter from Hillside for Tops Donation



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Rochester, New York
14620
(585) 256-7515
FAX (585) 256-7510

www.hillside.com

Accreditation:
Council on Accreditation

February 9, 2015

Fingerlakes Wood Turners
c/o James Hotaling
23 Smithcross
Fairport, NY 14450

Dear Friends of Children,

Thank you for your donation of 200 wooden tops to Hillside Children's Center. We feel honored that you have chosen to repeat this generous tradition once again this year.

The children at our Halpern Education Center are looking forward to your visit and demonstration of your craft on April 3. For children and families who have difficulty just meeting the basic needs in life such as food, shelter, and medical care, your gift is a strong symbol and reminder that others truly care about them.

Once again, thank you for continuing to think of Hillside. Your friendship and partnership in our efforts is greatly appreciated.

Sincerely,

A. Thomas Hildebrandt
President

*Jim - our Thanks
to all, these are
treasured (and enjoyed)
by our youth!*

:sf

** No goods or services were provided in consideration for this contribution. **

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Finial Hollow Form Demo by Dan Meyerhoefer

By Denis Caysinger

On Thursday evening February 19 Dan Meyerhoefer conducted a demo on turning a finial box. Dan brought a number of samples for us to look at and pass around prior to starting the demo.

Dan started with a piece of maple that was about 5 inches square by 12 inches long. He mounted it on a face plate, brought up the tailstock, then turned it round.

Next Dan decided how large the body of the box would be using the 1/3 top and 2/3 body proportions.

Dan drilled a hole for the top of the body using a forstner bit to about 2 inches in depth. In addition to being where the lid will be inserted, the hole also provides space to insert the hollowing tool.

Dan made a hollowing jig starting with an Easy Wood hollowing tool. He purchased a number of attachments and tubes to fashion an adjustable arm where he mounted a small laser. As you cut with the tool, you watch the laser to know how close to the outside of the box you are cutting. This kind of tool takes a lot of guesswork out of knowing when to stop cutting!

After the body is hollowed out, do any sanding, then use a thin parting tool to part off the body of the box.

Now drill a hole into the waste wood still mounted on the faceplate using the same forstner bit as before. This hole can be used as a diameter reference to cut a jam chuck. Cut the tenon of the jam chuck to fit the opening in the top of the box. Mount the box on the jam chuck, bring up the tailstock, then finish the bottom of the box body. Do any final sanding of the bottom.

Using the jam chuck tenon, start forming the lid. The jam chuck is already close to the correct diameter for the lid tenon, which saves a bit of time. Shape the bottom of the lid to match the profile of the opening in the box body, test fit if necessary. Shape the top of the lid then part off using the thin parting tool.

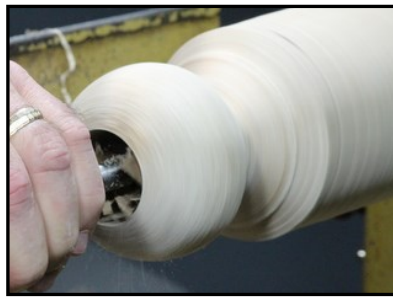
Now drill another hole into the waste wood, same diameter as before to make a jam chuck. Jam the bottom of the lid into the jam chuck so you can finish the top of the lid. If the hole is too big a paper towel can be used to help hold the lid on. Bring up the tailstock, then finish off the top of the lid, making sure to plan a good profile where the finial will attach. After shaping the lid, drill the hole where the finial will attach. Do any final sanding.

Now remove the faceplate and wood from the lathe. Using a small chuck, mount a piece of ebony for the finial. Dan turns the unsupported (top) of the finial first, and then works towards the base. It is important to stabilize the end of the finial with your fingers as you cut, or the finial will break. Shape the bottom of the finial to match the top of the lid. Do any test fitting and sanding necessary. When done, part off using the thin parting tool.

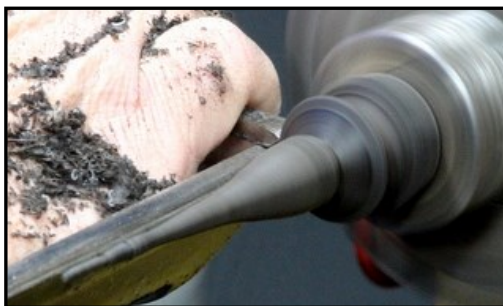
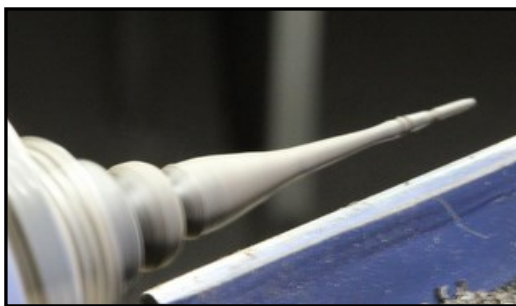
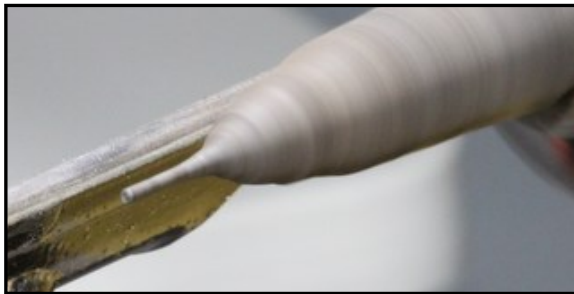
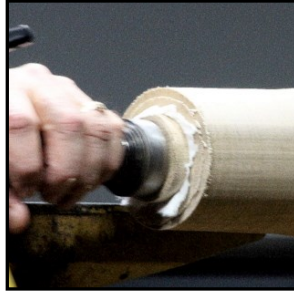
Apply your preferred finish, then glue the finial into the lid.

Thank you to Dan for the great explanation and demo of how to turn a finial box. It's folks like Dan who really enhance the experience of belonging to FLWT.

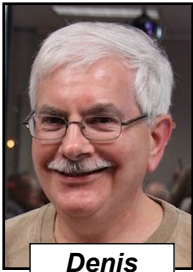
Picture Essay of Finial Hollow Form Demo by Dan Meyerhoefer



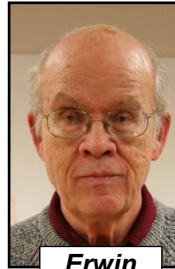
Picture Essay of Finial Hollow Form Demo by Dan Meyerhoefer
(con't)



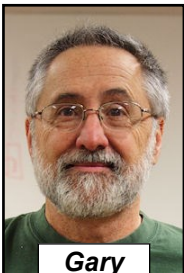
Members Show and Share



**Denis
Caysinger**



**Erwin
Tschanz**



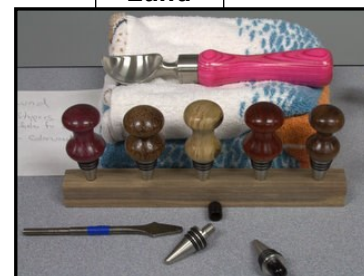
**Gary
Russell**



**Dave
Gilbert**



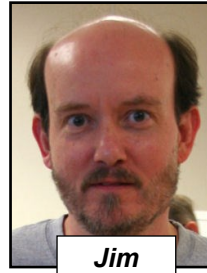
**Terry
Lund**



Members Show and Share (con't)



**Harry
Stanton**



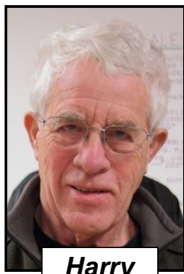
**Jim
Byron**



**Dave
Harp**



**Rich
Pace**



**Harry
Beaver**



LIBRARY NEWS



Well it's been a couple of months since my last Library article, so I thought I better write one otherwise you may forget who I am.

Last month, although the weather kept a lot of people away, we still had decent Library activity. Notable was we received a DVD donation from Denis Caysinger. Thanks Denis. We now have In-Depth Hollowing Techniques the Easy Way by Lyle Jamieson. We do appreciate all the donations we can get. So if you are not using it and it's just gathering dust, donate and get a tax write-off.

As always, we bring all the DVD's to the meetings and a smattering of books for loaning out to paid Club members in good standing. And as far as I know, everyone is in good standing. Although a few of you just sit there. To those I say Get up, walk or run to the Library desk - say hello to Chris, take out a book and learn something new.

I have had a couple of requests for new items, however the Library budget has been depleted for this year. I will try to get them next year.

Your Librarian - Gary



Ten things you shouldn't say when pricing handmade items

Submission by Jim Ecter

From: <https://peskychloe.wordpress.com/2014/01/26/ten-things-you-shouldnt-say-when-pricing-handmade-items/>

Life's Big Canvas (blog)

Arts & Crafts Supply Store · Jewelry Store · Cultural Gifts Store

I've been giving advice this week on pricing handmade items for selling. Not on purpose, just because it's cropped up a couple of times. Working in a shop where people sell handmade items means it's something which is bound to come up.

When I started selling handmade items, advice was thin on the ground. I tried reading some things online, but never really had someone to talk to in person. I also didn't realise that my lack of knowledge was holding back my business, because people were bitching about me not being able to price properly behind my back, instead of just telling me what I was doing wrong, and I was missing opportunities.

This is why when I now see people underpricing their work, I tell them, and hopefully not in a patronising way, but because underpricing is **undervaluing your own skill**. To me, it's not a big deal to say to someone their items are too cheap, and to help them work out the real price. It shouldn't be a mystery, or a closely guarded secret! There are some things I've learned that I won't share, due to the amount of time it took to research or learn, but pricing correctly isn't one. Everyone pricing correctly helps EVERYONE, not just you – it helps the shops you sell in, other crafters and yourself. There can be bitchiness and backstabbing in the handmade community – undercutting your colleagues doesn't go unnoticed, and **people talk**.

There are certain things which crop up every time I advise people on their prices – so to help you all out, here are the things I most often have to say to people.

1. I don't think people will pay that

Number one on the list, and for good reason. You should never second guess your customer – you're already making a leap guessing what they might want to buy in the first place, don't try to guess their budget as well.

You should always work out how much you should charge, and then charge it. If no one buys it, try another outlet. Only after a few months, and/or a few different selling opportunities can you rightfully say, 'this isn't going to sell at this price, I need to put it on sale'.

Ten things you shouldn't say when pricing handmade items (con't)

2. I worked out how much I should charge and it was a ridiculous price, so I made it lower

Firstly, well done for working out the price! That's one hurdle over. However, charging a lower price means working out how much to charge was a waste of your time. I'm not trying to mean, I'm trying to make you value your time.

3. I made it ages ago so I just want it out of the house

This came up yesterday – someone I know brought something into a shop near mine, and had marked it at far too low a price. I asked her why, and she said, 'oh I made it ages ago'. My answer was, and always will be that **that doesn't matter**.

If you're taking something to a new stockist, their customer base don't know you made it ages ago, or are sick of the sight of it. It might be the first thing they've ever seen of yours, they'll fall in love with it... but then they have a fixed vision of what your prices are, and you've shot yourself in the foot. You can't then explain to them that you made it ages ago, and your newer items are more expensive – to them, it was NEW and that's how your items are priced.

I *can* sympathise with this in one instance – if you don't have much storage space, you might be tempted to reduce your items to clearance prices too soon just because you're running out of space. If this is happening to you, then try offering your items at lower than wholesale prices to your regular successful 'sale or return' stockists – they might jump at the chance to have your items in their shop at a higher mark-up.

4. My friend says this is the price they would pay

Asking friends how much they'd pay is a good idea – as long as you also work it out properly. Also, if you ask ten friends how much they'd pay, don't just go for the lowest price. It's a good idea to go somewhere in the middle **as long as this is still the price you should be charging (or thereabouts)**. For example, if you work out you should be charging £10, and your friends suggest prices ranging from £5 to £15, then the middle price of £10 is perfect – however, if your friends suggest £5-£10, then go for £10, don't go down to £7.50.

5. I feel like I'm ripping people off if I charge more

A contentious issue, but think about it – if you get a tradesman fixing something in your house, you pay him, because that's what he charges, and that's what he's worth. He doesn't think, 'hmm am I worth that though? She might be expecting to pay less.' He gives you the quote, and you say yes or no.

This is exactly what you are doing by putting a price on your item.

You are saying 'this is how much this costs', and then the customer can say yes or no. You don't have to justify it in any way – he isn't telling you how much it costs him to keep his tools serviced and his certificates in order, so why do you start telling people why your item is cost as it is? Sure, tell people it's a one-off, there's only 5 ever made, or whatever makes that item SPECIAL, but you don't have to tell them how much it costs you to hire a table at the craft fair you're selling at to justify the price (I've actually overheard this happening).

Ten things you shouldn't say when pricing handmade items (con't)

6. It didn't take me that long to make

Good for you – that's probably because you've practised a lot, and been doing it a long time. Did you get paid for all that practice? No? Well now is when you DO. If I was to make a dress it would take me at least a couple of days, because I'm shit at sewing – I'm happy to pay someone £20 an hour to do it for me, cause I know it won't take them much longer than two hours, and they know what they're doing.

7. I just enjoy making it, I don't care how much I get for it

That's excellent, you have a hobby which people want to buy from you. However, if there are people who make a living doing what you do as a hobby, please charge the same as they do. I know that sounds mean, I really know it does, and I can't think of a good metaphor.

Let's say, for argument's sake, that you have a friend who is a hairdresser, and you've decided to take up as a hobby cutting hair. You keep your regular job, but on the side you cut hair, and you charge less than your hairdresser friend. It doesn't matter because it's your hobby, you enjoy it, and anything you get is good enough – but your friend who does it for a living is being put out of work by your hobby because she has to charge less as the value of hairdressing becomes diluted by people doing it at home. She has paid for training to do what she does, and years of practice to be as good as she is, but people will still question why she charges what she does when you are charging less. She also hasn't got another income to supplement her hairdressing, this is her whole career.

This may sound extreme, and as I say, I couldn't think of a decent metaphor. However, I will use scrabble tile necklaces as an example, as I don't make them any more, and this never happened. I use to charge £10, as I'd worked out this was the price they needed to be – if someone then came along, who made them as a hobby, and sold them for £6, it would impact on my sales. The price would still cover their costs (I would be wholesaling them at £5 after all, so I have to know my costs are covered at that price) so they think they're being fair, but as mine are £10, people wonder why I seem to be ripping them off.

Which brings us to...

8. *person A* sells it for £x

You shouldn't use someone else's price as comparison, unless you're selling like for like at the same price. You should never think 'I'm not as good as person A so I need to sell it for less'. If it is the same thing, you must sell it at the same price. I learnt this the hard way – I made an item at the start of my selling life, and sold them for £2, because I thought this was the right price. I found out someone else was selling the same thing for £5, and instead of thinking I should put the price up, I thought, 'but I'm not as good as them, I should keep the price where it is'. The person who made this same item found out, and thought I was under-cutting them on purpose, when I was actually thinking they were better than me. I was undervaluing myself, but hurting someone who I respected in the process.

Ten things you shouldn't say when pricing handmade items (con't)

I shouldn't have to say this, but I feel I should – You should **never** sell it at £2 on purpose because person A sells it at £5 and you want to steal their customers.

9. It's OK for you, people will pay more for one of your items

I find it hard to believe that anyone thinks I can charge more simply because I made it, but I have had someone say this to me. All I can say is this – a name can carry weight when pricing something, otherwise designer clothes wouldn't exist, but there aren't many crafters who can charge more just because they've made it. BELIEVE ME.

10. The materials were just hanging around

Therefore the material cost is nothing, and making your price far too low? WRONG! The material cost is not how much the material cost you this time –**it's how much it will cost you to replace it.**

So if you make, for example, a cushion from a piece of fabric someone gave you, it doesn't mean you don't add in the cost of the fabric – it means you add in the cost of replacing that fabric. This is hard to get your head round, but I have learnt this from pricing making stock out of donated and recycled items. For example, I might get given a lot of books by someone for nothing to make vases out of, but I always factor in the cost of having to buy a book – usually it's just as if I bought a cheap one from a charity shop for a quid – but you can see the parallel I hope. Just because that fabric was hanging around, you can't charge £5 less for a cushion, or next time your customer will wonder why this cushion is £5 more expensive than the last one.

So what do you all think? I know how difficult it is to value yourself, and how much easier it is to see someone else's stock and see that they're undervaluing themselves, so maybe if we all watch out for each other, and make each other feel good we can create an even nicer handmade/crafting family.

EVENTS AND MENTOR CONTACTS

Local and National Woodturning Events of Interest

Year/Date	Event	For More Information
June 25-28, 2015	AAW Symposium—Pittsburg, PA	www.woodturner.org/
March 28-29, 2015	Totally Turning- Saratoga Springs City Center	http://www.nwawoodworkingshow.org/

Mentor Contacts¹

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		elijw@rochester.rr.com	General turning
Ralph Mosher	359-0986	359-0986	2rmosher@rochester.rr.com	Bowl turning, Boxes, Sharpening, Tool control
Gary Russell	227-8527		cngRussell@gmail.com	General turning, bowls, ornaments, finials
Erwin A. Tschanz	271-5263 (Dec – Mar)	271-5263 (Dec – Mar)		Historical, bowls, plates, goblets, boxes, bone, antler

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

lar hands-on sessions over a lathe. The exact nature is up to you and your mentor. If you feel you could benefit from mentoring, organize your thoughts about your needs and contact an appropriate volunteer mentor above to determine if he or she is a match and available. ♦

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Vice President	Sam Tischler		908-295-3010	tischler.sam@gmail.com
Secretary	Bruce Impey		607-382-3531	go2isles@linkny.com
Treasurer	Dave Ververs		721-8944	ververs@rochester.rr.com
Librarian	Gary Russell	227-8527		cngrussell@gmail.com
Newsletter	Dan Meyerhoefer	671-5595		dtmblue@google.com
Advisor	Jeffery Cheramie			
Advisor	Ralph Mosher		359-0986	2rmosher@rochester.rr.com

ISAAC HEATING AND AIR CONDITIONING LOCATION

50 Holleder Parkway

