



Producing a glossy and “soft” finish

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The Call of the Lathe – September 2017

That eclipse was awesome. That's a word which gets overused but it sure does apply to the eclipse. I hope you were all in a position to see it and the weather was good where you were.

Fall is nearly upon us and with that we should be able to expect cooler weather for harvesting wood and working in the shop. Those hot sweaty days just aren't all that much fun. And as the weather cools, the sap in the trees starts to slow down and prepare for winter, too, and that is the time to cut some wood for natural edge bowls and hollow forms for which you want the bark to stay in place. They say wood cut in the fall and winter will hold its bark better than wood cut in the spring and summer. I have used summer-cut wood, too, and it seems to be mostly OK but winter is better.

Many thanks once again to members of FHW who have generously donated turned pieces to Hospice for their fundraiser. There are a lot of worthwhile causes which want us to donate to them but Hospice has to be pretty close to the top of the worthwhile list. Thank you.

Still no movement on the move to what I have started calling the "bee store." The woodshop in the back makes bee hives and supports our wounded warriors

by teaching life skills, hence the name. I stay in contact with them but they are still waiting for the heating and A/C to be installed for the woodshop area. We'll keep you posted.

Steve Bietau, our Ops Officer, will be again passing around a sign-up sheet for the two public events we will have in September, the Mini Makers Faire in Aggieville and the Pumpkin Patch craft show in CiCo Park. We will need both turning demonstrators and members to "work the crowd," explaining the craft, the tools, the things we make, and inviting the public to come to a meeting to see it for themselves. Please sign up to help. It is great fun to stand there talking to people about something which we all enjoy so much.

Safety, safety, safety. Whenever we work in a wood shop with heavy machinery with serious cutting edges, we have to stay focused and alert to possible hazards. If you find your mind wandering to something else when you should be focusing on what you are doing, it is time to stop, turn off the equipment and lights, and go do something else. Be safe out there!

—Tom Boley, President



Tom Boley hosted the Kansas Area Woodturners of Topeka in his shop on Saturday, August 12. Tom was the demonstrator for their August meeting, and he gave an excellent demonstration on turning the Octopod. Several Flint Hills Woodturners members attended.

Meeting Minutes — August 5, 2017

The monthly meeting of the Flint Hills Woodturners began at 9:00 a.m., August 5, 2017 at Red Oak Hollow Lathe Works, 4025 Walnut Creek Drive, Wamego, Kansas. President Tom Boley called the meeting to order.

The meeting began with Show and Tell. Members Ross Hirst, Karl Dean, Randy Zelenka, David Delker, Ray Case, Peter Dorhout, Victor Schwarz, Dennis Biggs, Tom Boley, Robert Kloppenborg, Len McDonald, and Tom Ruzicka shared their recent work.

Officers' Reports:

President: Tom Boley welcomed our guests today, Tom Ruzicka, Len McDonald, Tod Salfrank, Daniel Joseph, and Colton Haug. Tom encouraged these guests to join the Flint Hills Woodturners club. Dues are prorated for new members joining after the first of the year by a \$5 per quarter reduction. FHW hats (\$15) and shirts (\$21) are available. Tom encouraged new and existing members to participate in Skill Enhancement sessions. Five lathes are available for participants use. The cost of each session is \$5 to cover the cost of equipment replacement.

Tom encouraged AAW members to vote in AAW's board member election; 6 vacancies are to be voted upon. Tom thanked those donating items to the Kiwanis Club's fund raising sale. Vice President Ray Case will head-up the mentoring program. Randy Zelenka has a list of lathes owned by members, and for those in the market to buy a new lathe, these owners can be helpful. It was agreed the club will decide to support organizations that request donated items from FHW on a case by case basis, and not formally support particular organizations. Tom reported before we can move to our proposed new meeting location, the HVAC system needs to be installed and that dated is uncertain as it is being donated.

Vice President: Ray Case reminded members there are mentors available within the club that are willing to help others upon request.

Secretary: no report

Treasurer: There is currently \$3,520.32 in the treasury and all bills are paid.

Program Director: David Delker reported this month's program will be Bob Holcombe and Randy Zelenka demonstrating making tops, and Tom Boley will be presenting various tips and tricks. (Note: as time ran out, Randy's demonstration will be at a later date.) The September program will be given by Dennis Biggs. At the October program, Tom Boley will demonstrate. All club members are encouraged to participate in monthly demonstrations and tips and tricks!

Operations: Steve Bietau reminded members of two upcoming public presentations, the Mini Makers Faire and Pumpkin Patch, and passed out a sign-up sheet for volunteers. Steve will collect tops at our next meeting to handout at these two events. Tom Boley noted our participation in these events helps fulfill our mission of education and gaining new members.

Newsletter: Bob Holcombe reported several FHW members recently received notoriety in two publications for their woodturning. Tom Shields was featured in a Manhattan Mercury article, and Nyle Larson, Randy Zelenka, and Tom Boley could be found in the American Association of Woodturners' American Woodturner journal.

At this month's raffle, Robert Kloppenborg, Vic Vinson, Melissa McIntyre, Peter Dorhout, and Jeff Johnson won valuable prizes.

Today's Tips and Tricks presentation was by Tom Boley. He spoke of a broad variety of items, including seating in the shop, shop lighting, rubber chucks, dealing with lathe bed rust, types of tool rests, circle templates, tool storage, sandpaper storage, and many other helpful tips and tricks in the wood turning shop.

The next Flint Hills Woodturning meeting will be Saturday, September 2, 2017 at 9:00 a.m. in Red Oak Hollow Lathe Works.

— Ned Gatewood

From the Program Director:

September Program

Dennis Biggs, our only member from Abilene and a regular instructor for Skill Enhancement sessions, has agreed to substitute for Tom Boley's anticipated demo on turning banksia pods. Tom will be rescheduled as he will be out of town the day of the meeting. Dennis plans to demonstrate a finishing technique which he has used over the past year or two and likes very much. He has reported that it is easy, durable, and produces a glossy but "soft" finish. Dennis has been a demonstrator for FHW before and we all know that he does top quality work and is a good speaker on woodturning projects.

Future Programs:

The October meeting will feature a demonstration by Tom Boley

Feel free to contact me if you have something you would like to demonstrate (or to see demonstrated) at a future meeting. I would be happy to visit with you and help you develop your idea into an excellent program!

-- David Delker, Program Director.



Making a Good Show at a Craft Show

by Tom Boley

As you accumulate skills while accumulating your work, you may start wondering what in the world to do with all of it. We love what we are doing so we do a LOT of turning. That produces a pile of bowls, bottle stoppers, and whatnot. When I got to that point, I started wondering about getting into some craft shows. We were living in Virginia at that time and fortunately, I happened onto the Northern Virginia Handcrafters Guild (nvhg.org), a craft group which embodies a plethora of skilled artists in a variety of crafts AND which sponsors several of their own craft shows each year. I learned a lot.

Evaluation of the show

First, visit shows in your area which may interest you. That way you can see if they fit your style, quality, and price range. See how many woodturners are there. If there are a bunch, maybe a different show is better, but if there are only two to four and they are spread out through the whole show, it may work for you.

I would prefer not to participate in a craft show which merely lets anyone in who pays the fee. A juried show will feature crafters whose work is high quality, like yours, and will have clear rules about displays to ensure that customers will have a good experience. A non-juried show may have a lot of junk displayed and your top quality work will be lost in the masses. Jurying is done by a committee of the organizers through printed photos, photos on a CD or thumb drive, or sometimes in person. I much prefer in person as that also gives me a chance to sell myself as a devoted woodturner interested in participating with them.

Displaying your work

For your booth space, you will need to have a way to display your work, something to attract customers into your booth. If outdoors and sometimes even indoors, a tent works well to not only protect your work but also to define your space. The standard craft show space is 10x10. If you use a tent outdoors, consider having tent stakes or weights with ropes to hold the tent in place in the wind. Hopefully you will have a level location where you can set up but give some thought to rain run-off if the weather turns wet. You will need a display method, something more than just a flat table with everything at the same height.

Height and Light

You will need "height and light" as a way to attract

customers. That single table display is boring. Have some riser blocks for the table and get some shelf units of some kind which will provide varying heights of shelves. When I started, I bought unfinished wood shelves from a woodworker who makes craft show furniture for crafters. Since I am a wood guy, I varnished those shelves so the wood would show. A few years later, in a very much delayed flash of insight, I realized that my wood bowls were almost lost on the wood shelves. I sold those shelves to another crafter, bought two more sets of the same kind of shelves, and painted them black. They look great as my wood display really shows up with that black background. Some shows will require that your tables be covered with a drape down to within an inch of the floor. My wife made fitted table coverings from black wrinkle-free fabric plus I have crushed velvet fabric which I lay over the table after I place my riser blocks in position. So now I have the table surface, riser blocks for height differences on the table, and shelves to further vary the height of my work.

I then added light. I have black clip-on lights with black cords which clip on the front vertical edges of the shelf uprights and point back, lighting up my wood pieces displayed. With a black fabric backdrop behind the shelves, the black electrical cords from the lights are nearly invisible. Those backdrops also serve to block any view of the crafter behind my booth so customers focus on just my art. I don't light the top shelf as room lighting is usually sufficient for that. I do have some table lights which I have used a couple times on the table when it is too dark in the room to display my work well. Having lights is generally unnecessary for outdoor shows as natural light should be sufficient.

Besides that...

Other considerations are these. Have some kind of sales table or stand where you can keep your sales receipt book, calculator, bags, tissue paper, and so forth so you can easily write up a sales receipt and wrap a purchase. I don't keep my "cash box" under that counter. I keep it in my pocket as it is too easy to steal when your attention is diverted. Have a high director's type chair as you will be at eye level even when you are sitting. If you have a sign, and you should, it should be hung up where it is visible even when there is a crowd in your booth. Hanging on the front of your table is the worst place for it when people are crowding around. I used to use an 8x10 rug which I unrolled in my booth, too, as it was one more thing to help attract customers into a friendly atmosphere. When I rolled it up, I rolled

it top out so when unrolled, the edges curled down, not up. Consider having a "How It's Made" display of some kind, either on a poster or displayed on the table, to show steps in making something. It is always of interest to customers and keeps them more interested in your work. You will likely have to pay extra if you want electricity in your booth but always be prepared to tape down electrical cords and have your own as all you may get is an outlet somewhere. Care cards and business cards are nice to put in with each item purchased. I sometimes use business cards with care instructions printed on the back.

The goods

How much do you display at a time? When I started out, I put everything I had out on display as I sure didn't want to miss a sale to someone who might have bought something I had under the table. I quickly learned from the other crafters that having open space was important to avoid the cluttered look. Now I put a good variety of items out but keep some under the table to fill in when I have sales. To get it to the show, I put as much of my craft show equipment in plastic bins as I can and also use bins to store and carry my turned inventory. Those sort-of see-through bins are handy as you can tell pretty much what is in them without taking off the lid. I also have a hand truck which quickly converts to a cart on which I can stack my bins and other gear to move in and out of the venue. I have saved old towels for years to wrap my work when stored in the bins. Some craft shows will have volunteers who will help the crafters move in but don't plan on it. You may have to do the whole job yourself.

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Pricing is the hardest thing I do. I want to make money. That is really sort of the point of doing craft shows. But I want things to sell without gouging someone with a really too-high and unfair price. A fellow crafter told me one time how she figured the price. She said to take the cost of materials and multiply by four to get a starting figure. Then look at that number and think about whether it is too high, too low, or about right. Just pulling a number out of the air may be difficult but this provides a method to at least come up with a starting number. But how about when you use "free wood?" Your buddy says he has a neighbor who lost a big maple tree in that storm last night and do you want some? You had to buy a chain saw to support your habit, you had to buy gas and oil for it, you had to drive to your buddy's neighbor's house, and you took

two hours to cut up some wood and load it in your truck. You get home with it and you have to wrestle it out of the truck, Anchorseal it, and then later do more cutting to get it into useable size for the lathe, all before even touching it with a bowl gouge. So how much is that free wood worth now? Figure that into your cost of materials. Don't sell too cheaply as you cheapen everyone else's work at the show as well as your own. If you are taking only top quality work to the show, you can price it accordingly. It is YOUR reputation. The other thing about pricing is that you should have a range of prices. If you have low cost items as well as some high cost pieces, people will spend more time shopping in your booth as they consider how much they want to spend. That means they are picking up and looking at pieces and that makes it more likely they will buy.

I have often used the rectangular stick-on price tags on the bottom of bowls. That way, customers have to pick them up to see what the price is. Don't leave those price tags on the front of pieces for very long as the wood may darken around the tag and when you take it off, you will leave a lighter patch on the wood, especially on cherry.

"Business" considerations

Let's talk business. You may need a business license where you sell. Ask the crafters at the show when you first visit. You will at least need a business name. That will give you fodder for your business cards, a must if you want to do craft shows. Business cards help customers remember who you are so they can look for you again at the next show and also give them a way to contact you between shows. Be sure to have a couple books of sales receipts. I use the simple two-page type. Some are three-page, making two copies for each original. In Virginia where we used to live, crafters could do a couple craft shows a year without having a sales tax ID number. They would just download and file the Virginia ST-50 form after the show to send in your sales tax to the state. Other states may have similar options. Taking credit cards has become easy with the advent of smart phone credit card technology. One company which provides smart phone access is The Square (squareup.com). There are others, too, which provide a small device to plug into the top of your phone. Those are amazing and hugely convenient for crafters. (Note: I learned that the Square will not plug all the way into the phone with the protective case on it so had to remove it to make full contact with the plug. Also, The Square has to be charged to work.) Of course, credit card companies keep a small percent of sales,

but your sales will climb dramatically if you take credit cards. Consider making up some nice tri-fold brochures about your work, too. Keep a change fund for cash customers. I always started with \$75 in mostly ones and fives plus a couple tens and some change. Most cash customers will hand you twenties. Remember, too, that your homeowner's insurance will likely not cover your business, even if you do it at home. You may need to get some kind of business insurance.

And...

Some other action you can take for your customers is to have some small turnings such as tops available and drop one in the bag with the customer's purchases. They will find it at home and be pleased at your generosity. It is fairly easy to have note cards printed with pictures of some of your work on the front along with your name and contact information on the back. If they like your work, they may be willing to buy a pack of note cards to mail to their friends. I often had a sign-in sheet available, inviting customers to give me their names and e-mail addresses so I can let them know about other shows I may do. I emphasized, both in the lead paragraph and verbally, that I would be the only one who uses the information. And you can have a door prize with a bowl into which people can drop a piece of paper with their names and e-addresses for a drawing at the end of the show.

So, should I?

Craft shows are a lot of fun. They are also a lot of work as you need to pack all your show furniture and crafts in your vehicle, take it to the venue, haul it in for set up and back out when done, and sit all day in your booth. Be sure to figure your time into your pricing. But it is great fun talking to customers as they are often very interested in what you do and how you do it. And they provide an outlet to help get rid of all that stuff you have been making to make room for more. When I was actively doing craft shows, I did four or five a year and they paid for my hobby. I bought equipment, tools, supplies, and materials out of my craft show earnings and deducted all my business expenses from my profits. I ran it as a sole proprietorship which means that come tax time, I just rolled it into our regular income tax filing using the IRS forms for business reporting. One thing I learned is that craft shows are fickle. Different shows the same year may have completely different outcomes and the same show year after year may be different from year to year. Good luck to you if you decide to sell your wares at a few craft shows and be sure to take a few club brochures in case you find someone who wants to give it a try themselves.

—Tom Boley, President

Show & Tell



Peter Dorhout



Ray Case



Dennis Biggs



Randy Zelenka



Victor Schwarz



Robert Kloppenborg





Ross Hirst



Karl Dean



Tom Boley



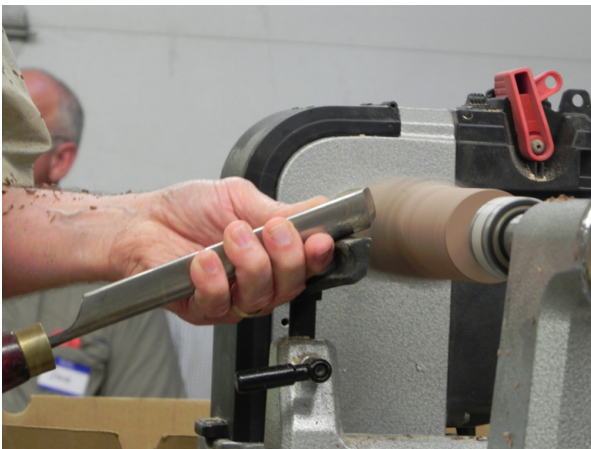
David Delker



August Program: Tops

The August demonstration was by Bob Holcombe making wood spinning tops. He addressed basic top production and encouraging members to make tops for distribution at our public events. Bob said to minimize tops wobbling, make tops of straight grain wood and wood pieces of similar density throughout, that is, avoid wood that is partially sap wood and partially heart wood. Make tops from dry wood; green wood will warp and the top will wobble. Tops with taller stems wobble more than tops with short stems. Bob showed how to make several tops from a single wood blank, including how to rough-form the base of one top concurrently with forming the stem of the preceding top. Bob shared tops of various designs he has made, some of which were complicated, and he demonstrated just how much fun it is to spin tops of all sorts.

— Ned Gatewood



Tips and Techniques from Tom Boley

Chair Keep a folding chair in the shop. Sometimes we just need to sit and think a minute about a problem. Being able to pull out a chair makes it easy. And a folding chair doesn't take up that much space.

Live center fittings The Oneway live center is awesome. Having some custom-made special fittings for it makes it even more useful. And using products from Rubber Chucky (rubberchucky.com) dramatically expands the array of fittings you can have.

Box for sandpaper disks Get a portable compartmented box for your sanding disks. Most any store like Home Depot or Lowe's will have them.

Use a **Moffat Light**. Or two.

Sizing jigs Make up your own sizing jigs for the different jaws you have for your chucks so you can confirm the correct size of the tenon on bowl bottoms and elsewhere. A good sizing jig will have both the largest and smallest which a set of jaws would grip.

Lathe bed Use 400 grit and a little WD-40 to clean up the bed of the lathe, especially after using wet acidic wood like oak. Actually, when you know you are going to be turning wet oak or other wet acidic wood, wax the bed before you start to help protect it from rust. Having a stainless steel bed makes this unnecessary.

File the tool rest smooth from time to time. You can also get a tool rest with a hardened steel rod welded across the top.

Clean Morse tapers Use a special hard plastic tool to clean out the Morse taper holes. Woodcraft has them.

Check speed ALWAYS check the speed of the lathe before turning it on with a new piece of wood mounted on it. And stand aside the first time, too. **ALWAYS!**

Sign your work. I use one of those vibrating metal engravers.

Gift list Keep track of what you give to whom so you don't give the same thing again.

Circle templates Cut out a series of cardboard circles to use as templates to cut pieces round before turning them. You can use them with a chain saw or band saw. Just tap a nail through the center into the log.

Roller blinds Mount roller blinds around your lathe so you can lower the blinds when turning to stop the shavings from festooning the rest of your shop. Raise them when done. You can also use roller blinds in front of shelves to keep the dust off and they aren't as hard to get out of the way when you want to access the shelves. Some people use shower curtains. Those work just fine but still hang down when not in use.

Dust port Mark and cut a hole in the face of the lower door of your band saw over which you can attach a dust port for a dust collector hose. I use a four-inch port.

Tool bucket If you have a need to move your turning tools from place to place, use a plastic bucket. But cut and use 4" PVC and some smaller PVC pipes to help sort and organize the tools. For tools with similar handles in the same piece of PVC, mark the ends of the handles so you can tell at a glance which tool is which. And hang a Bucket Boss on the bucket so you can use those outside pockets for further storage of small stuff. The plastic bottom of the bucket and the usual layer of wood shavings will protect the sharp ends of your tools when you put them in the bucket.

Magnet Keep a telescoping magnet handy, especially as you get older!

Ketchup cups Use ketchup cups from fast food restaurants for small quantities of finish.

Bike wrench Get a bike wrench and grind it to fit the chuck adapter on your mini-lathe. It gives you a lot easier way to remove the chuck from the headstock.

Sandpaper sheets Buy sandpaper in full size sheets, then fold and cut each sheet into fourths. Mark the grit number on the back of each fourth which doesn't already have it. Fold each fourth the long way and make a stack of grits 80, 100, 120, 150, etc, to use at the lathe. **KEEP THEM IN ORDER** so you don't have to keep opening them up to see which grit you have in hand. Having them folded gives you grit on both the side toward the wood **AND** the side toward your hand so they are easier to hold.

Glove Consider wearing a glove on your left hand. That way you are protected from hot shavings and from being hit by the spinning wood. Wearing a glove may create a hazard from having it caught by the spinning wood or chuck and dragging your hand down between the wood and the tool rest, or worse. There are reasons for doing it and for not doing it. Give thought to each and make your own decision.

Tool jig If you take your lathe and tools elsewhere for a demo, class, or skill enhancement, take your own Vari-Grind jig with you (with your name on it) so you can resharpen with the same jig to ensure consistency in your grinds. And never assume the pocket bar is in the right place.

Varnish Use those food-grade squeeze tubes from camping stores for your varnish. Use some and squeeze the air out.

Wet shavings jammed in bowl gouge When a gob of wet shavings packs the end of your bowl gouge, use a pencil or narrow stainless steel brush to clean them out. **DO NOT** use your finger wiping from the end toward the handle or you will slice your finger.

Laser bottom finder Make a laser jig to find the bottom inside the bowl with a laser above to show where the bottom is.

Circle marking tool A couple of options, one with a point to scrape a circle and the other with a Sharpie to mark a circle.

Duct tape Put a piece over your shirt pocket to keep out shavings and chips.

3-nail boards Make a series of boards with sets of three nails sticking out the top of the board. They can be ¾" apart or 3 to 4" apart for setting bowls and other pieces on to dry for Anchorseal or varnish. Also, a mending plate for wood joints works.

And finally, just before you lose a critical piece of bark or *just before* a piece breaks off and goes flying somewhere, lost in the pile of shavings on the floor, sweep up the shavings. It will be much easier to find on that clean floor than from among the shavings! The trick is to know just when to sweep so you do it **BEFORE** the piece breaks off.

Procedure For Turning a Small Wood Box Part 2 of 2 Parts

By Ned Gatewood

With an understanding from Part 1 of wood movement and how to control it, you can now follow the steps here in Part 2 for turning a small box. Again, this is only one method.

Select a blank of tight grained wood such as walnut or maple approximately 3" square and 7" long. Mount this blank on the lathe between centers using a spur drive and a live tailstock. Turn to a smooth, even, cylinder. On each end of this blank, make a tenon that will fit your scroll chuck. Remove the blank from the lathe and remount it on a chuck and live center. Part off about 4" from this 7" long blank. Using a narrow (1/16") parting tool will result in less wood being removed and the grain of the lid and bottom in the final box will align better. For safety, back off the tailstock just before the two pieces separate and cut them into two with a saw. The 3" portion remaining in the chuck will be the box's lid, and the 4" piece will be the base of the box.

Here's as good a place as any to interject a word or two about what tools to use. Turning boxes gives you an opportunity to use and hone your skills using many tools. Often no single tool is best of a particular step; most steps can be done well with one of several tools. Try several. Develop your own methods. Boxes provide a good time to practice using the skew. A narrow parting tool will preserve better grain alignment between the lid and the base. A round nosed scrapper works well for removing interior lid and base wood. Many turners find a spindle gouge best for shaping the outside of the lid and a scraper best for shaping the base. A square nosed scrapper is good for cutting the lid's flange.

Also worth noting is boxes are made from the inside out. You will be working on the interior of the lid and base, and then move on to their exterior.

The lid is now in the chuck. True up the cylinder. Take care to remove as little wood as needed to get a smooth surface if you want as large a diameter box as possible. True up the lid's end; this end will be the lid's open end.

Begin work on the interior of the lid. There are some important things that will happen here that affect what you can and can't do in future steps, and that will affect the overall appearance of the box. So take your time and be alert to what is happening.

Start removing wood from the interior of the lid to produce a dome. It doesn't need to be too deep (tall). A domed interior surface for the lid is easier to make than a flat surface. Keep in mind the final height and profile of the lid, and accordingly don't remove too much wood.

Also think about how much material, width-wise, you want to remain at the area of the flange. The amount of material remaining is important, as what remains will be what you have to work with in forming the lid's flange and any

adornment such as a bead. And very importantly, it also governs the final width of the box.

Now form the lid's flange. It is customary for the lid's flange to go on the outside of the base's flange. Keep this relationship in mind as you form the lid and base flanges. It's easy to forget. The lid's flange should be about 1/8" to 1/4" in length (tall) for a box this size. It's important to consider how thick the resulting flange needs to be. Will there be a bead or other adornment on the outside of the flange, and if so, leave the flange thick enough for it to be shaped later. And consider the desired final width of your box. The outside diameter is determined by the interior diameter. Boxes are made from the inside out, remember? Think about that for a moment and you'll realize just how challenging box making can be.

The interior surface of the lid's flange must result in a very near perfect cylinder. It must be parallel to the axis of the turning. Use a spring loaded caliper to measure the diameter of the flange at its top and bottom; they must be the same if the lid is to fit properly. A square nosed scrapper with a sharpened edge on the left side is a good tool to use here.

Don't forget to consider the area where the flange transitions into the top surface of the lid's interior – the dome you made earlier. This can be a smooth transition from one to the other, or you can produce a shoulder or "shelf" (a small horizontal surface, about 1/16" wide) between the two. The shelf solution is best, as you can aggressively sand in a moment the dome without sanding the flange.

Now you have formed the lid's interior, including the lid's flange. Go ahead and sand and apply a finish to the interior of the lid. This is the last chance you get to work on the lid's interior while it's on the lathe. Many advise not sanding the flange, since sanding may distort it. That's how precise things must be to get a good fitting lid. Others who have written about box making advocate sanding the flange of the lid very lightly, using a fine grit sandpaper on a 1/2" dowel keeping it lined up with the axis of the turning.

The method described to this point leaves the outside of the lid to be finished later when it is jam chucked on the base. Some turners, however, while the lid is still in the chuck, do work the outside of the lid, giving the lid a general form and thickness and leaving wood to create a finial, all to be finalized later when the lid is jam chucked on the base.

Now you are ready to turn the base. Take the lid off of the lathe and mount the base in the scroll chuck using that tenon you made earlier. True up the base's outside to get a smooth surface; removing as little wood as necessary. True up the end of the piece; this will be the base's opening (top).

Before you remove any material from the base's interior or start shaping the base's exterior, you need to make the

Procedure For Turning a Small Wood Box continued

base's flange. Take your time, as this also is a critical step. Remember the base's flange will go on the inside of the lid's flange, so begin by removing material from the outside of the base. Begin the flange by making a tenon, a little less in length (tall) as the length of the lid's flange. Consider how thick the area around the flange needs to be. Will there be a bead or other adornment on the outside of the flange? And make sure the two flanges align and that they mate-up correctly. Now here's the hard part. The diameter of this tenon has to be snuck-up on in order to get a good fitting lid. Start by making the flange a slightly tapered tenon. Stop the lathe and hold the lid up to the base's tapered flange. Hopefully the base's tenon is too large in diameter to fit into the lid. Reduce the diameter (keeping it tapered) of the base's flange a little and retry the fit with the lid. It's probably still too big for the lid. Keep trying until the lid's rim makes contact at the narrowest part of base's tapered flange. Remove a small, small, bit of wood on the base's flange until the lid slides on for a tight fit. (If you go too far and remove too much wood, this is not a disaster. Just remove the tenon you've just made and restart the process by starting a new tenon, though realize you will be removing more wood between the base and the lid, resulting in their grains matching up more poorly. You have simply made the base a little bit shorter.) Push the lid onto the base. At this stage you are looking for a jam chuck-like fit; tight enough to hold the lid on the base while the piece is being worked on the lathe. But not too tight as to split the lid's flange when you press on the base. Later, when the interior of the base has been removed, you will slightly reduce the diameter of the base's flange to produce a little bit looser "suction" fit. (Or a loose fit for non-end grain boxes. As noted in Part 1., the flanges of non-end grain boxes will, no doubt, distort, cup, etc., and a loose fit for such boxes is needed, otherwise the lid will soon not fit on the base.) It will take making several boxes before you get a good feel for the tightness you want. Getting this fit right is the most challenging part of box making.

With the base still on the chuck, set the lid aside and begin working on the base's interior. As you work, consider the overall design of the box such as its height and profile, and remove material accordingly. Then, with the interior formed, you can sand and finish the base's interior.

You have now completed the interior and the flange of the lid and base, including sanding and finishing. Well done. Relax. Put your feet up. You deserve it.

Now on to shaping the exterior of the lid and base. With the base in the chuck, put the lid on the base. It should be a jam chuck-like fit; tight enough so the lid stays on the base and you can shape the lid, the finial, and the base. If, however,

the lid fits on the base less than a jam chuck-like fit, use masking tape to hold the lid on the base. But if you didn't shape earlier the outside areas around the lid and base then this tape may get in the way. Use the tailstock for support as long as possible. Pause and consider the profile, proportions, and overall design of your box. Each element of your box needs to be sympathetic to the others and work together resulting in a pleasing total. And don't forget the finial. Will it be an integral part of the lid, or a separate piece added later? What do you have planned for the juncture of the lid and base? If you intend to have beads, did you leave enough thickness at the two flanges? A bead on the lid or base, or on both, will help hide gaps and distortions caused by wood movement that may show up at this joint. A smooth, unadorned, juncture will not hide the wood movement. Books are full of many means to adorn the lid/base joint. Give some a try. How you treat the base/lid juncture has an aesthetic and a functional role.

Now you can sand and put a finish on the exterior of the base and lid while they are on the lathe.

You can now remove the tight fitting lid and modify the flange of the base for a better fit. Be careful and patient here. You don't want to remove too much wood and ruin the lid's fit. You've come too far to mess it up now. You're trying to get a fit with just a little resistance. A suction fit some call it. Take very light cuts on the face of the flange with a scrapper. Now, some say use only a scrapper for this and never use sandpaper as sandpapering the flange will distort it as you can't sand it evenly. However, since a scrapper often leaves a poor surface, some people advocate sanding the flange surface in this final step using fine sandpaper on a small square wood block to reduce its diameter. Try both methods. The surface of the base's flange that will come in contact with the lid's flange should be slightly convex, so there's only a small ring of contact between the two flanges. Stated another way, the surface of the flange of the lid is perfectly flat and cylindrical, and the surface of the flange of the base is bowed or convex, thereby creating a single ring of contact when the two flanges are put together. You're almost done.

Part off the base. This will leave a small length of wood in the chuck which you can shape to make a jam chuck to hold the base on the lathe by its opening, or, if this remaining piece is too short, find another piece of wood from which you can make a jam chuck. Turn the base around and mount it securely into the jam chuck. Carefully shape the bottom of the box, making it slightly concave, sand, proudly sign your name, and put a finish on the bottom of your box. Congratulations! Now you're done!

Trees of Northeast Kansas

Black Willow

Janka Hardness: 430

The heartwood of black willow wood is reddish or grayish brown, sometimes with darker streaks. The white or tan sapwood is not clearly distinguished from the sapwood. The grain is interlocking and irregular with a fine to medium texture. It is a light, non-dense wood. Black willow machines poorly and tends to tear out, and leaves a fuzzy surface making sanding difficult. It is difficult to dry and often cracks and checks. Black willow bends well and is often used in basket and bent willow furniture.



The **Janka hardness test** measures the resistance of a sample of wood to denting and wear. It measures the force required to embed an 11.28 millimetres (0.444 in) diameter steel ball halfway into a sample of wood. A common use of Janka hardness ratings is to determine whether a species is suitable for use as flooring.

This number is incredibly useful in directly determining how well a wood will withstand dents, dings, and wear—as well as indirectly predicting the difficulty in nailing, screwing, sanding, or sawing a given wood species.

Examples are: Balsa—70; Douglas Fir—660; Black Walnut—1,010; Osage Orange—2,040.



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Basic Bowl Class

It used to be called University for Man but over the years, has evolved to just UFM Manhattan and their array of classes is terrific. Among the class selections are iCan with iPad, Sushi Rolling, Genealogy Essentials, Beekeeping, Archery for Adults, and Woodturning for Beginners. It is that last one which is now taught by Tom Boley at his shop, Red Oak Hollow Lathe Works. The class project is a small bowl and is suitable for never-before turners or for those who would like to add bowl turning to their repertoire of woodturning skills. Contact UFM at tryufm.org or e-mail them at info@tryufm.org. Their phone number is 785-539-8763. This is a great way to jump right into the craft of woodturning in a formal way with an excellent instructor in a comfortable woodshop setting. Come, learn to turn.



Community
Learning Center
tryufm.org

Flint Hills Woodturners Ya Gotta Eat!

Thursday, September 21st

Join fellow FHW members for our next

"Ya Gotta Eat" lunch at noon at Vista Drive In

1911 Tuttle Creek Blvd, Manhattan

Please let me know if you will be able to come
so I can get a table to accommodate all of us.

And bring something for Show and Tell.

Tom Boley <tboley10@gmail.com>



Flint Hills Woodturners is a 501(c)(3) non-profit composed of individuals who are interested in learning and promoting the art of turning wood. Formed in March 2015 for hobbyists in the Flint Hill region of Northeast Kansas, the club welcomes all interested people to visit our meetings to get a sample of this inspiring hobby. You will find warm people from novice to expert willing to share with you. Flint Hills Woodturners is a chapter of the American Association of Woodturners.



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The American Association of Woodturners (AAW) is a nonprofit 501(c)(3) organization, dedicated to advancing the art and craft of woodturning worldwide by providing opportunities for education, information, and organization to those interested in turning wood. Established in 1986, AAW currently has more than 15,000 members and a network of more than 350 local chapters globally representing professionals, amateurs, gallery owners, collectors and wood/tool suppliers.

The mission of the American Association of Woodturners is to provide education, information and organization to those interested in turning wood.

Flint Hills Woodturners Program and Events

 August 5	Monthly Meeting Making toy tops	Red Oak Hollow Lathe Works, Wamego
August 7	Skill Enhancement 7:00 – 9:30 PM	Red Oak Hollow Lathe Works, Wamego
August 17	Ya Gotta Eat! Noon	Vista Drive in
August 23	Skill Enhancement 7:00 – 9:30 PM	Red Oak Hollow Lathe Works, Wamego
 September 2	Monthly Meeting Dennis Biggs Finishing Techniques	Red Oak Hollow Lathe Works, Wamego
September 21	Ya Gotta Eat! Noon	Vista Drive in
September 21	Skill Enhancement 7:00 – 9:30 PM	Red Oak Hollow Lathe Works, Wamego
 October 7	Monthly Meeting Tom Boley TBA	TBA

Unless announced, meetings are held at
Red Oak Hollow Lathe Works,
4025 Walnut Creek Drive, Wamego, KS.

Meetings start at 9:00 a.m. but come any time after 8.

