

**July 2019**



**July's Program**

**CHAINSAWS**

**Everything you wanted to know about chainsaws but were afraid to ask.**



We have a guest speaker, Mike Beltz, who currently works at Kan Equip in Wamego. He

worked for Stihl for many years before being approached by Kan Equip and now is their expert on chain saws and does repairs for them.

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**Flinthillswoodturners.org**

# July 2019

## The Call of the Lathe



I am excited and looking forward to our demonstration this month. I remember back to my childhood in New Zealand where I first used a chainsaw. I spent part of a summer with friends who had a business of clearing native timber land for people. I was always fascinated with the guys who used the large chainsaws to cut extremely large trees down. These trees were easily 6-8 feet across. My job was to clear the very small brush and trees so I used a 12" chain saw.

Fast forward to 2015 when I started woodturning and soon learned that a chainsaw was very useful in preparing blanks. I had never owned a chain saw up to this point and being a cheapskate I decided that I would start looking for a used one. One day I saw a friend's garage sale and he had one for \$20 (with a case). Wow, how could that be possible. I couldn't resist and promptly bought it. He said it had issues and wasn't willing to fix it but that it did run. It did run but leaked oil really

bad. I spent time tearing it apart and soon had fixed the problem. It worked for some time but soon had numerous other issues and one day it seized up and wasn't worth fixing. After that I was able to purchase a 40 volt battery powered one that works great, especially indoors. The biggest issue was that the battery life was limited and I was only able to get a couple blanks cut before I had to recharge. When I sold my mini lathe I decided to buy a gas powered 16" Stihl. I have to admit that I am still a novice at using it. So that's why I'm excited to learn more about how to use it correctly and especially how to sharpen it. Just like turning tools if it isn't sharp it really doesn't work well at all.

Ray Case

FHWT President

## Member



Photo of The  
Week

Selected by the AAW Segmented  
Woodturners Board of Directors:

## Spotlight

**Hot Air Balloon** This began as a Christmas tree ornament, but I decided to make it free standing and display it year-round. The canopy is walnut and maple; the basket is redheart. I tethered the balloon to a chunk of osage orange cut from a stump I dug up on my family's farmstead. My great-grandfather probably planted that tree in the late 1800s. This piece measures 5-1/2 x 7-1/2 x 3-1/2 inches; the hollowed balloon canopy weighs 1.3 ounces.**BY: David Delker**

## Club Minutes

June 1st, 2019

The monthly meeting of the Flint Hills Woodturners began at 9:00 a.m., June 1, 2019 at the Golden Prairie Honey Farms, located at the Green Valley Industrial Park, 8859 Green Valley Drive, Manhattan, Kansas.

President Ray Case called the meeting to order.

Show and Tell: Victor Schwartz, Ross Hirst, Dennis Biggs, Karl Dean, Melissa McIntyre, Vaughn Graber, Steve Bietau, Colton Haug, and Tom Boley shared their recent work.

Officers' Reports:

President: Ray Case reminded members of the upcoming show at the Marysville Lee Dam Center for Fine Arts July 3 through July 28. This is an opportunity for Flint Hills Woodturners to display and sell their work. Members do not need to be there for the showing and selling. Robert Kloppenborg is the contact person, and he distributed a handout for those interested. Participants will provide their own labels. Skill Enhancement is scheduled for June 12 and Ya Gotta Eat will be June 19.

Secretary: No report

Treasurer: The checking account balance is \$4,287.22. The demonstration and workshops by Alan Lacer cost \$2,340. Participants in the workshops paid \$1,600 and the final cost to the club for the demonstration and workshops was \$740. Comments received about Alan's visit were very favorable.

Operations: Steve Bietau thanked those who helped at the Flint Hills Discovery Center's Flint Hills Festival at the Blue Earth Plaza on May 11. There was good exposure for the club as 2,300 people attended the event.

FHW's next event will be Pumpkin Patch in the fall. It was generally agreed that turning bowls or something which can be turned in about ten minutes is a better demonstration than making tops, as tops appeal mostly to children and we want to target adults.

Program: Dennis Biggs announced the July program will be Mike Beltz demonstrating the use of chainsaws. Mike works at Kan-Equip in Wamego and has a long time affiliation with Stihl chainsaws. This month's demonstration will be Dennis making his version of a toothpick dispenser.

Members at Large: Tom Boley spoke of Robert Kloppenborg's efforts to have FHW members display and sell their work at the Marysville Lee Dam Center for Fine Arts, July 3 through July 28. Tom encouraged members to participate. Tom offered to take the work of members living in Topeka to Marysville for them. Tom thanked Ray Case for the work he does for Flint Hills Woodturners as club president, editor of the newsletter, and for his setting up the shop on Fridays for the Saturday meetings.

Nico Bello was a guest at today's meeting.

Raffle: Melissa McIntyre, Tom Shields, Karl Dean, Vincent Traffas, and Ross Hirst won valuable prizes at today's auction. The grand prize was won by Ken Stitt.

Ned Gatewood, Secretary



## Programs

Mike Beltz will be giving us lots of information about chainsaws at the July meeting.

Vaughn Graber will give a demo in August.

Ross Hirst plans to do a pen making demonstration in September.

If anyone has specific desires to see a particular topic demonstrated, please contact me or your president.

**Dennis Biggs - Program Director**

## Flint Hills Woodturners Calendar of Events

|                             |  |   |
|-----------------------------|--|---|
| July 6th                    | Monthly Meeting<br>Everything<br>Chainsaws | Golden Prairie Honey Farms 8859 Green Valley Drive, Suite #4, Manhattan               |
| July 22nd<br>&<br>July 23rd | Skill Enhancement<br>7:00-9:30pm           | Red Oak Hollow<br>Lathe Works,<br>Wamego  |
| July 16th                   | <b>YA GOTTA<br/>EAT<br/>NOON</b>           |  |
| Aug. 3rd                    | Monthly Meeting<br>Vaughn Graber           | Golden Prairie Honey Farms 8859 Green Valley Drive, Suite #4, Manhattan               |



# July 16th at Noon

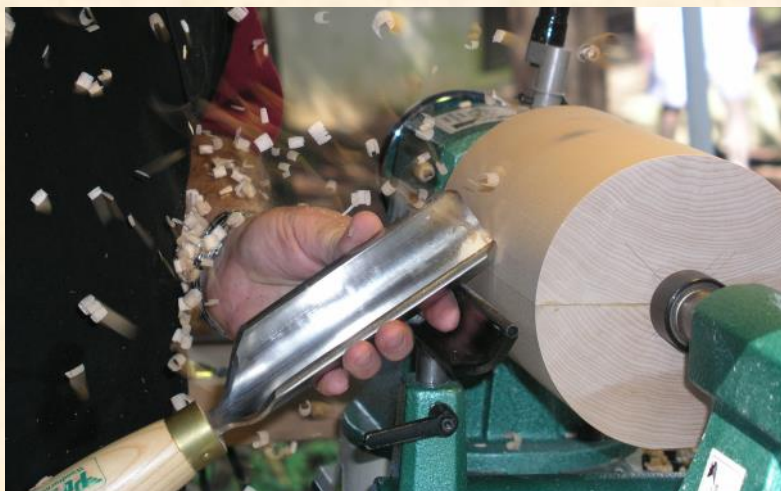
**YA  
GOTTA  
EAT**



**SHOW AND  
TELL ITEMS  
WELCOME**



## Skill Enhancement



**Two Evening  
Event**

**Monday July 22nd  
& Tuesday 23rd**

**7:00pm—9:30pm**

Red Oak Hollow

Lathe Works

4025 Walnut Creek Drive

Wamego, KS 66547

# June: Show and Tell



**Melissa McIntyer**



**Vaughn Graber**



**Karl Dean**



**Colton Haug**



**Nyle Larson**



**Victor Schwarz**

# June: Show and Tell



**Ross Hirst**



**Dennis Biggs**



**Steve Bietau**



**Tom Boley**

# June's Program

## Recap

**Demonstrator:**

**Dennis Biggs**

Dennis Biggs demonstrated the making of a toothpick dispenser. He began by making the base of the dispenser from a 3"x3"x5" blank of soft maple mounted on a spur drive between centers and placing a tenon on one end. Mounted in a scroll chuck, the base was shaped into its final form, then the inside was drilled out with a forstner bit. He also formed a recess about 1/8" to 1/4" deep at the top of the base which will receive the top of the dispenser. While still on the lathe, the inside of the base was sanded and finished with wax. Off the lathe, a finish was applied to the outside of the base. He reversed the base into a jam chuck and finished the bottom of the base.

Next, Dennis made the dispenser's top and the cup to hold the toothpicks. A piece of walnut was put between centers and turned to a cylinder with a tenon on one end. He remounted it on the lathe with the tenon, a hole was drilled into the end of the cylinder to a depth equal to the desired thickness of the top, which is about the same as the depth of the recess made in the base. This portion of the cylinder with a hole in it will be the dispenser's top. He partially parted off the top, creating enough space around the top to shape, sand, and finish all around the top. He then parted the top off entirely. From the remaining portion of the walnut cylinder, Dennis made the cup which will go into the base and hold the toothpicks. This cup will be suspended from the top by a small dowel. He shaped the cup and parted it off. He glued a dowel to the center of the cup, and then put the dowel and cup in a hand drill and sanded the cup carefully to a diameter slightly small-

er than the base's inside diameter. This fit needs to be fairly precise. He applied a finish to the cup and dowel, then glued the cup/dowel assembly into the hole in the bottom side of the top. Dennis concluded the project by shaping, sanding and finishing a finial from the walnut, and then glued the finial into the hole in the top.

Ned Gatewood, Secretary





# June's Program

## Continued



**Peter's**

## **Safety Corner**

### **Air Compressor Safety**

Last month, our past president, Tom Boley, shared a photo of an air compressor tank that be-

longed to one of our recent demonstrators, Alan Lacer, which suffered a catastrophic failure after 35 years. I've included that photo for your consideration. From the looks of things, he was very lucky, having suffered only a few minor cuts. One of the most important observations for you to make is the level of corrosion inside the tank. After years of use, the water build-up in the tank finally won out.

But what can you do to help prevent this unfortunate accident? Every time you compress air, you compress a little condensation out of it too. When that air leaves your tank, it takes some, but not all of the water with it in the form of water vapor (or humidity). If you are a stalwart air brush painter for furniture or cars, one of your worst contaminants for paint can be the water in the air from your compressor, so you may have invested in an air filter system to clean the air from your compressor, which contains not only water vapor but also oil and dust or metal particles.

A typical 20 gal shop compressor, with a 2 HP electric motor, will deliver about 5 cubic feet per minute (CFM) at 90 PSI. One cubic foot is about 7.5 gallons, so in one minute, the motor will essentially fill the tank nearly twice, while delivering 90 PSI air pressure for whatever you are working on in your shop. If you studied gas laws in school, you may remember Boyle's Law that states the pressure of a gas is inversely proportional to its volume at a constant temperature (squeeze a balloon and it expands).



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**Peter's**

**Safety Corner**

**Cont'd**

However, there's the matter of Dalton's Law (often forgotten, but no less important) that states the total pressure of a mixture of gases is equal to the sum of the individual pressures of the individual gases in the mixture. This is where the water hides.

For this discussion, the key is how much water is in the air in your shop on a typical day – the partial pressure of water in air or relative humidity – and what does that mean for your air compressor tank. If you run your 20 gal compressor in your shop, where the temperature is 70 F and relative humidity of 70%, for 30 minutes, you will “condense out” about one fluid ounce of water. Depending upon the running temperature of your compressor and assuming a significant percentage of that water gets re-vaporized as you use the gas inside, you will probably be left with only a few tablespoons of water in your tank at the end of your day, which sits in your tank as liquid and very humid air.

So, I haven't done any detailed forensics on why Alan's tank failed, but I have my theories. Even though high-quality compressors generally have a coating on the inside of their tanks, those coatings don't last forever. Looking at the photo, there is obvious rust on the inside of his tank, which is suspicious. Think of it this way: you wouldn't leave a tablespoon of water sitting on your lathe bed, so don't leave it in your air tank. An important safety tip is to drain the tank each day when you are done in your shop. Reduce the pressure in the tank to about 15 PSI and open the bottom drain plug to let the remaining pressure “blow out” the condensed water from your tank.

Always wear safety glasses,

Peter Dorhout

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## GTKs

There are things you pick up as you go along which are good to know (GTK). Here are four which I have learned.



How to place folding chairs against the wall. When folded, those chairs have two legs which stick down farther than the other two. Lean the chairs against the wall or each other with the longer legs out, that is, away from the wall. That way the center of gravity of the chair makes it automatically lean toward the wall.

How to store a broom. Brooms have memory. You may not have realized that but they do, but it isn't measured in gigabytes. If you lean a broom against something while sitting on its bristles, those bristles will bend from the weight of the broom and sooner than you would have thought, they will not straighten out and the broom will be harder to use. Instead, hang the broom by the handle so the bristles hang free or lean it against the wall upside down. That keeps 'em straight and ready to use. That applies to a push broom, too, but it can rest on the floor if the bristles are pointed OUT since it is resting on the sides of the bristles and won't adversely affect them. You can also hang a push broom by the handle or the hole in the other side of the bristle bar.



In woodturning, never make the inside bigger than the outside. Seems logical but it is easy to do if you are not paying attention. This is especially a problem when hollowing. Keep the sides of your piece the same even thickness from top to bottom and measure, measure, measure.

Finally, and sort of a corollary to the last one, never go too deep, something I preach to my students. I was reminded of that just the other day when I went too deep in a really pretty piece of Oregon tiger maple I bought. It sure made finishing off the base more difficult. I'll bring it to Show and Tell.

Tom Boley

# 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](http://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. Talk to some of the crafters there about how to apply for the show.

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 which will 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 but some, depending on the venue, offer even less. Some outdoor shows will let you spread out a bit more than that. 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 located 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 so you will be at eye level even when you are sitting but be quick to stand when someone comes in your booth. 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 because no one will be able to see it. 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 extension cords and splitters 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. Since I print my own business cards using Avery products and their design and print program, it is easy.

### **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. Having a spouse or good friend who will help is gold.

## \$\$\$?

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 Kansas, you can do up to four shows a year without registering for a sales tax number but have to have the proper form by which to report and mail in the tax to the state.

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.) The Square also now has a wireless system which works between the device and your phone by Bluetooth. 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 start 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 of that sign-in sheet 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. Best of luck to you if you decide to sell your wares at craft shows and be sure to take a few club brochures in case you find someone who wants to give it a try themselves.



**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 Hills 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 (AAW).



**President**  
Ray Case

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**Vice president**  
Randy Zelenka

**Secretary**  
Ned Gatewood

**Treasurer**  
Tom Shields

**Program Director**  
Dennis Biggs

**Operations**  
Steve Bietau

**Members at Large:**  
Bob Holcombe  
Tom Boley



Unless otherwise announced, meetings are held at 8859 Green Valley Drive, Suite #4, Manhattan KS  
Meetings start at 9:00am but come any time after 8:00am.



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.

