Flint Hills WOODTURNERS

March 2025

In this newsletter:

March Club Event

Spindles, Comprehensively

with Tom Boley

Saturday, March 1, 2025
Rock Creek High School, 9355 Flush Rd, St George (Flush), KS 66535
8:30 AM Social Time, 9:00 AM Meeting Opens

In this fast-paced demo, Tom will cover basic spindle tools, sharpening those tools, how to use each one, turning beads, coves, and flats, and spindle duplication. Two Skill Enhancement sessions will follow on Monday, March 3 and Tuesday, March 4 at Tom's shop. Please sign up with Tom as soon as possible, 785-456-7890. All are welcome!

2025 FHW Dues

2025 FHW membership dues are due!

- Cost of 2025 FHW membership is $40
- Please submit dues to treasurer Ross Hirst at our next meeting
  - Cash, check, or PayPal payable to Flint Hills Woodturners
  - Please include your name and “2025 dues” on the check or PayPal memo line
  - Email Treasurer Ross Hirst for more information or to make arrangements: ross.i.hirst@cox.net

Dues must be paid in order to receive the FHW Newsletter.

FHW is in need of a newsletter editor…

…Could it be you?

- **Beginning June 2025**
- **Please contact Heather Marusiak at 443-244-5890, heather.marusiak@gmail.com**

Flint Hills WOODTURNERS

SPINDLE TURNING FOR FURNITURE

Essential tips, addressing common concerns

ALTHOUGH THERE ARE MANY TYPES of furniture that do not employ turnings, the development of furniture design and the art of spindle turning are inextricably linked. Historically, before the use of rotating-head planing machines or even table saws, turning was perhaps the quickest way to produce many furniture parts. Some styles of furniture, such as Windsor chairs, do not require square stock at all, but here I will primarily discuss turning spindles from squares.

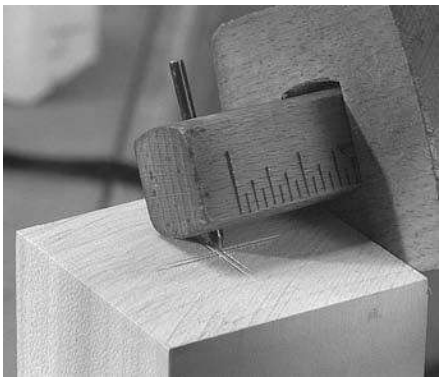
While spindle turning for furniture cannot be covered thoroughly in a single article of this size, the topics covered here are essential— they represent 1) the questions my students most frequently ask, 2) points inadequately covered in other publications I've read, and 3) my attempt to correct common errors.

Preparing the square

Most turnings for furniture have some part (called a *pommel*) that is left square in the finished piece for the attachment of rails, and these surfaces should be prepared first. It is important that squares of wood for turning be straight, parallel, and truly 90 degrees (not a rhombus). This is usually accomplished using a jointer and a planer: With an accurate fence on the jointer, you surface two *adjacent* sides at right angles. Then, with a planer, you surface the remaining two sides of the square, keeping the previously machined sides face down on the bed. This method ensures that the sides are equal and square.

If you do not have a planer, then parallelism can be established with a table saw. The sawn surface can be cleaned up by some hand work, or by taking one light cut on the jointer.

Next, cut the blank to finished length. Do not cut the stock longer, as this will only make the turning more difficult.



The center of a blank is found equidistant from the sides, not at the intersection of lines drawn through the corners.

If the flat surfaces of the squares have planer marks, it is best to sand or scrape these off now, as this is difficult to do after turning without damaging nearby turned details.

Marking the square's center Many books advise finding the center by drawing two lines from corner to corner. It is much better to use a method that locates the center equidistant from the *sides.* Use a marking gauge (photo, above), set to approximately one-half the diameter, and make four marks. This will yield a tiny square, the center of which you punch with an awl.

For production work, a centering jig (photo, below) increases efficiency. You slide the work along the fence and into the pin four times, rotating the work a quarter turn each time. A wedge under the pin block makes it easy to adjust for different size stock. The pin is actually a wood screw with its head sawn off and filed or ground to a point.

Mounting the work

Some authors advocate cutting grooves in the end of the work to receive the spurs of the drive center. But if you need to cut grooves in order to keep your spur center from slipping, there is something radically wrong with your spur center. Some say to drill a hole for the center point, or remove the spur center from the lathe and drive it into the end of the work with a mallet. All of these procedures are not only a waste of time, but they prohibit you from making adjustments to the center location on the lathe, which is necessary for accurate work. Why would you need to make adjustments to the location of the centers after the wood is on the lathe? There are four reasons:

1. There may be errors in your centering jig or punch mark.
2. Certain woods, such as oak or ash, have hard and soft layers. When

A simple jig speeds center marking in production work. It consists of a fence and a block with a pin. The block is clamped to a tapered shim for height adjustment.

Photos: Jon Siegel and Patrice Martin

the lathe centers are pressed into the ends of the work, they will drift into the nearest soft layer, causing inaccuracy. To some degree drifting of the lathe center can happen with any type of wood.

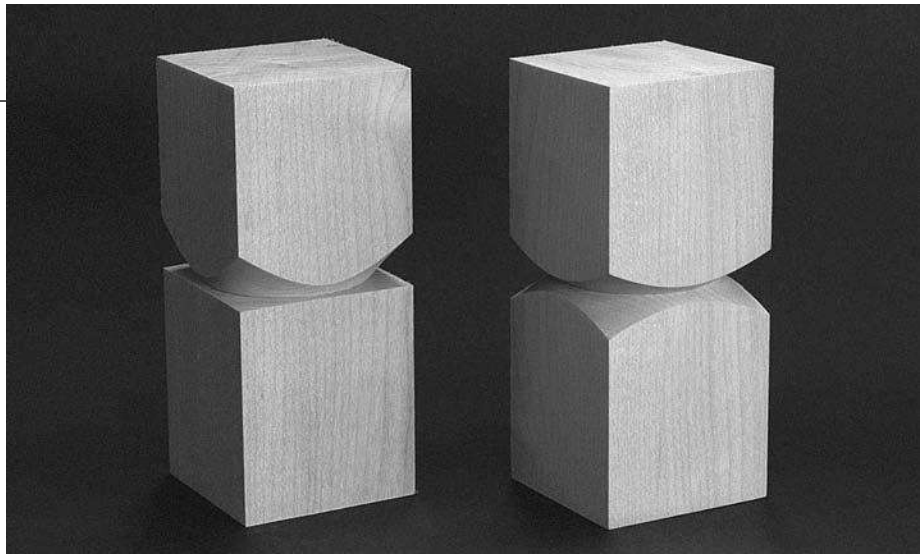
3. The wood may have warped between the time it was straightened on the jointer and the time you are turning it. In order to achieve full diameter or concentricity in the middle (or some other chosen point), it might be necessary to offset the center at the ends.
4. The wood warps while it is being turned. This is due to the release of internal stresses.

What is needed is a way of mounting the work from *point to point* and setting the piece into rotation without the spurs engaged. Then it is possible to achieve perfect centering through testing and correction.

With the work rotating, note whether it is centered or the degree to which it is not by nicking the corners with a pointed chisel and stopping the work for inspection. Whichever corner has the deepest nick needs to be moved toward the axis. Tap the piece with a mallet, tighten the tailstock, and test for centering again. Repeat the process until you've achieved the desired degree of accuracy.

In order for this operation to proceed smoothly, your lathe centers must be well tuned. Sixty-degree points are ideal because they allow the most sideways movement as the point is driven deeper. The total amount of adjustment possible by this method depends on factors of hardness and weight of the work; in some cases you may have to withdraw the point completely and reset it.

All of the above pertains to furniture (or architectural) parts that have a square portion. If you are making Windsor chairs, you can ignore this. For work that is turned all over, rough-saw the stock $1/16$ to $1/8$ inch greater than the largest finished diameter, and it may be worthwhile to rip the stock to an octagon if you are doing many pieces. Some furniture parts, especially chair parts, are riven (split) out of logs. (Riven wood may be centered on the lathe by a method of measuring "negative radius" from an accurately positioned tool rest. The centers of a mounted piece of wood are adjusted until no part is more than a given distance from the edge of the tool rest. I learned this method from Vermont chairmaker Dave Sawyer.)



The square transition shown at left is required in some architectural styles. It is somewhat more difficult to produce than the common conical form, right.

Cutting pommels

The first step in nearly all furniture and architectural work is making the transition cut from the square to the round. I know this process gives many beginners trouble, so I will say a few words about it.

Draw a pencil line around the work where the transition is to be made. It does not need to be drawn on all four sides, but it helps. Use a soft pencil so the lines are dark and can be seen with the work rotating.

Cutting a vee into the square is really the same as cutting into a solid round, except that it is harder to see where to start each cut. When making this kind of intermittent cut, it helps to have good light and a black background behind, such as black sandpaper. Use the point of the skew chisel rather than the heel, because it is easier to see what you are doing and the point cuts more freely. Make the vee about 10 degrees wider than the point of the skew so it can cut cleanly to the bottom. Cut alternately from the left and the right, each time aiming at your pencil line. Lean the skew so the edge trails just above the surface being generated. When the pencil line is gone, and you feel the chisel cutting smoothly into the solid wood, stop and check. You may need more depth if, for example, you want to start a bead at that point.

The transition cut should be made carefully so that it does not require any sanding that would destroy the crispness of the intersection.

It is more difficult to make a transition that is square rather than angled from both sides (see photo, above). If the cut is not exactly at 90 degrees, then the resulting intersection will not be a straight line as it should be. I discourage this type of design, which is intended to mimic architectural stone work.

The long and the thin of it Length is the enemy in spindle turn- ing. Vibration of long, thin workpieces is a problem in most furniture work, but with the right approach, and a few special tools, these problems can be overcome. Many factors

To run smoothly against the work, the steady rest should have enough contact area to span the width of several growth rings.

contribute to success, and you should try to apply as many of the following rules as possible whenever workpiece vibration is a problem.

1. Do not leave extra length of stock to be cut off later. Allow only a minimum (about half the diameter) for cutting finials off.
2. Use a minimum of tailstock pressure. (If the spur center slips, maybe the center point is too long, or the spurs are not sharp.)
3. Use slow speed.
4. Start in the middle and work toward each end.
5. Use even-textured wood, if possible, not layered or ring porous.
6. Use a gouge with a small nose radius, especially for figured grain.
7. Use your hand to steady the work, or if that fails,
8. Use a steady rest.

The use of the hand pressing against the work to dampen vibration is often necessary in long spindle turning, and it gives the turner a needed tactile connection with the workpiece. The hand is able to detect surface errors that whiz by too quickly for the eye to see. The hand is also better able to locate the "lumpiness" in a long straight section. There are certain dangers involved of course— brushing against the square portion is the most common. Accidents can occur when fingers are caught between the work and the tool rest. But even without accidents, at the end of the day there is only so much skin that you can afford to wear away from the palm of your hand. Eventually, you need a steady rest.

I suspect that the reason most steady rests fail is because they are designed by engineers who have only a metalworking background, so they are modeled after machine lathe types. The makers forget to take into account that when pressure is put on a wood surface, the amount it indents varies over the hard and soft layers of the wood. Once the surface upon which the steady rest is bearing becomes uneven, it causes vibration instead of stopping it.

My own frustrations with this problem led me back to Frank Pain's *The Practical Woodturner* (first published in 1957 by Evans Bros.; then Drake, 1976; revised by Sterling, 1990) from which I had learned so much in my early years as a turner. Pain's book pictures four steady rests, all made entirely of wood. Why are these rests successful? I realized that the area where the wood contacts the workpiece is greater than the width of one layer (growth ring), so the workpiece rotates smoothly against it. Eventually the mother of invention led me to the type of steady rest pictured above, which I have used successfully for many years.

Repetition and duplication

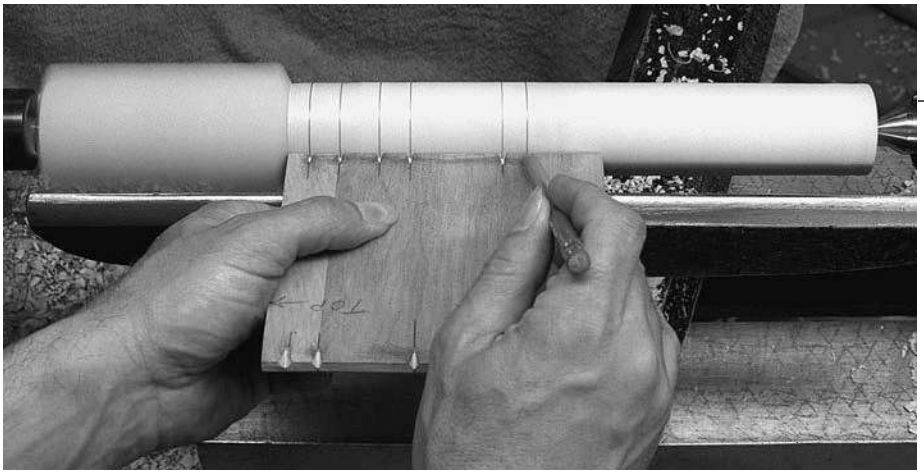
It is amazing how often I am asked, "How do you make turnings that are all the same?" I respond, "They are not the same; they just look the same."

In order for parts to look alike, they must possess two characteristics: The measurements must be alike, and the curves must have the same shape. The measurements are taken from critical points and measured in an x-y fashion: a certain distance from the end or some other feature (*axial*), and a certain diameter (*diametral,* which is what we measure with a caliper). Very few critical points actually need to be measured in order to successfully duplicate a design.

I have heard some turners brag about not having to use calipers, because they use only their eye. While I wish to be included among those who recommend that you develop your eye, I do not think there is a quicker way to successfully duplicate a turning than to use calipers in a *few* critical places, such as at the narrow parts of the turning. Consistent diameter is much more important in duplication than axial measurements, and calipers help you achieve this quickly and without guesswork.

Axial locations are best marked using a marking board, made from 1/4-inch plywood (use the end grain of the top veneer). The marks are made off the drawing, and extended with a square. File the notches with a triangular file half way through the plywood thickness. To mark the work, hold the board against the rotating workpiece, and rest a pencil in each of the notches in succession (see photo at top of facing page).

Using a parting tool for initial layout is tedious, but for duplication there is no way more direct. This is because it is easy to cut straight-in with the tool and, working with a calipers, to locate a point, both axially and diametrally. Use this method sparingly, however. A parting tool is not practical to use in many situations, such as setting the diameter at the bottom of a cove, al-



A marking board, with a notch to accommodate a pencil at each critical point in the design, aids in maintaining consistency on duplicate parts.

though it is tempting The presence of the parting-tool cut makes turning the cove much harder, since the gouge breaks through, sometimes violently, at the bottom of each stroke. Do not use parting-tool cuts to "lay out" long curves; you are not building a boat hull!

Also, V-cuts cannot be located with a parting tool, since the tool is square on the end. Make V-cuts with the skew chisel, alternating equal cuts from left and right, and, hopefully, when you reach the bottom, you will still be at the correct axial location. The depth of V-cuts can be measured with calipers which have been ground thin at the contact points. It is risky to use calipers in a V-cut while the work is rotating.

It is harder to make two turnings alike than it is to make twenty alike. In the second case each turning needs to be similar only to the *average* of the other nineteen. Anyway, making two requires a different approach than making twenty. To make a pair of candlesticks for example, simply make one as you like, and copy it. In production, on the other hand, it is more efficient to make each unit match some pattern. Before a production run, several steps should be taken to clarify the variables. Drawing helps. Making a prototype helps. But eventually each of the turnings must be made to the pattern which you have memorized and is *in your head*, that is, your mind's eye.

How to visualize curves

Often it is useful to think of curves as parts of familiar geometric figures: circles, ellipses, parabolas, etc. These forms tend to make our designs somewhat rigid, however. Straight lines and true circles should be used with caution in turning design because they tend to look mechanical and artificial, not organic or graceful. There are exceptions to this, such as the ball finial, which has a simple elegance that overcomes its mechanical character. Of course cylinders and tapers have their place as well. Tapers underlie the forms of table legs and bedposts, but they usually need other details to balance them.

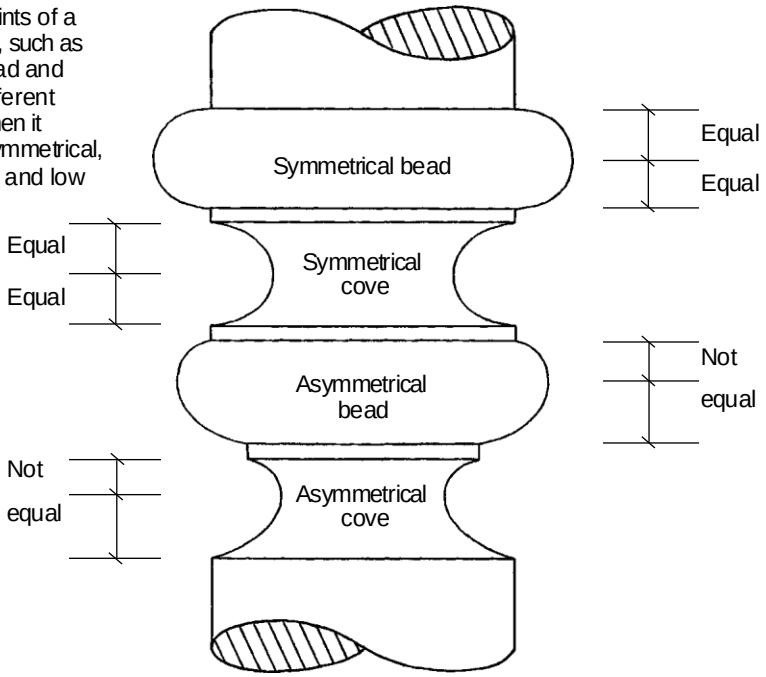
For these reasons, most turnings involve curves predominantly in their design, and attention to their shape is a big part of woodturning for furniture. The most important features that describe the shape of a curve are the *high* and *low points,* the *end angles,* and the *inflection points.*

The line of a cove has a low point, usually in the center, but not always (see drawing, below). If the end points of the line forming the cove are not the same diameter, the low point will be off-center, dividing the axial length of the cove into two unequal parts. The same can be done with a bead's high point to some extent.

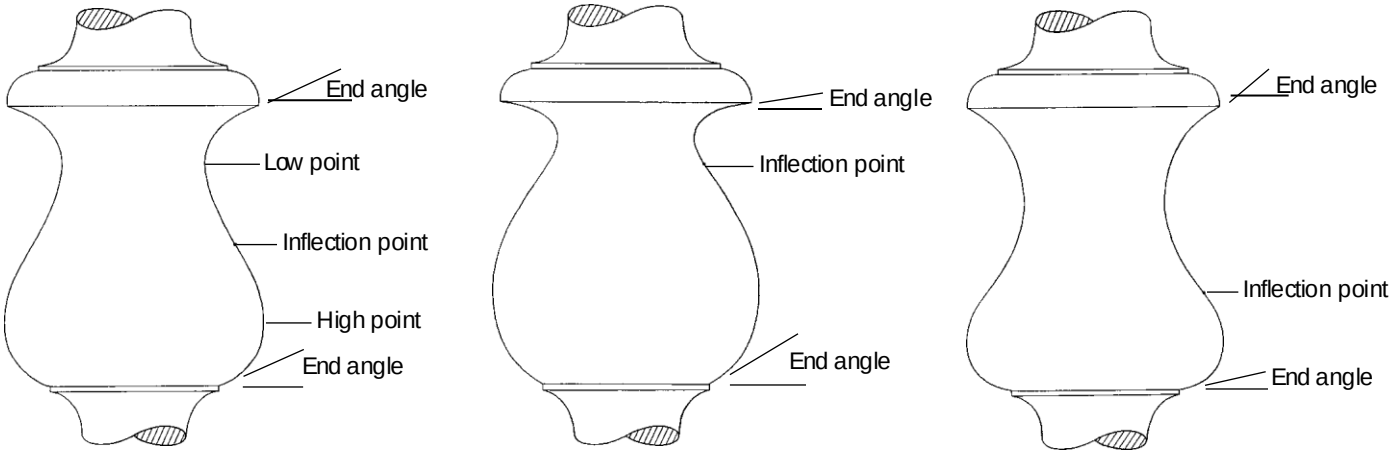
All curves begin and end somewhere, and usually this is at a shoulder or corner of some kind. A line that is tangent to the curve at the end point makes an angle with a line normal to the axis, called the end angle.

Simple curves such as the shapes of beads or coves continue their curvature in one direction only, but S-curves must reverse. The point at which the curve changes from convex to concave is called the inflection point. An S-curve has both a high

If the end points of a simple curve, such as the basic bead and cove, are different diameters, then it becomes asymmetrical, and the high and low points shift.



Variations in end angle and inflection point affect each other and the character of the curve.



and a low point, so its length is divided into three parts. At the same time, the inflection point divides the curve into two parts, which may or may not be equal. The proportions of these parts play a major role in defining the curve.

The drawings above show how variations in the location of the inflection point result in turnings that do not look alike, even though the end points are the same. These variations affect the locations of the high and low points as well as the end angles.

Successful duplication of curves is easy if attention is paid to the proportion of the length as divided by the locations of the high and low points and, perhaps more importantly, the inflection point.

Working in steps

When parts are made in quantity, the work proceeds in steps or stages. An average furniture piece goes on the lathe four or five times before it is done. Working in steps has many advantages. It allows for better momentum of work and fewer sequences to memorize. It allows for fewer different tools (chisels, calipers) to be up at any one time. And it drastically reduces the time spent in moving tool rests, steady rests, dust collectors, etc. It is also conducive to consistency of action, and therefore of the final shape of the work. Spring-loaded spur centers facilitate rapid loading and unloading of work without stopping the lathe. (Frank Pain describes in his book how he manages to accomplish this without springs. For a review of modern spring-loaded spur centers, see *American Woodturner*, June 1997, pages 42 and 44.)

Templates

I do not use templates, except in two situations: straight lines and balls. The use of a straight edge is obvious, but to make a ball (circle) template, use a "one-arm" circle cutter (also called a *trepanning cutter*) in a drill press. Clamp the work— ½-inch birch plywood is ideal. The template is used not only to check progress while turning the ball, but later to press sandpaper against the ball to refine its shape.

How to make drawings

A simple method of achieving symmetry in drawings is to fold a sheet of paper vertically down the center, and then open it like a book. The fold becomes the center-line of the drawing. Now it is necessary to draw only one side of the turning. Use a soft pencil. When one side is done, fold the paper back again (your drawing on the inside), and use a stylus or some very smooth object to rub the pencil marks onto the other side of the drawing. Open the paper, darken the lines, and draw lines across at feature points.

The same method can be used to create bilateral symmetry, such as the "double baluster" pattern, when designs repeat in reverse. In this case you fold the paper twice to form a cross. Draw full size whenever possible; then the drawing can be folded inside out and used to mark the turning itself.

Sanding— less is more

Many good turnings have been ruined by improper sanding. Generally this means that the sharp corners have been rounded— the turning loses its "crisp" look and appears like something mass-produced and sanded on a brush machine. The way to preserve the sharp details in a turning is *not* to sand them. Only the broad areas and large features need to be sanded to remove any tool marks or lumpiness. The following suggestions should be helpful:

1. Do not attempt to sand inside corners, even with a square stick.
2. Reverse direction after each grit, and a few times at the end. You do not need a reversing motor for this; simply turn the workpiece end for end.
3. For straight parts, sanding belts, ripped open, work well.
4. For very large cylinders such as columns, floor sanding paper is excellent.
5. For smoothing the bottom of small coves, a slightly tapered dowel or "sanding stick" will press the paper evenly into the cove.

Jon Siegel, of Franklin, NH, is a lifelong turner who specializes in making furniture and architectural components. He also operates Big Tree Tools, Inc., which designs and markets wood lathe accessories.

AAW
AMERICAN ASSOCIATION OF WOODTURNERS

AAW Bulletin

News from the American Association of Woodturners

Compiled Heather Marusiak

FREE EVENT: Open to All!

Women in Turning Presents

Rabea Gebler

Sunday, March 2, 2025
7pm ET | Online | Free

Click to learn more or register

Trained in Germany as a product designer, Rabea Gebler moved to Japan to study woodworking and urushi lacquer. She has connected deeply with traditional processes, tools, and materials while developing her own unique body of work.

Moderated by Kimberly Winkle

AAW
AMERICAN ASSOCIATION OF WOODTURNERS

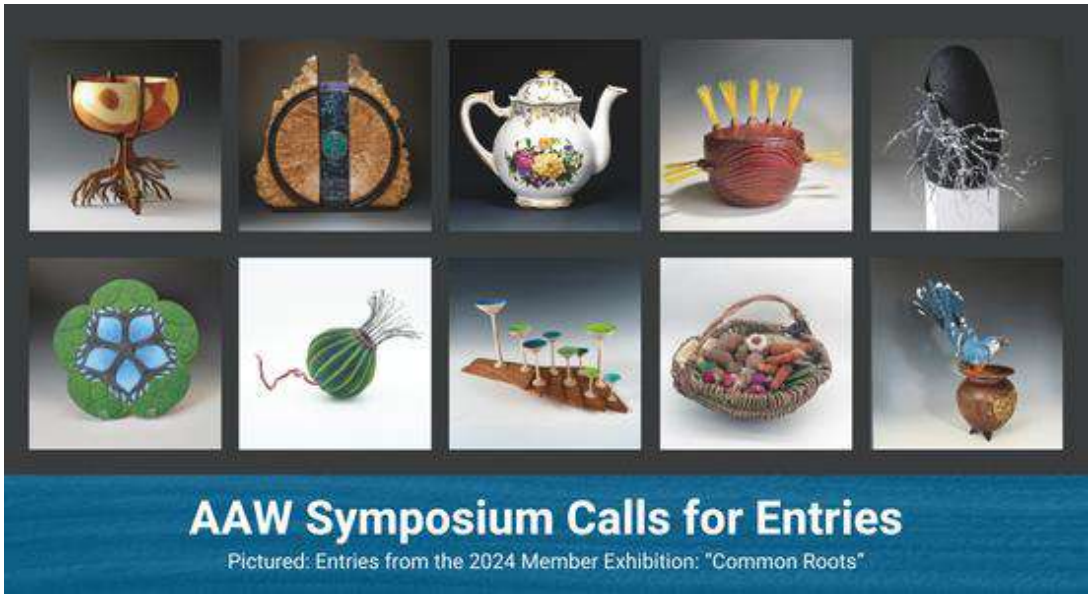
AAW Bulletin

News from the American Association of Woodturners

Compiled Heather Marusiak

"Beginnings"
2025 AAW Member Exhibition

Submission Period: January 1, 2025 to March 15, 2025



The theme for the 2025 AAW member show is "Beginnings". Each year, our goal is to host a Symposium exhibition that showcases and celebrates the full scope of excellent work being created by our members, from skillfully-crafted traditional turnings to innovative sculptures that push the boundaries.

This year's theme also reflects our Symposium host state of Minnesota, home to the headwaters of the Mississippi River. As always, artists are encouraged to interpret the theme for themselves. When you think of a beginning, what comes to mind? Do you already have a piece that reflects the theme perfectly? If it was made between March of 2023 and March of 2025 it is eligible!

Entry fee is $25 for up to three pieces.

Click here to learn more

AAW
AMERICAN ASSOCIATION OF WOODTURNERS

AAW Bulletin

News from the American Association of Woodturners

Compiled Heather Marusiak

Ways to Save on AAW Symposium Registration

Registration is open for the 2025 AAW International Woodturning Symposium! Join nearly 2,000 other woodturning enthusiasts June 12-15 in Saint Paul, Minnesota at the best rate possible by registering now with these great ways to save:

- **Register by April 11 to get the early bird rate and save up to $120**
- **AAW Members get an exclusive discount of $70 off**

Click here to learn more or register

AAW Forum Highlights

February Blues

Dennis Cameron
Untitled
Ash, maple

Tony Trigg
Blue Bowl

Carol & Mark Hall
Fight the Fight
Cherry
7" x 7" x 2"

Walker Westbrook
Untitled
Maple

Want to connect with other woodturners? Sign up for the AAW Forum, a member moderated online community ideal for sharing work, ideas, and obtaining feedback from other woodturning enthusiasts. You can upload photos, converse with other woodturners, and maybe even see your work as a "Turning of the Week."

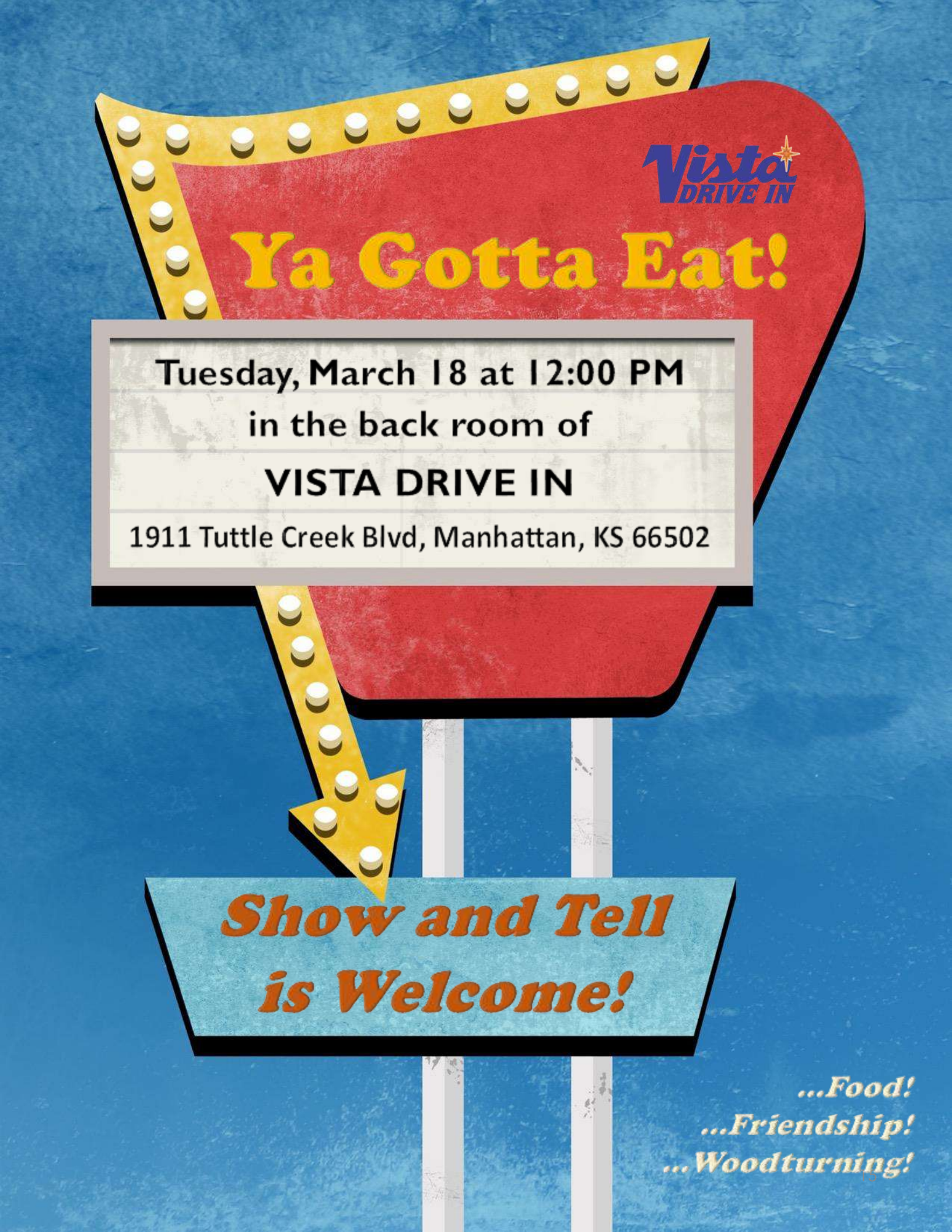
Click here to learn more

Don't Forget!

- The AAW member Remote Demonstration Calendar features online woodturning demonstrations presented by AAW members.

- The AAW WIT (Women in Turning) Committee agrees that to further its mission to increase participation of women in the field of woodturning, it will work with chapters to help grow the number of women in AAW. Currently, women comprise less the 9% of AAW membership. To encourage women to join AAW, the WIT Committee offers a limited number of WIT-sponsored half- and full-price AAW memberships to women for a one-year, full "General" AAW membership. For more information, contact Heather Marusiak at heather.marusiak@gmail.com

- To become an AAW member, or to renew your AAW membership, please visit: AAW Membership Home.


Vista DRIVE IN
Ya Gotta Eat!
Tuesday, March 18 at 12:00 PM
in the back room of
VISTA DRIVE IN
1911 Tuttle Creek Blvd, Manhattan, KS 66502
Show and Tell is Welcome!
...Food!
...Friendship!
...Woodturning!

February Meeting Minutes

Recorded by Barbara Drolet

FHW Meeting Minutes, Feb. 1, 2024, 9:00 am at Rock Creek High School, Saint George, KS.

A total of 31 people attended, including four guests.

Officer Reports:

President – Tom Shields: Four guests were welcomed to the meeting and introduced themselves. Today Tom S. will give a demonstration on turning finials. These are often used for making ornaments with turned spheres or sputnik sea urchin shells. Tom brought in a few of the shells for the silent auction for those interested in trying to make one after seeing the demonstration. He also brought in a chisel for the auction.

VP – Tod Salfrank: We are unable to do Zoom today due to audio issues. The board will discuss whether the Club will continue to offer Zoom considering the effort it takes and associated costs.

Secretary – Barb Drolet: No report

Treasurer – Ross Hirst: The Club treasury balance is $4051.83 with $75.16 in petty cash for a total of $4126.99. Additionally, $120 was collected before the meeting today for memberships. We have 29 paid members as of today. We had 42 members in 2024. Former members who do not renew by March will no longer receive the newsletter. Expenditures in the future will include paying Rudy Lopez for his remote demonstration in December for which we have yet to be billed.

Programs – Tom Boley: In March, Tom B. will demonstrate spindle turning and will host two skill enhancement sessions at his shop sometime later in March. No programs have been determined for April or May. In June, Bob Holcombe will demonstrate turning scoops and

February Meeting Minutes

Recorded by Barbara Drolet

spoons. In July, Kansas City woodturner Phill Sikes will demonstrate turning boxes, and then hollowing enclosed forms without hollowing tools in September. No program has been determined for August. At the end of the year, Rudy Lopez may be available to do an in-person demonstration with workshops.

Operations – Steve Bietau: Meet the Makers at the Manhattan Discovery Center is Tuesday March 18th during spring break. A signup sheet was passed around for volunteers to set up, tear down, turn, and talk with the crowd. The Flint Hills Festival is in May. A motion was made for the Club to pay the entry fee and participate in the festival. The motion was seconded and passed unanimously.

AAW Liaison/WIT/Newsletter– Heather Marusiak: Links to the current AAW and WIT events and remote demos are in the newsletter. Heather and Tod Salfrank are happy to help with photography for anyone wanting to submit a piece to the AAW members show. Thanks to those who have made wig stands. Heather will continue to collect them on behalf of the Club (likely just through May) and send them to her contact in MO.

Other Business:

Club member Nyle Larson plans to keep his shop for only another 2 years. He will be looking to downsize between now and then by selling equipment, wood working supplies, and wood to Club members.

Club member Duane Fisher will be clearing some timber on his property in Beattie, KS in the next couple of months (depending on the weather) or else in the fall. He will have locust, hedge, walnut, box elder, oak,

February Meeting Minutes

Recorded by Barbara Drolet

ash, mulberry, and some Kentucky coffee. He can bring it down to meetings or you can arrange with him to come to Beattie. Beattie is north on Hwy 99, east of Marysville. His number is 785-562-7191. He will let the Club know when it is ready.

Show & Tell: Presenters included: Vaughn Graber, Dave Davis, Barb Drolet, Tom Boley, Steve Bietau, Victor Schwarz, Kenneth Stitt, Robert Kloppenborg, Matt Gish, Tom Shields, David Delker, Heather Marusiak, and Lowell Regehr.

Demonstration – Club President Tom Shields demonstrated turning finials. Information included recommended types of wood, blank sizes, proportion considerations, general overall shape, shaping elements, and best finishes. Turners should think about not only what shapes they want their elements to be, but also how the elements will meet, as you don't want spaces between them. Because finials are usually quite thin and delicate, standard equipment used for chucking (1/2” Steb center) and shaping (3/8”, 35 and 45° fingernail gouges) should be small. Spear point spindle gouges are helpful for tight spaces and skews are good for long slopes. Whether you are using a turned, hollowed sphere as the center of your ornament or a sea urchin shell, the top and bottom where finials will attach should be beveled to 45°. If using a shell, be sure to treat the segment joints inside with glue, as that is where the shell is the most fragile. Preferred finishes include pen turners’ friction polish or CA glue (thin or medium). Care should be taken in supporting pieces with fingers behind the finials as needed, and a careful approach with tools is very important so that you don't get a run-back catch. These ornaments make wonderful gifts.

The next meeting will be March 1. Meeting adjourned at 12:05 PM

February Meeting Minutes

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February Meeting Minutes

February Show & Tell

Vaughn Graber

February Show & Tell

Dave Davis

February Show & Tell

Barbara Drolet

February Show & Tell

Tom Boley

February Show & Tell

Steve Bietau

February Show & Tell

Victor Schwarz

February Show & Tell

Kenneth Stitt

February Show & Tell

Robert Kloppenborg

February Show & Tell

Matt Gish

February Show & Tell

Tom Shields

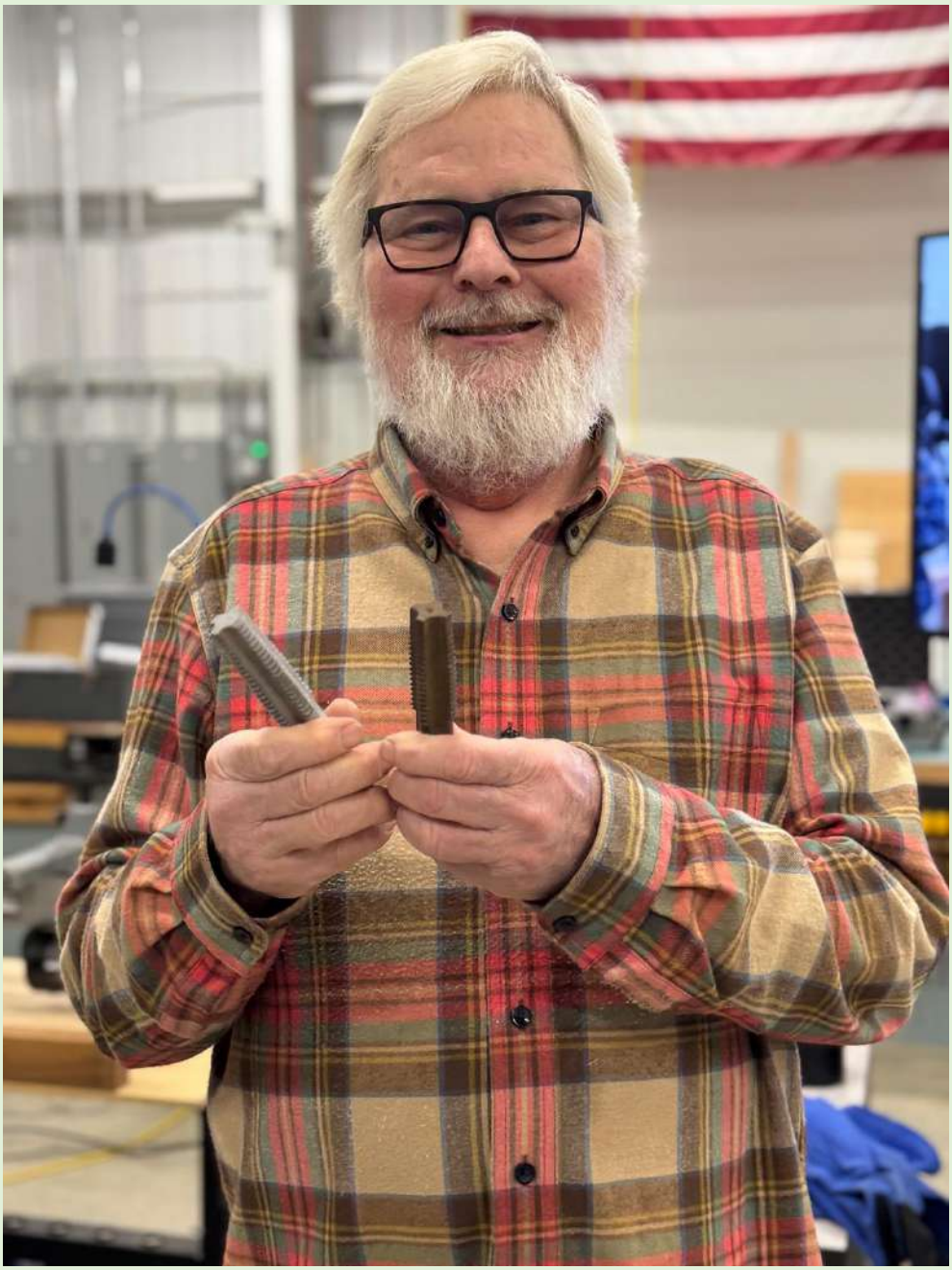
February Show & Tell

David Delker

February Show & Tell

Heather Marusiak

February Show & Tell



Lowell Regehr

February Show & Tell

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Open Call for ALL to Participate:
WIT Wig Stand Initiative

The AAW Women in Turning is encouraging all chapters to join in a national project to turn wig stands at no expense for the recipients. The wig stands are donated to local partnering organizations that give away free wig stands to those in need. The partners may be hospitals, oncology clinics, cosmetology programs, or other organizations that support people undergoing cancer treatment. The goal is to give back to our community, especially as cancer has likely impacted each of us, our family, or our friends.

Wig stand requirements:

Top: 1 1/2”–2” thick x 5” diameter disk
Base: 1 1/2”–2” thick x 6” diameter disk
Stem: 10”–13” x 1.5 x 1.5 block

- Any species of dry wood will work for this project. It may be solid or glued.
- Stand must be smooth and free of any sharp, jagged edges.
- Stand may be naturally finished or artistically embellished.
- Stand must be finished with POLYURETHANE.
- This is an ongoing project with no deadline for completion.

Please bring completed stands to our WIT Liaison, Heather Marusiak, by May 3, 2025.

Rock Creek High School
Home of the Flint Hills Woodturners
9355 Flush Rd, St George (Flush), KS 66535

From Manhattan:
Take HWY 24 East toward Wamego to Flush Road. Flush Road is 5.7 miles from the McCall/HWY 24 intersection and is flagged with a speed limit of 60 mph. Go left (North) on Flush Rd for 7.2 miles.

From Wamego:
Take HWY 24 West toward Manhattan to Flush Road. Flush Road is 7.3 miles from the KS-99/HWY 24 intersection and is flagged with a speed limit of 60 mph. Go right (North) on Flush Rd for 7.2 miles.

Please park and enter the building through the door by the greenhouse.

Flint Hills WOODTURNERS

Mentoring Opportunities

Several of our members have volunteered to be available to those looking to practice, learn new techniques, and improve their woodturning skills. These mentors will lend their time and skill help. Just give one of the mentors listed below a call or e-mail so we can determine how best to help and to set up a time to meet. The club is very interested in this new skill building effort and we are looking forward to hearing from you.

- Steve Bietau, West Manhattan, (785) 317-3179, sabietau@gmail.com
- Tom Shields, Central Manhattan, (785) 341-9969, 5tommyshields@gmail.com
- Dennis Biggs, Abilene, (785) 479-6601, dbiggsgolf@yahoo.com
- Randy Zelenka, West Manhattan, (785) 477-4587, vzalenka@cox.net
- Tom Boley, near Wamego, (785) 456-7890, tboley10@gmail.com
- Ross Hirst (penturning), Topeka, (785) 249-7936, ross.i.hirst@cox.net
- Robert Kloppenborg, Marysville, (785) 713-0658, bjklop@sbcglobal.net

Check out these resources from our club library!

These titles are available for pickup at our monthly gatherings.
Please contact Tod Salfrank (golffntc@gmail.com) for more information.

1 Turning Wood with Richard Raffan

2 Turning Boxes with Richard Raffan

3 Woodturning: A Foundation Course by Keith Rowley

4 Turning Projects by Richard Raffan

5 Turning Wood with Richard Raffan

6 Getting Started in Woodturning, from AAW

7 Understanding Wood Finishing by Bob Flexner

8 Turning Wood with Richard Raffan

9 Turning for Food by Nick Cook, DVD

10 Elegant Finials by Cindy Drozda, DVD

11 Turning It Up Vol. 1 with Jimmy Clewes, DVD

12 Turning it up Vol. 2 with Jimmy Clewes, DVD

13 Turning it up Vol. 3 with Jimmy Clewes, DVD

14 Turn it on Vol. 1 with Jimmy Clewes, DVD

15 Turn it on Vol. 2 with Jimmy Clewes, DVD

16 Turn it on Vol. 3 with Jimmy Clewes, DVD

17 The Art of Hosaluk in Woodturning by Michael Hosaluk, DVD

18 Turn Around with Jimmy Clewes, DVD

19 Back to Basics with Jimmy Clewes, DVD

20 Bowl Turning by John Jordan, DVD

21 Tips for Turners #3 by David Ellsworth, DVD

22 Turning Wood with Richard Raffan, DVD

23 Turning Boxes with Richard Raffan, DVD

24 Turning Bowls with Richard Raffan, DVD

25 The Art of Turned Bowls by Richard Raffan

26 The Art of Segmented Turning by Malcolm Tibbetts

27 The Art of Segmented Turning by Malcolm Tibbetts

28 Bandsaw Handbook by Mark Duginske

29 Create the Perfect Wood Finish by Joe L' Erario

30 Lathe Fundamentals by Rick Peters

31 Woodturning Today from AAW

32 Woodturning Tips and Techniques by Carol Rix

33 Woodturning Techniques by Woodturning Magazine

34 Creative Woodturning by Dale Nish

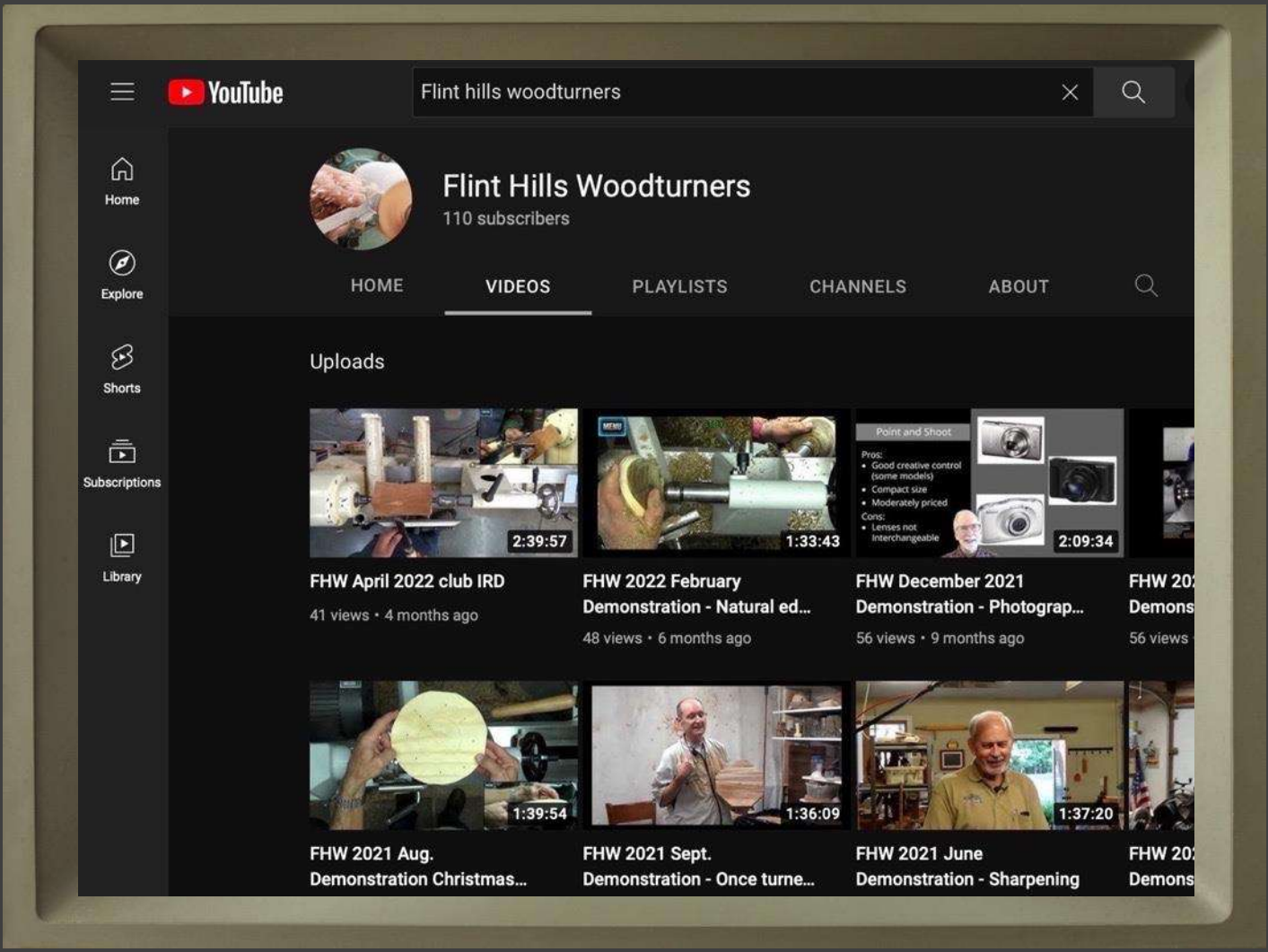
35 Turned Chessmen by Mike Darlow

36 A Sourcebook of Shapes by John Hunnex

37 Foolproof Wood Finishing by Teri Masachi

38 The Skew by Alan Lacer, DVD

39 Shopmade Woodturning Tools by Alan Lacer, DVD



We're on YouTube

[Click here to view demonstrations hosted by the Flint Hills Woodturners]

2025 Board Members

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Tom Shields

Vice President
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Barbara Drolet

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Ross Hirst

Operations
Steve Bietau

Program Director
Tom Boley

AAW & WIT Liaison, Newsletter Editor
Heather Marusiak

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.

If you would like more information about our club, please visit our website: https://flinthillswoodturners.org

AAW
AMERICAN ASSOCIATION OF WOODTURNERS

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.