



# Finger Lakes Woodturners

## A Chapter of The American Association of Woodturners



### From The Chair – September 2012



Mark Mazzo  
FLWT President

I want to welcome everyone back from summer to our brand new 2012-2013 season of the Finger Lakes Woodturners! I hope that everyone had a wonderful summer and that you are starting to get back into your shops to work with your lathes. I know that the summer is

a slower time for me in the shop but there's nothing like a new season to change that in a hurry!

We have a great season of meetings, speakers and workshops lined up for you. You can review the entire line-up at the FLWT web site

([www.fingerlakeswoodturners.org/schedule/](http://www.fingerlakeswoodturners.org/schedule/)). Our first meeting of the year will feature Albert Filo doing a demonstration of Moasic decorating techniques for turned objects. Probably the most famous turner doing this kind of work is David Nittman ([www.davidnittman.com](http://www.davidnittman.com)).

This technique offers the ability to create stunning basket-weave types of embellishments plus a whole lot more. It will be very interesting to learn Albert's techniques for layout and coloring this style of embellishment.

As you know we voted at the end of last year to purchase a new lathe for the club. This lathe belonged to Dave Smith, a long

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/>.

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time and very active member of our club that passed away suddenly a little over a year ago. Dave's wife Elizabeth offered the club the first right to purchase a lathe package and we consummated that deal last June. Several of your Board members, under the direction of Lou Stahlman, worked hard to move the lathe from Dave's shop to our meeting location and

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## **From the Chair**

*by Mark Mazzo*

*(Continued from page 1)*

to set it all up. Special thanks are owed to a few additional folks as well: Lee Spencer and Issac's Heating & Air put in a 220 volt electrical outlet for the lathe and Cliff Weatherell donated 75 feet of cable so that we could make an extension cord to power the lathe. Please be sure to thank the board members as well as these others that I've mentioned because without them this would not have been possible. Speaking of thanks, I want to also thank everyone who generously donated toward this purchase. The donations made it possible to purchase the lathe but also to be able to host our two national speakers for this season... without your donations something would have had to go and I'm sure glad that we did not have to make that choice. Thanks also go to club member Don DeBolt who donated a hand-made Windsor chair for raffle to help fund the lathe purchase. We've started to sell some tickets for the raffle and we plan to sell more at the first meeting or two this year before we draw the winner. So, don't forget to bring your cash to take a chance or two at winning

this beautiful chair!

A quick reminder, please remember to renew your membership either by printing an application form from the web and sending it with your dues site to our Treasurer, Harry Stanton via mail or by renewing at the next meeting. Remember that when renewing, if none of your information has changed you only need to fill in your name and the type of membership you'd like on the form. This saves time and work of reentering or checking the info if it's not necessary.

Well, the summer sun was fun, but now it's time to start turning. I am really looking forward to our new season full of great events. I'm also looking forward to seeing all of your familiar faces again at our first meeting.

Until then, keep turning and keep learning!

--Mark ♦

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## **The September Challenge Project**

*By Ralph Mosher*

*Photos by Jeffery Cheramie and Ralph Mosher*

The September Challenge Project is Multi – Axis turning. The following article by Denis Caysinger describes in detail the Demo by Jeffery Cheramie and Ralph Mosher. Push your skill level. Try a multi axis turning and bring your successes or failures to show!

Here are some examples of Jeffery and Ralph's work ♦



*Candle holders by  
Jeffery*



*Goblet  
by  
Ralph*

# Multi-Axis Turning – Jeffery Cheramie and Ralph Mosher

By Denis Caysinger

Photos by Dan Meyerhoefer and Ralph Mosher



Twisted axis

May 17, 2012

Ralph and Jeffery gave us an overview of multi-axis turning at the May 2012 meeting. Although our business meeting was longer than normal and the demonstration time was abbreviated, Ralph and Jeffery did a great job showing some of the neat things you can do with this technique.

I can tell that multi-axis turning is going to be interesting to try. In my case, I suspect I'll have to experiment with it in order to really understand how to visualize the various shapes that can be created.

When thinking about multi-axis turning, the simplest version of an axis is the one we already know when turning between centers. The axis extends lengthwise through the center of the piece. If we think about other lengthwise axes we can create we can do other parallel axes that

are not on center, or we can create a series of intersecting axes.

Jeffery and Ralph showed us a short slide show that included diagrams on how these parallel and intersecting axes can be set up. [http://](http://www.fingerlakeswoodturners.com/downloads/MultiAxisTurning.pdf)

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

[downloads/  
MultiAxisTurning.pdf](http://www.fingerlakeswoodturners.com/downloads/MultiAxisTurning.pdf)



90 degree axis change

*Jeffery Cheramie and Ralph Mosher describing the different axis used while turning examples of their work; a twisted axis turning by Jeffery and a 90 degree axis change (from wood grain parallel to the axis of rotation to wood grain perpendicular to the axis of rotation) by Ralph*

This work is based on a paper written by Barbara Dill.

The link is: [http://www.barbaradill.com/images/xx\\_MultiAxis\\_LR1018-1.pdf](http://www.barbaradill.com/images/xx_MultiAxis_LR1018-1.pdf)

In general, kiln dried wood is best for this type of turning. Maple works very well, soft woods don't work as well – they chip out. You can use a standard spur center, however a serrated drive center that has more teeth works better to hold the piece. A serrated revolving center is also very helpful and has better grip. Pieces that are 6 to 8 inches long are good to practice on.

The process starts by making a circular template. The template should be made

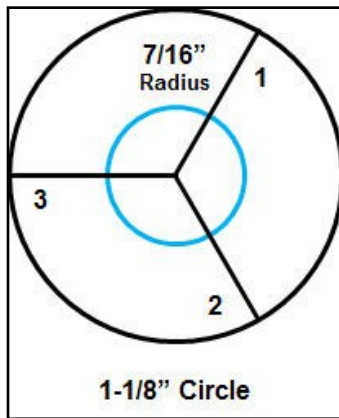
(Continued on page 4)

# Multi-Axis Turning – Jeffery Cheramie and Ralph Mosher

By Denis Caysinger

Photos by Dan Meyerhoefer and Ralph Mosher

(Continued from page 3)



**Template for locating multiple axis**

the same size as the rounded stock being used between centers, in this case 1 1/8 inches. Then draw a smaller circle on the template, radius of 7/16 inches. Finally, draw straight lines on the template

starting at the center, 120 degrees apart at the edge. The points where the lines and the inner circle cross are the three points where the wood will be placed in the various stages of turning.

Any time we are turning safety is im-



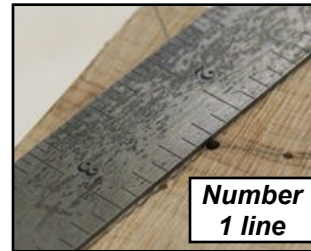
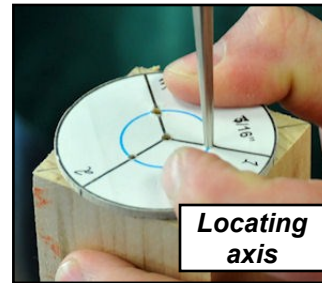
**“Spinning around in ways you may not be accustomed to seeing”**

portant. With off-axis turning the piece will be spinning around in ways you may not be accustomed to seeing. Wearing a face shield is very important, and the tool rest position is also critical. Test spin the piece by hand any time you have re-mounted the wood to be sure it does not hit the tool rest.

To start, take a square turning blank, and on the end of wood draw lines corner to corner and mark your center point. Mount the piece between centers, and smooth to

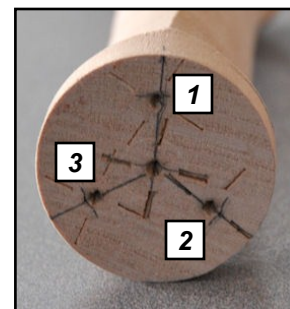
round. Make sure the ends are completely round because you will see those when it is finished. Jeffery turned the piece to about 1 1/8-inch diameter.

Now take the circle template and cut it out. Place the template on one end of the wood. Punch a hole in the center and each of the three intersections where the line and circle cross.



Draw a line on the side of the piece matching where the number 1 line is on the template. Mount the piece on the lathe between centers, and then draw a straight line using the tool rest on the piece. Take the piece off the lathe, turn it to the other end, and match the template

**Transfer Number 1 line to opposite end**



**Axis are numbered**

number 1 line on the second end. Now punch the holes in the second end. Now both ends should have 3 hole punches and they should be numbered. Mounting the blank on the lathe, you can set it up to turn

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# Multi-Axis Turning – Jeffery Cheramie and Ralph Mosher

By Denis Caysinger

Photos by Dan Meyerhoefer and Ralph Mosher

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straight sections or twisted sections. For straight sections you can use the following holes (parallel mounting):

1 to 1, 2 to 2, 3 to 3

For twisted sections, you can use the following holes (intersecting mounting):

1 to 2, 2 to 3, 3 to 1

Now that you have the wood mounted, you can turn two shapes, circular or an arch. For circular shapes, you turn down to the solid wood. For the arch portion, you are cutting “ghost” wood.

Jeffery mounted the piece hole 1 to hole 1. He cut only the “ghost wood” which



*Two different views of Jeffery's arc cut*

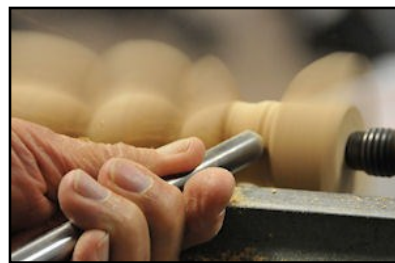
resulted in an arc cut in one side of the wood. Then he switched to hole 2 to hole 2. Order is not that important when doing the straight cuts. After the 3<sup>rd</sup> hole, the shape end to end is an arc and the shape looking sideways you see 3 points.



*Twisted axis example by Jeffery*

To cut a cylinder shape, you cut all the way through the “ghost wood”.

Ralph showed us how to turn a cylinder shaped object. Sharp tools are really critical to reduce chip out and to leave a good finish. Sanding is very time consuming so it is best to try and avoid it.



*Turning a cylinder on offset axis 1*



*Turning a ball on center axis*

The result all depends on how you change the mounting of



*Finally a ball between two offset cylinders*

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## Multi-Axis Turning – Jeffery Cheramie and Ralph Mosher

By Denis Caysinger

Photos by Dan Meyerhoefer and Ralph Mosher

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the wood as you go through different iterations of changing the axis. The possibilities seem endless for the shapes you can create. Some turnings have symmetrical shapes and others look more random.

This is a very intriguing process and I plan to try it out sometime. Thanks to Ralph and Jeffery for taking the time to review multi-axis turning at the meeting. It's folks like Ralph and Jeffery who really enhance the experience of belonging to FLWT. ♦

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## A Memoir by Patrick Dioguardi, Age 16

Photos by Ralph Mosher



Patrick Dioguardi examining his work

What is a pen? Had I been asked this question just months ago, my answer would have differed substantially. To any typical high-schooler, a pen is simply a means of transferring thought to paper, or for complet-

ing homework assignments. Although pens are important throughout every day, I had never seen them as significant. Why would I when I find at least ten a day strewn about the school hallways, or when I can buy a pack of 25 for less than a dollar at Target? If someone had told me then that their pen was a work of art, I might have laughed at the notion... How could something so simple, so commonly overlooked be so wondrous? It just so happens that I was recently enlightened as to how a pen truly can be a work of art. And this is how it happened...

For as long as I can remember, I was aware of my grandpa's uncommon hobby of woodturning. He would often show me examples of his bowls, tops, and ornaments when I was younger and I can remember being astonished by the elegance of his work. The uniqueness of every specimen's wood variety and grain patterns amazed (and still amaze) me. Every so often he would allow my sister and me to observe him turning a top, which we then would decorate. He would tell us that we, too, could one day make beautiful creations on the lathe. I recall quite clearly thinking to myself, *I will never be able to make anything that incredible on my own*. In recent years, I had been feeling more pressure from my grandpa to take up the hobby as well, because he thought I was ready to learn the skill. Regrettably, I shrugged off his kind offers with a "yeah, maybe later." Sometime before summer I finally decided to let him teach me, and I am so glad I did. Not only do I enjoy turning and making marvelous wood creations, but I feel closer to my grandpa now and it's great to know I'm learning from one of the best!

After several lessons on wood turning, my grandpa asked me if I would like to make a pen, a relatively simple task, because

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## A Memoir by Patrick Dioguardi, Age 16

Photos by Ralph Mosher

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he thought I'd enjoy it and believed it would be within my skill level. At first I was skeptical for reasons I have previously explained, but everything my grandpa made on the lathe turned out magnificent, so I knew I had to give it a chance. Once again, I'm glad I did. He knew little about making a pen, but my grandpa is fortunate to have many friends, one of whom is Mr. Hachey. He is an experienced pen maker and is very generous for taking the



**Mike Hachey giving Patrick his very first pen making lesson**



**Patrick's Zebra wood pen from his lesson with Mike**

thought it was wonderful how he let me make a pen as he explained the steps to complete it. I had a great time creating this pen and the excitement I felt as I pressed the two halves of the zebra wood together was magical. I couldn't stop smiling. Had I really made this? It was simply wonderful, and I knew I wanted to

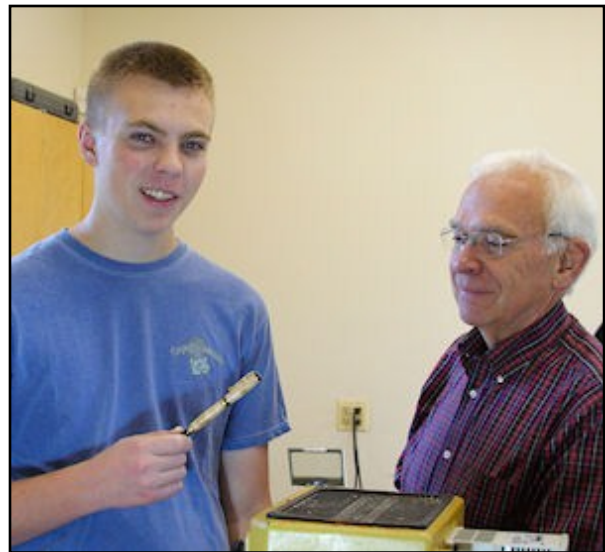
make more so I could feel this over and over again.

As of today, I have made over 14 pens, and with each one I feel more and more confident at the lathe. My latest accomplishment was making a pen from Osage



**Osage Orange pen 100% on my own!**

Orange, 100% on my own. Grandpa didn't have to save me from a catch or turn them down to the exact diameter when I got too nervous. I am also able to make them faster each time, as I become increasingly comfortable on the lathe. My family and friends all think they are amaz-



**Patrick with his Grandpa Ralph Great work Patrick!**

ing and are very pleased when I give them as gifts. In fact, I have even sold some even though it makes me sad to

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## A Memoir by Patrick Dioguardi, Age 16

Photos by Ralph Mosher

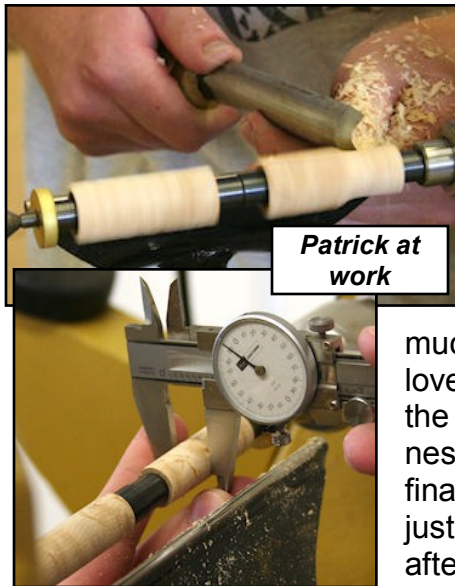


*Pen and pencil set from stabilized boxelder burl*



*A sampling of Patrick's pen making*

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*Patrick at work*

see them go. I enjoy creating these pens so very

much, and love to feel the joy of witnessing the final product, just as I did after assembling my first

pen. I hope to be able to make many

more pens in the future, and I hope my grandpa and I can share our love of this hobby together for years to come.

What is a pen? Well... this has become a complicated question. I have no definitive answer, for it seems a pen has the potential to be many things. Surely, for many a pen remains simply a means of transferring thoughts to paper, or finishing homework assignments, but for me it is much more. A pen is art, it is beauty, and it is a symbol representing the times I was fortunate enough to spend with my grandpa in his wood shop. Sometimes as I write with my first zebra wood pen, I stop mid-sentence, lost in the intricate patterns of the polished wood, just thinking... ♦



## Score a “hit” with a custom turned baseball bat

By Marty Chatt

Photos by Marty Chatt



*Marty with his grandson*

Recently, a member of the Genesee Country Village vintage baseball league was looking to obtain a custom-made wooden baseball bat. The ball player,

who goes by the nickname “Deadeye”, was referred to our master turner, Ralph Mosher, who agreed to turn a trial bat for him. I heard of Ralph’s project, and since I was interested in turning bats for my 8 & 9 year old grandsons, asked Ralph if I could work with him. He graciously agreed, and I had the good fortune to apprentice with Ralph in his shop. Deadeye supplied us with a sample of a vintage bat for a model. He also supplied us with an ash blank which turned out to not be quite dry enough and resulted in very slight out of round condition. He wanted the new bat to be made to his specifications, which would make it longer and heavier than the model.

Based on Deadeye’s request, Ralph turned the bat to what he thought was wanted, and then modified it after further review with Deadeye. I helped slightly, but it was mainly a learning experience for me. The bat was 35” long and quite heavy compared to today’s standards, but that is why this needed to be a custom-turned bat.

After my apprenticeship with Ralph, I was ready to turn a couple of bats for my grandsons.



*Baseball bats Marty turned for his grandsons*

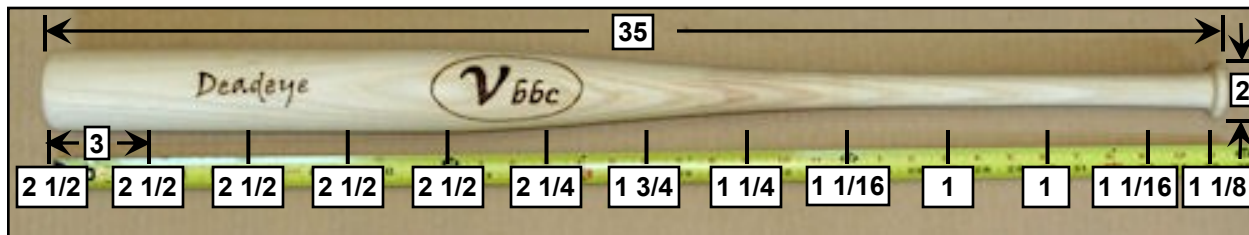
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# Score a "hit" with a custom turned baseball bat

By Marty Chatt

Photos by Marty Chatt

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Baseball bat turned as a joint project by Marty Chatt and Ralph Mosher to specifications given by Genesee Country Village vintage baseball league player, Deadeye. Deadeye supplied a semi-dry ash blank. Dimensions are in inches with a final weight of approximately 48 ounces.

WEIGHT	HEIGHT									
	3'-3'4"	3'5"-3'8"	3'9"-4'	4'-4'4"	4'5"-4'8"	4'9"-5'	5'1"-5'4"	5'5"-5'8"	5'9"-6'	6'1"-over
Under 60 Lbs	25'26"	27"	28"	29"	29"					
61 - 70	27"	27"	28"	29"	30"	30"				
71 - 80		28"	28"	29"	30"	30"	31"			
91 - 100		28"	29"	29"	30"	30"	31"	32"		
101 - 110		28"	29"	30"	30"	31"	31"	32"		
111 - 120		29"	29"	30"	30"	31"	31"	32"		
121 - 130		29"	29"	30"	30"	31"	31"	32"		
131 - 140		29"	30"	30"	30"	31"	32"	33"	33"	
141 - 150		29"	30"	30"	31"	31"	32"	33"	33"	
151 - 160			30"	30"	31"	31"	32"	33"	33"	
161 - 170			30"	31"	31"	32"	32"	33"	33"	33"
171 - 180				31"	31"	32"	32"	33"	33"	34"
over 180						32"	33"	33"	34"	34"

MOST POPULAR LENGTH BY AGE						
AGE	5-7	8-9	10	11-12	13-14	15-16
LENGTH	24"-26"	26"-28"	28"-29"	30"-31"	31"-32"	32"-33"

### Baseball bat sizing information chart

Reprinted with permission from <http://www.slugger.com/tips/batpicker.html>

The first decision is to determine the size of the bat.

I found a table on the internet from the Louisville Slugger page that was of help.

Note: this chart applies to both alloy and wooden bats; however, since wooden bats are usually heavier than alloy bats, you may wish to shorten the length.

Guided by the above chart, I turned a bat for each of my grandsons, one bat being 28 1/2" in length and the other 30" long. If

you are making a bat for someone playing in league, take special care to know the specific bat material and size regulations that are required. Wooden bats are needed for professional and wooden bat leagues. In amateur baseball, both wooden and alloy bats are generally permitted. Size regulations also vary by leagues. In the past, professional bats were required not to exceed 2 3/4" in diameter, but have recently changed to 2.61" max diameter

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## Score a “hit” with a custom turned baseball bat

By Marty Chatt

Photos by Marty Chatt

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with a max length of 42”. High school & college max dia is usually 2 5/8” max, and youth leagues such as Little League the max is 2 1/4”. In many other leagues, such as PONY and Cal Ripken, the max dia is 2 3/4”. Another aspect to consider is that some leagues also have a “drop” requirement of no more than 3. [Drop = (bat length in inches) minus (bat weight in oz.)] The larger the drop, the lighter the bat, thus the faster the bat swing speed.

### The next decision is to determine which wood to use.

The bat must be constructed of one piece of wood. Many species were used in the past, but 1/4 sawn ash has been the traditional wood used for professional bats. Pound for pound, ash is the strongest timber available, and tends to flex rather than break. In 1997, the major league sanctioned maple for use in bats and in the years since, maple has become more popular than ash for wooden bats. Maple is a slightly denser timber with a greater surface hardness than ash, and some players believe this hardness gives them better performance. Usually, maple bats have smaller diameters to keep their weight down. It used to be that heavier bats were preferred by professionals; however, it was determined that bat speed was in fact more important than the bat weight. Therefore, the lighter the bat, the faster the bat speed, which results in improved performance.

Whatever the wood used, be sure it is bone dry. Blanks should be 1/4 sawn, about 2 7/8” in diameter, and a couple of inches longer than your intended bat. Woodcraft has 3” round ash bat billets for \$29.95, which are sometimes on sale for \$19.95. Pittsford lumber has 3” square

ash blanks for \$21.75, and maple blanks at \$24.50. I used maple for the 2 bats I made since that is what I had available in my shop.

### Turning a bat is a fairly simple spindle turning project.

Mount your blank between centers using a spur or steb drive. Using a roughing gouge or skew chisel, round the entire blank to about 1/8” larger than the max barrel diameter. I mounted the blank with the knob end towards the headstock, but



*Mounting the bat blank between centers*

orientation probably doesn't make a difference.

Next, it's time to turn the bat profile. Major sections of the bat are the barrel (hitting area 2 1/4 - 2 3/4”), handle (15/16-1.0”), and the end knob (~2”). If you have



*Turning the bat profile*

a sample bat to copy, just take diameter measurements every 3 or 4 inches and

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# Score a “hit” with a custom turned baseball bat

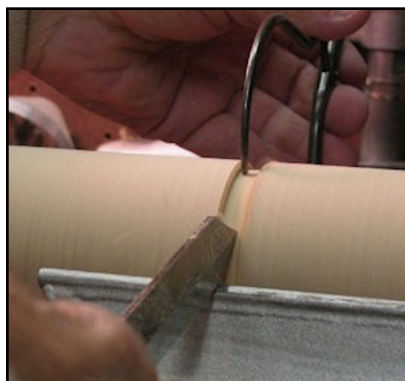
By Marty Chatt

Photos by Marty Chatt

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transfer them to the blank. For my grandson’s bat, I simply determined I wanted a barrel of 2 3/8”, a handle of 1”, and knob of 2”. If you would like to turn a Rawlings-Style 32” or 33” bat, for diameters every 4” along its length, go to the internet site:

[www.pennstateind.com/library/BBAT\\_ins.pdf](http://www.pennstateind.com/library/BBAT_ins.pdf).



**Making reference cuts**

After making reference cuts with a parting tool for the barrel, handle, knob, and overall length, I started to blend the profiles of

the bat, starting at the barrel end. This is great exercise for using a skew, which



**Blending the reference cuts with a skew**

yields a good finish. A problem arises when the handle section starts to thin down. The blank begins to vibrate and you start to get ribbing. Per Ralph’s advice, I adjusted the speed until the vibration stopped; however, after the diameter of the handle was further reduced, ribbing occurred at any speed. I assume this is

why steady rests were invented. When we turned the vintage bat, I was able to lightly hold the center of the bat and act as a human steady rest while Ralph turned the handle. Lacking an assistant or steady rest, I found using a roughing gouge and wrapping my fingers around



**Reducing the vibration**

the bat with my thumb pressing the gouge onto the tool rest greatly reduced the ribbing. The roughing gouge was more effective for reducing ribbing than using the same technique with the skew. Although not all the ribbing was eliminated, final sanding with 80 grit paper produced a smooth surface.



**Shaping the knob**

Next, you need to shape the knob using a parting tool and spindle gouge. Then blend the bat to the desired profile and size.

Now it’s time to sand the bat smooth, starting with 80 grit



**Sizing the bat**

(Continued on page 13)

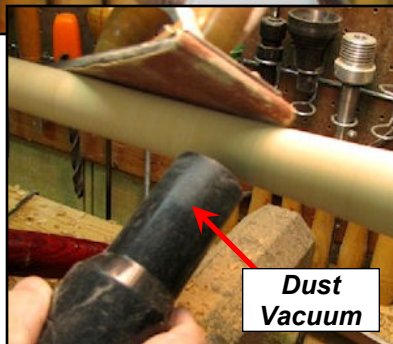
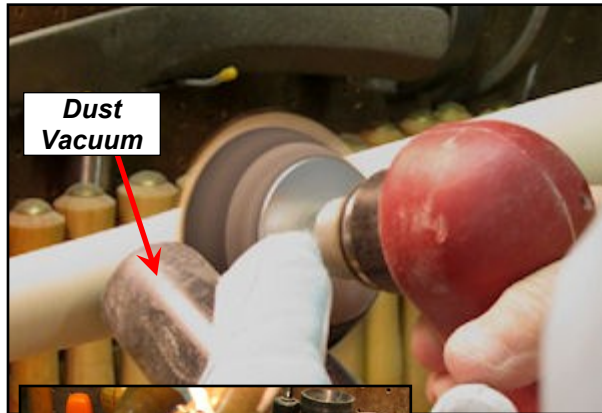
# Score a “hit” with a custom turned baseball bat

By Marty Chatt

Photos by Marty Chatt

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paper. I found the best way for me to eliminate the majority of dust on the long



**Sanding the bat**

turning was to hold the nozzle of a FINE portable vacuum close to the area I was

sanding. I sanded in increments from 80 to 400 grit and achieved a very smooth surface.



**Smoothing the ends**

The only thing left to do is part the bat from the lathe and smooth the ends with a file and sandpaper.

## Customize your bat with a hand burned label & or logo.

Probably the neatest way to apply a cus-

tomized label or logo to the bat is with a laser; however, wood burners are the best bet. First, find a picture, label, logo or script that you want to add to the bat. You can find one on the internet, in advertise-



ments, magazines, etc. Now print or photocopy the item so you have a hard paper copy. Most printers or copiers can enlarge or reduce the image so you can make the image to scale.



Next, blacken the back of the picture with a #2 pencil.

Now tape the picture or logo to the bat and trace the image with a sharp pencil. This will transfer the logo to the bat. Make sure you place the label/logo on the

(Continued on page 14)

## Score a “hit” with a custom turned baseball bat

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Photos by Marty Chatt

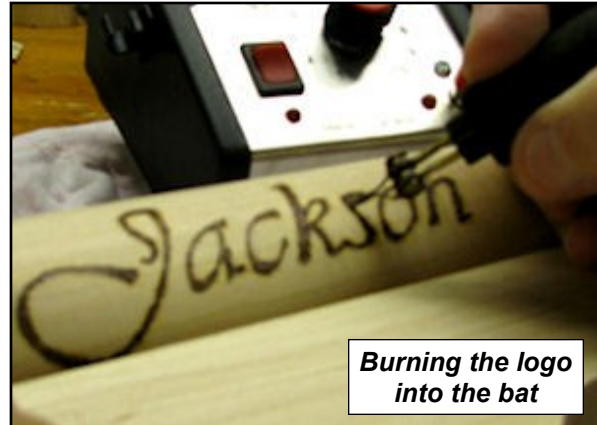
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“cone shaped” face grain side, not the straight side grain of the bat. This will indicate to the batter that the label should be up or down and the ball hit with the side grain, which is much stronger than the face grain.



After transferring the image to the bat, remove the paper and begin to burn the label into the bat. You may want to practice on a similar piece of wood in order to find the appropriate burner tip and temperature setting. Ash is a little harder to burn than maple because the tip sometimes wants to follow the grain. When finished, sand the burned area lightly with 220 or 320 paper and wipe/blow off the dust. I

also used a soft eraser to smooth the burned area and eliminate any remaining pencil marks.



### Finishing the bat.

You can stain your bat and seal it with a coat of paste wax. Standard colors include natural white, red stain, black, and a



two-tone blue and white stain. You can also use plain linseed oil, Tung or Danish oil, or even just paint it. Of course, you can always leave it natural. For the two bats I made, I used 2 coats of natural Watco oil and when dry applied 2 coats of Watco clear liquid wax.

### End Result

My grandsons loved their new bats.

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## Score a "hit" with a custom turned baseball bat

By Marty Chatt

Photos by Marty Chatt

(Continued from page 14)



Custom turned bat



Don't forget the signature

Genesee Country Village & Museum in Mumford, NY ([www.gcv.org](http://www.gcv.org)). Silver Base Ball Park, which is the first 19<sup>th</sup> century replica ball park in the country, is the

Make yourself and your favorite little slugger happy by turning a custom bat.

### Historic Baseball

If you are interested in learning more about historic baseball, visit Silver Base Ball Park, located in the

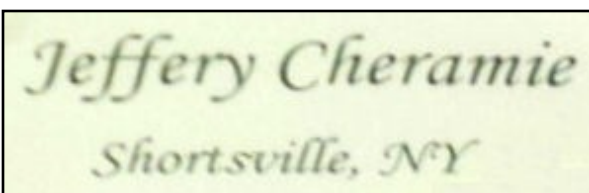
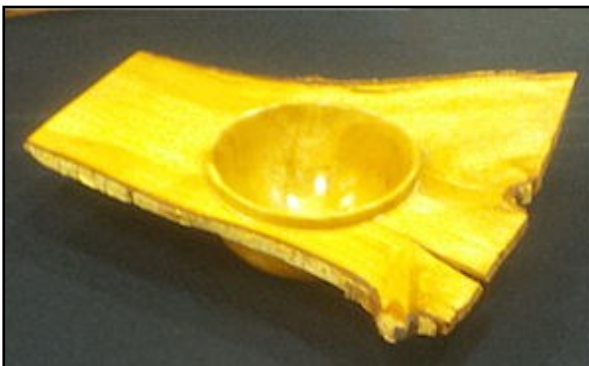
home of six ladies' and men's vintage baseball teams. Throughout the summer, vintage baseball teams unpack their woolen uniforms, brown balls, and double-knobbed bats and play according to the rules adopted on December 14, 1864. Every Saturday and Sunday at 1:30, from June 17<sup>th</sup> until the championship game on October 7<sup>th</sup>, you can attend the games at the Silver Base Ball Park with the price of museum admission.

Also, if you are in the Midwest and around Louisville, you may want to visit the Louisville Slugger Museum and Factory ([www.sluggermuseum.com](http://www.sluggermuseum.com)) Alongside the museum is the world's largest bat, a Babe Ruth model 120 feet tall and weighing 34 tons.

Good turning,  
Marty ♦

## New York State Fair

An entry in the New York State Fair Arts and Crafts Department by Jeffery Cheramie! Congratulations Jeffery! ♦



# Moving the Powermatic...a Photo Essay

Photos by Ralph Mosher

Moving the lathe from Dave's shop to our meeting location and to set it all up.



Disassembling and removing the Powermatic from Dave's shop



(Continued on page 17)



# Moving the Powermatic...a Photo Essay

Photos by Ralph Mosher

(Continued from page 16)



**Loading for transport**



**Unloading and lifting to second floor at Isaac Heating and Air Conditioning**

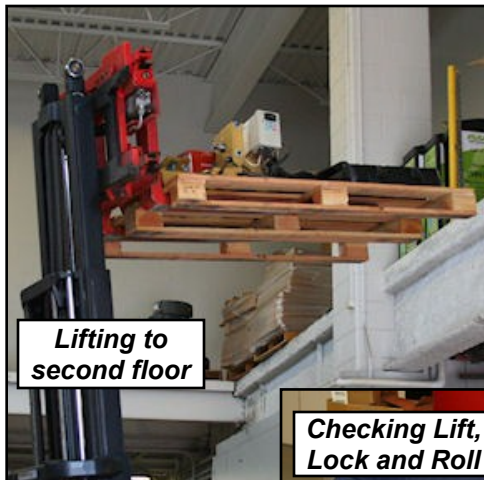


(Continued on page 18)

# Moving the Powermatic...a Photo Essay

Photos by Ralph Mosher

(Continued from page 17)



**Lifting to second floor**



**Assembling the base**



**Checking Lift, Lock and Roll**



**Attaching Lift, Lock and Roll**

**Putting it all back together at Isaac Heating and Air Conditioning**



**Mounting the headstock**



**Adjusting the tailstock**



**Well deserved**



**Stowing away**

(Continued on page 19)

(Continued from page 18)

## Thanks Jerry!



**“What you are to do without me I cannot imagine.”**  
*George Barnard Shaw from Pygmalion*

## “Ask Woodie”

By Woodrow (Woodie) Turner



Woodrow (Woodie) Turner

Dear Spinmeister,  
With the great weather we've had, I haven't been in the shop all summer. Now, when I look at my lathe, I feel like I've forgotten everything I knew. I'm almost afraid to start. What do I do?

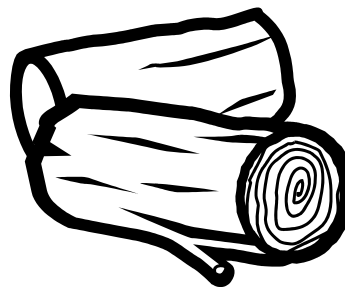
-Rusty

Dear Rusty,

Start simple. Don't try to “make” anything. Instead throw a piece of green limb or old firewood between centers and practice your spindle turning. Cut covers and beads until there's nothing left, then

toss it all and do it again. Your old skills will soon return and maybe even improve. And, because it's not a “project,” you're not committing yourself to hours of work and concern for design and finish. Just get started, play, and have fun. Time enough for that other stuff later. And next summer, you'll find this practice make a great rust inhibitor.

-Woodie Turner ♦



## 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**, Denis Caysinger for the article covering the May 2012 **Multi-Axis turning Demo**, Dan Meyerhoefer for photo-

graphing the **Multi-Axis Turning Demo**, Patrick Dioguardi for his **Memoir** about pen making and Marty Chatt for the article **Score a "hit" with a custom turned baseball bat**. Thanks again to all of you for your input! ♦

## FLWT Thanks Rockler Woodworking and Hardware a 2012 / 2013 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

**Get a New Rheem 95% Efficient Furnace for Just 95<sup>/mo.\*</sup>!**

**(585) 546-1400**



Plus **0%** interest for **36 months\***, a **FREE IHEP Home Energy Audit**, coupon worth **\$250** on qualifying home energy improvements, and more.\*

\* Certain terms and conditions apply. Hurry offer ends 10/31/12.

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! ♦

## Calendar of FLWT Woodturning-Events 2012/2013

Date		Event	Location / Time	Pre-Mtg. Show & Share	Challenge	Demo / Topic
Sept 2012	20th	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	Multi-Axis Turning	Mosaic Decorating Turnings by Albert Filo.
	25nd	FLWT BOD Mtg.	TBA 7:00 - 9:00 PM			
Oct 2012	18th	FLWT Turning Mtg.	Isaac Heating & Air Conditioning Classroom 6:00 - 9:00	6:00 - 6:45	Mosaic Decorating	Finials by Gary Russell / Bruce Trojan
	23rd	FLWT BOD Mtg.	TBA 7:00 - 9:00 PM			

## Local and National Woodturning Events of Interest

Year/Date		Event	For More Information
Sept. 2012	22nd	Andy DiPietro Demo Central New York Woodturners	<a href="http://www.cnywoodturners.org/">http://www.cnywoodturners.org/</a>
June 2013	28 <sup>th</sup> -30 <sup>th</sup>	2013 AAW Symposium Tampa Convention Center, Tampa FL, June 28-30.	<a href="http://www.woodturner.org/sym/sym2013/index.htm">http://www.woodturner.org/sym/sym2013/index.htm</a>

## FLWT Board of Directors 2012/2013

Position	Name	Home Tel	Cell Tel	Email
President / Chair	Mark Mazzo	265-4002	978-1926	mark@mazzofamily.com
Vice President	Bruce Trojan		261-7230	trojanbd@frontiernet.net
Secretary	Bill McColgin	586-1417	402-0967	mccolgin@rochester.rr.com
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Librarian	Gary Russell	227-8527		cngrussell@rochester.rr.com
Newsletter Publisher	Ralph Mosher	359-0986		2rmosher@rochester.rr.com
Advisors	Jeffery Cheramie			
	Jerry Sheridan	494-1889		sheridanjerry@yahoo.com

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Ed DeMay	406-6111	924-5265	<a href="mailto:edemay@rochester.rr.com">edemay@rochester.rr.com</a>	Bowl turning, dust collection
Ward Donahue	334-3178	334-3178	<a href="mailto:wddonah@frontiernet.net">wddonah@frontiernet.net</a>	Spindle & hollow turning, coring, sharpening
Jim Echter	377-9389	377-9389	<a href="mailto:jechter@rochester.rr.com">jechter@rochester.rr.com</a>	Spindle & faceplate turning, sharpening
David Gould	245-1212	245-1212	<a href="mailto:D2sGould@aol.com">D2sGould@aol.com</a>	Bowls, plates and hollow-forms
Jim Hotaling	223-4877	223-4877	<a href="mailto:jhotaling2198@aol.com">jhotaling2198@aol.com</a>	Christmas ornaments
Ed Lehman	637-3525		<a href="mailto:elijw@rochester.rr.com">elijw@rochester.rr.com</a>	General turning
Ralph Mosher	359-0986	359-0986	<a href="mailto:2rmosher@rochester.rr.com">2rmosher@rochester.rr.com</a>	Bowl turning, Boxes, Sharpening, Tool control
Dale Osborne	(315) 524-7212	(315) 524-7212	<a href="mailto:dborn3@rochester.rr.com">dborn3@rochester.rr.com</a>	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 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. ♦**

## May Challenge Project... Turn a Hollow Form

*Photos by Ralph Mosher*



**Albert  
Filo**



**Clifford  
Weatherell**



*(Continued on page 23)*

# May Challenge Project... Turn a Hollow Form

Photos by Ralph Mosher

(Continued from page 22)



Gary Russell



Ralph Mosher



Randy Frank



Ring detail



*Hemlock???*  
Barn beam, over 200 years old, when cut into beam.  
Probably over 300 years since it was a sapling. Notice wet and dry years.

Doug Crittenden



# May Show and Share

Photos by Ralph Mosher

