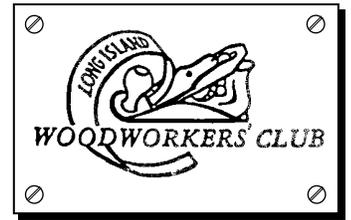


THE Woodrack

November 2003



GARRETT HACK VISITS THE CLUB



Windsor Chairs - Program Information - Info on Exhibiting

LIWC Board of Directors

<i>President</i>	Gabe Jaen
<i>Vice President</i>	Bob Urso
<i>Secretaries</i>	Steve Costello Owen Brady
<i>Treasurer</i>	Brian Hayward
<i>Trustees</i>	Joe Pascucci John Seiple
<i>Show Co-Chairs</i>	Mike Daum Bob Urso
<i>Newsletter Editor</i>	Mike Daum
<i>Layout Editor</i>	Daryl Rosenblatt
<i>Membership</i>	Joe Bottigliere
<i>Library</i>	James Macallum Leo Meilak
<i>Raffles</i>	Ed Schnepf
<i>Refreshments</i>	Neal Fergenson
<i>Web Site</i>	Harry Hinteman
<i>Video</i>	Barry Dutchen

President's Message

Gabe Jaen



Maybe some of the older members of the club will remember similar situations I'll mention here. Perhaps even some of the younger ones? In early 1946 I worked in a machine shop after school. We were making parts for the war effort. Where these parts went I couldn't tell you, but it was more about who, and how these parts were made. If you asked someone you worked with "how do I do this or that," they wouldn't tell you, so, you would struggle to get it done. After the Navy, I went to work in a sheet metal shop while in college and if I'd ask someone how to do something, I'd get some dumb answer. Then, after college I worked as a design engineer and occasionally would get the same kind of response. I finally figured out that they, the ones in the past, present, and future weren't telling because they would feel threatened if you knew more about the job than they did. They weren't about to help you. Fortunately it wasn't always like that, and I swore I would never do that to someone I worked with.

For some of the companies I worked for I would teach courses that were company related; math, or blueprint reading, or manufacturing data collection. Some were during company time and some during our lunchtime. As an instructor for Suffolk Community College, I even taught courses at other companies on my company's time. Many of the companies I worked for sent me to take various courses, whether it was a course in finance or Radar design, the object being that a better-informed employee is more productive. For many years as a manager I learned this was very true and personally rewarding, and as long as I'm a member of the club I'll continue this practice.

Again, where am I going with this? I attended the three days that Garrett Hack was with us. Although Daryl and I had spent two days with Garrett up in Connecticut, I felt I could gain a little more knowledge. You don't retain everything because you're trying to put together what you heard moments ago. Well, I learned a lot more. I had forgotten about that block of wood he uses with grinding compounds to do his final honing. The second day was even better with the inlaid techniques he demonstrated. He had us make various scratchstock tools to make cockbeads and lines for inlay strips of contrasting colored woods. Sometimes it was just watching how he did things...believe me, it's not hero worship, it's just my zest for learning.

While some of us couldn't attend the weekend seminars because of family or religious obligations, there's no reason why you should be denied this information. That's an obligation of the club. Therefore I would expect to see a good turnout of volunteers for our next round robin, or a show and tell during our meetings that are related to this topic. I may even suggest that the club occasionally pick one of the members to attend the seminar free, especially if he is of the sharing type.

In this issue...

Features:
2004 Elections
Garrett Hack
Windsor Chairs
Alan Breed

Columns:
President's Message
Secretary's Report
Notes From the Editor
Program Committee
Show Biz

The Woodrack

Volume 15 Number 11

Next meeting:

Wednesday November 5th
7 PM Brush Barn, Smithtown

Mario Rodriguez
Mitered Dovetail Joints

Secretary's Report

Owen Brady &
Steve Costello



Gabe started off by mentioning that there had been a Program Committee meeting two weeks ago and it looks like we have some interesting presenters lined up for the coming months. The nominating committee reported that they had at least one candidate for each office. This does not mean the nominations are closed. If interested, let the committee know at the November meeting. The election will be held at our next meeting and the elected officers will assume their new positions in January.

Gabe spoke about mentoring. We have one volunteer and Gabe has received several calls from interested members. The volunteer mentor will mentor in your own shop and can take on one or two more students if they don't live too far away from Plainview. Gabe would appreciate more volunteers to act as mentors. He was approached at the meeting by someone who has offered to teach intarsia if you're interested. Let Gabe know of your interest and he'll put you in touch.

Steve Costello reported on the "100 Toy Gang." The expanded goal of 300 toys will be met. Steve suggested that we also consider expanding the program beyond the Toys for Tots to include homes for abused women and the Oncology departments of children's hospitals. Also under consideration is a program to make smaller toys that children can keep when they leave the hospital. At the same time, ALL members were encouraged to make toys for this program and to bring them in to the December meeting when they will be picked up by the Marine Corps. If any member has a problem in having them brought to the Barn in December, just see Steve Costello.

The by-laws are being rewritten, which only means the latest changes are being incorporated and will be presented to the board for approval, and then published for the membership. In Show and tell, Elliot Silverman donated a supply of solid carbide bits which were offered at 5 for a \$1, with the proceeds donated to the Toys for Tots program which raised \$44. for this cause. Thank you Elliot for the thought. A member is looking for cypress shiplap siding (several hundred board feet). Do any of the members know where this can be purchased and milled?

Steve showed us a homemade splitter for his table saw which can be inserted and removed with ease. It turns out to be the

NOMINEES FOR OFFICE FOR THE YEAR 2004

Submitted by the members of the Nominating Committee:
Jim Clancy, Richard Hickey, Bob Reimertz, Ed Schnepf

For Position of President:

MIKE DAUM

For Position of Vice President:

BOB URSO

For Position of Secretary (1):

KURT DIETRICH
BRIAN HINTEMAN

For Position of Treasurer:

BRIAN HAYWARD

For Position of Trustee (2):

JOHN SEIPLE
JAMES MACULLUM
JOE PASCUCCI

For Position of Membership Committee Chairperson:

JOE BOTTIGLIERE

Elections will be held at the November meeting. Pursuant to our bylaws, voting will be by a show of hands. Since the position of Trustee is a hotly contested affair, the three candidates will leave the room when the vote is taken, to avoid any hard feelings.

Although the layout editor of this Newsletter takes an impartial view of Club political events, the rumor that H. Ross Perot is interested in becoming a third party candidate for the post of president is unfounded. The fact that he probably owns several copies of every Hottie plane, and is willing to lend them to all members should have no bearing on his candidacy.

Daryl Rosenblatt

strap from a U clamp.

New Members include Joe Sarcone who is an expert in making computerized 3D drawings on the computer, and Dennis Spera who couldn't make the meeting. The membership roster is up to 257. Bob Urso gave us some details of the 2004 show and introduced Chris Bender of the Antique Tool Club. It was an excellent presentation, and very informative both for Windsor chairs and tools that were used in the making of the chairs.

Notes From the Programming Committee

Bob Urso



Upcoming Events:

NOVEMBER 5TH. Monthly meeting Speaker: Mario Rodriguez.
Topic: Layout, cutting and fitting of a mitered dovetail joint.

DECEMBER 3RD. Annual holiday meeting and toys-for-tots presentation.

JANUARY 7TH 2004 Round Robin meeting. Additional (new) presenters needed.

JANUARY 24TH Glazing workshop has been postponed. We will reschedule at a later date.

FEBRUARY 4TH. Speaker and topic TBA

MARCH 3RD monthly meeting: Topic Vacuum in the woodshop. Veneering, clamping and lathe chucking
Presenters: Club members

MARCH 13TH Sat. Sharpening workshop. Hands on and interactive. Cost \$25 members, \$40 non-members. See Joe Pascucci to sign up.

April 17th and 18th L.I. Woodworkers 9th Annual show & exhibit.

November 19,20 and 21 2004. Friday –Sunday Seminar presented by Marc Adams of the Marc Adams School. Topics to be determined, let us know what you would like to see. 

If any member has been wondering if our efforts to put on the show were worth it; or if any of the vendors who have supported us actually read their copies of The Woodrack, take a look to the right, at the letter from Bad Dog Tools. 

Ms. Strong, thanks for caring.

Show Biz

Mike Daum



In the last issue of the Woodrack we printed a Show exhibit application to fill out and submit to Mike Daum. The reverse side has a list of criteria that is principally for the Show judges to review before the exhibition. Please don't let those rules intimidate you. In fact, it is the responsibility of the Show exhibit committee to clarify any guidelines to you if you decide to have your projects judged.

It can not be stressed enough that your work DOES NOT HAVE TO BE JUDGED in the competition. The bottom line is that we need to fill lots of space at the Hofstra Arena with member projects. They can be new or years old, previously exhibited and judged projects, finished or unfinished, or works in progress. With only FIVE months to go, please make a determination to either start a project(s) or create a list of projects you already have that you can lend to the Club for our grand Show in April.

Transportation can be provided if necessary. Security of the exhibit area is of paramount importance to the Show committee and need not be a concern during the Show, and after hours.

Only a few of the Exhibit applications were handed in last month. When you get to the application page in this issue, please tear it out or (copy it if you like your Woodrack intact) and fill it out for the November meeting. Also note that you can add as many items as you like later on, and multiple forms are encouraged as well! 



Making A Scratch Stock

Jim Macallum

At the seminar on Sunday October 19th Garrett Hack instructed us in the construction and use of a scratch stock for beading edges and string inlay. The blade for the scratch stock (Fig. 1) was made from a $\frac{3}{4}$ " piece of a band saw resawing blade. The pieces were snapped off using a vise and hammer after scoring it with a file. All edges of the blade were then filed smooth. The blade was then about $\frac{3}{4}$ " x 1". Garrett explained that pieces of an old handsaw or a card scraper also made good blades.

For a bead, a small round file (a chain saw sharpening file for example) was used to file a half round notch near the end of one edge of the blade. See the top 2 notches in the blade in Fig. 1. The blade was then sharpened on both flats and on the edges using oil or water stones. The notch was sharpened using slip stones.

For a string inlay cutter, a flat file was used to file a shallow notch in an edge, leaving the cutting tooth at the end as shown at the bottom left of the blade in Fig. 1. The blade was then sharpened as above.

The stock for holding the blade was a 1-1/4" x 3" piece of hardwood (maple in this case) with a 5/8" deep slot sawed in one edge. See Fig. 2. The saw kerf was chosen to be a tight fit for the blade. The stock both holds the blade and acts as a fence to guide the cut. Fig. 3 shows



Fig. 3

a slightly fancier stock with the blade in position. The threads for the 1-1/2" long $\frac{1}{4}$ " -20 thumbscrew were tapped directly into the maple using a standard metal threading tap. The size and shape of the stock is not important as long as it is comfortable in the user's hand and holds the blade firmly.

Fig. 4 shows how the scratch stock is used to make a bead. The blade is tilted slightly in the direction of movement and only lightly pressed down. Cutting can be done in both directions, but will be smoother with the grain. The finished bead is shown in Fig. 5. The string inlay cutter is used in the same manner.

Click on the link below to see more pictures:
<http://liwoodworkers.org/woodrack/images/garretthackvisit>



Fig. 1



Fig. 4

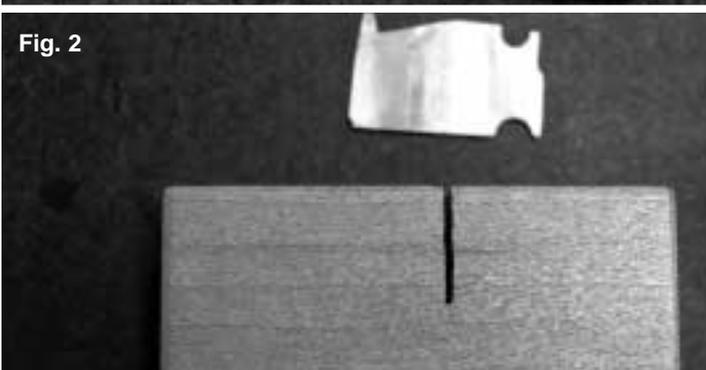


Fig. 2



Fig. 5

Excerpts from our online Forum

SUBJECT:: FINISHES FOR TOYS

ELAINE DEAZLEY ENTERED THE FOLLOWING QUESTION:

- OK - what are you all using for finishes (paint, stain, varnish, etc.) on small wood toys. These are pull toys, and need some sort of finish so they can survive. I can't seem to find anything in local paint stores or on the web. Any suggestions?

Below are the responses:

AUTHOR: DARYL ROSENBLATT

- Sugar free Kool Aid seems to be the "in" kids finish today.

AUTHOR: BOB URSO

- Glad you asked. Wood toys need protection of some sort. I am tired of articles that state "The best finish is no finish" Not true! Unfinished toys get dirty and damaged. Most finish products are child safe today. You would have a hard time finding products that are not unless you go to industrial products. The products I use are as follows:

For paint which I do infrequently I use spray enamel. The brand I use is Five Star which I get at the local hardware store (Commack). Krylon is another brand but that is about one dollar more per can and they perform equally. I suspect that Five Star might actually be manufactured by the same people. If you want the grain to show through then you need to be using a dye. The liberon dyes claim to be more color fast and less grain raising than the Anilines. I may have a few small samples at the next meeting if you want to try some.

For a clear finish I use Crystallac water based poly which I have been using for about ten years. I spray but they make a brush on product as well. I usually give 4-5 light coats. It will raise the grain so some sanding between coats is necessary although I don't usually sand between all coats. This is a tough finish. My toys get packed and unpacked all the time and are exposed to some weather at shows and they hold up extremely well. I used Minwax in the past and find this product much more durable and user friendly.

Editor's Notes

Mike Daum



I have recently been approached by several members who are interested in writing articles for the Woodrack (Daryl - I think our article autonomy may be over). It is very encouraging as editor to know that we will soon be learning more about other members, their interests and experiences. We will also be resuming shop visits, so please let Gabe or I know that you are interested in inviting us to your winter hideaway.

This month we have included an interesting department suggested and submitted by John Seiple. It is excerpts from our Website Forum on a different topic each month. The posts may be helpful to members who are not Internet savvy, or who may have missed out on the dialogue when they were originally posted on the Forum..

Lastly, keep in mind that the online edition of the Woodrack also appears on the website (in color versions), and is printable for friends or family, or if you lost yours in the shop clutter! 

Oil finish is another option but take longest to dry completely and I don't believe give the same protection.

AUTHOR: JIM MACALLUM

- I prefer a clear finish on toys. I have used Zinsser Bulls Eye clear shellac and Behr water-based polyurethane. Both indicate safe for children on the can. Behr is tough, it is also used on floors.

AUTHOR: MAC SIMMONS

- For what it's worth. all clear coatings once they are cured, are safe.

It takes about 3-4 weeks for all the toxic solvents to exit the coating.

Shellac, is considered the safest coat, it is also used as the coating on fruits, vegetables, and as a confectionary coating on candies. (example: MM's) It is also used as a coating on medicinal pills.

All coatings have pros and cons, selection depends on the different work you do.

EASY FINISHING COLOR GLAZING BLENDING IN THE WOODS

Mac Simmons

When I attended the Long Island Woodworkers' Club 2003 show in April, I was very impressed with the members' woodworking skills, and their classic finishes on the pieces that were displayed. As I walked around looking at each of the members' projects, I could see the fine workmanship that went into each of the pieces being presented. A few members asked me to critique the finishing on their projects, which I did do. I personally thought that the finishing on their pieces was very well done, and they looked professional.

I did see a few pieces that I wanted to make some suggestions on how they could be improved, but I decided not to, as it was not my place to do so at that time.

This is why I decided to write this article. I felt that maybe those who own those pieces (or even some other members who may read this) will want to give this article some thought, and perhaps would be willing to give this glazing technique a try. There were several pieces where the woods were jointed, and then finished. You could see the joining of the boards, which is an acceptable standard in woodworking, but the color of the woods, which were light to dark, should have been corrected or at least improved by blending in some color with a glaze. I had seen a table where a side stretcher was dissimilar in color from the top and the legs. There was also another table that had one leg that was a few shades lighter than the other three. All three of these color variations could have been corrected with colored glazes.

WHAT IS A GLAZE?

Glazes are basically made from pigmented colorants such as Universal colors, Oil colors, and Japan colors. Adding solvents like Mineral Spirits or Naphtha will thin and then carry the colored liquid onto the woods. A drying oil is added as a time extender; either Tung or Boiled Linseed Oil will slow down the drying and allow you more time for working out the glaze. There are many ways of making colored glazes. You can also purchase clear and colored glazes from your finishing supplier. In some cases, pigmented wiping stains may be used as a glaze by wiping it on the stain, and then brushing it until it is dry. If you add one of these drying oils into these types of stains you will turn them into a glaze. Be sure you first make

some samples, and test it on sealed scrap woods.

Glazes are used on woods that have been sealed with coatings, including shellac, sanding sealer, or any clear coat that you will be using to finish your work.

Once the coating is dry, you can begin your glazing by wiping or brushing the glaze onto the work, and then brushing it out, working the brush across the wood.

BRUSHING OUT THE GLAZE.

I want to address that tabletop with the variation of colors in the jointed woods. I feel if I can get you to master this color correction in the jointed woods, then the other color problems will become easily resolved by you. I made up my glaze using a Van Dyke Brown, oil colorant, some Mineral Spirits, and a little Tung Oil. This type of glaze is very forgiving; if the

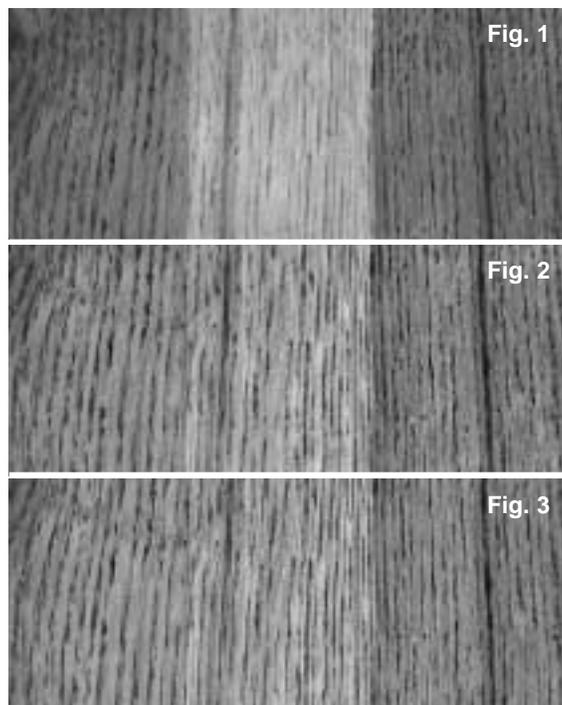
color is too weak, then add a little more color. If it is drying too fast for you to brush out, then add a little more oil. If it is taking too long to dry, then reduce the oil and add more mineral spirits. No formula is really needed; however, just consider the size of the pieces you are going to glaze. This will dictate how much glaze you will need to make. If the area you're going to glaze is small, then you can make any adjustments as needed.

HERE IS HOW IT IS DONE.

Take a look at photo # 1; you will see a simulated jointed panel where the two outer sections are darker than the middle section. In photo # 2, I wiped the lighter section with the glaze. I then used a 3" flat brush and brushed out the glaze by working the brush back and forth across

the panel until I could not see any brush marks in the glaze. I then used a piece of extra fine steel wool to lightly remove any glaze over the jointed lines. I allowed the glaze to dry, and then applied a clear coat and allowed it to dry. In photo # 3, I then glazed the entire panel and brushed it out. I applied a few clear coats to complete the blended finish (note the clarity of the pigmented glaze).

This glazing technique will work on natural clear coat finishes where there are color variations in the woods, and when stained woods have differences in the color. Glazes can be made in every color by buy the right mixing colors for blending, or you can try using your stain as a "glaze" which should be a perfect match for color. With a little practicing, you will soon see how valuable color glazing can be to blend in the woods.





Building Windsor Chairs by Chris Bender at the September Meeting

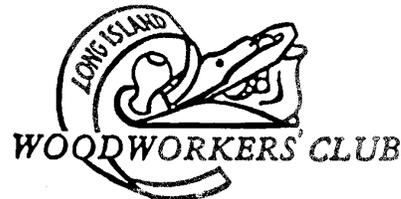


The spoon bit above drills holes in a bit brace from all angles. The spoon bottom plane (below) is a specialized tool that planes the compound curve of the seat.



Bending jig used for steam bending the chair back. You have about 40 seconds to curve and clamp the thin wood (usually oak) material.

WOODWORKING SHOW 2004



Application for Show Exhibit

Name: _____ Phone: _____

Address: _____

Project Name: _____

Please select a category for the piece (circle which is appropriate)

- A. Furniture 1: Beds and tables
- B. Furniture 2: Desks and casegoods
- C. Furniture 3: Chairs
- D. Turning
- E. Toys/Crafts/Games: Includes any miniatures
- F. Accessories: Small projects that do not fit into "E"
- G. Unique: Any project not fitting into any other category
- H. Scrollwork/Intarsia/Marquetry
- I. Novice: A novice cannot have ever submitted a piece to any show, and must be new to woodworking. (placement will be at the Exhibit Committee's judgement)

Basis of design (circle which is appropriate)

- A. Original design
- B. Published plan
- C. Kit
- D. Class
- E. Other _____

Is this piece for sale (circle one) Yes No

Is the price negotiable (circle one) Yes No

What is the price? _____ (The Club receives a 10% donation of the sale price. Sales are through the Woodshop Gallery.)

Materials used:

Dimensions: _____

All entrants should know that their exhibits will be photographed, and that their projects may be submitted to magazines and newspapers for publication. Unless told otherwise, your piece will be entered for judging. This is suggested, as the judges will then be available for comments and suggestions for all judged entrants. Only members in good standing may have their projects judged.

LIWC MEMBERSHIP RENEWAL FORM

Complete your renewal by clearly printing the information requested in the spaces below, and return this form, along with your check in the amount of \$25.00 to:

Joe Bottigliere
1238 Church Street
Bohemia, NY 11716

Checks should be made out to the **Long Island Woodworkers' Club**

Name _____

Address _____

City _____ State _____ Zip Code _____

Home Telephone _____ Date Joined _____

E-Mail Address _____

Work/Office Phone _____

The Club Board would appreciate your comments concerning club operations, programs, speakers, seminars, etc. Your input, whether pro or con, is necessary for the club to prosper and be of value to you as an individual member. Please don't be bashful. All comments are welcome. We would also like to know if you are interested in serving on one or more committees and those areas of woodworking that are of greatest interest to you.

COMMENTS:

The Club keeps a directory of what types of tools, and what interests each member has. We do this in an effort to expand our woodworkign family. Since no one has all the tools they need, this directory will serve as a phone book of all unusual tools and techniques we as Club Members are willing to share. Please list these below:

TO ALL MEMBERS: MEMBERSHIPS RUN FROM JANUARY 1 TO DECEMBER 31. TO REMAIN A MEMBER IN GOOD STANDING, YOUR RENEWAL IS DUE BY DECEMBER 31, 2003.

Carving, who me?

Rich Macrae

For a number of years I have admired the craftsmanship of 18th American furniture. The proportions, elegance, and the almost mystical stature it held for so many talented craftsmen seemed to me to be beyond my limited capabilities, especially because of the carving involved. I had no real concept of how to start. Then there were these two young fellas who came along and challenged us all (the Hinteman brothers at Show 2002). I realized the only way to learn was to get off my butt and get started. However, unlike my introduction to woodworking, which was self-taught, I decided to take a carving class with an established pro.

Allan Breed is a gentleman I met in Colonial Williamsburg, where he was giving a talk on a piece of furniture he had built for a collector. A number of years ago there was a piece of furniture that was sold at auction for \$12,100,000. Yes, that was millions!

Allan Breed was the individual they asked to replace that piece where the original had been located. The piece was the Goddard-Townsend 9Ft secretary, widely recognized in most circles to be the pinnacle of 18th century furniture. Allan also builds for Sotheby's, Christie's, and a number of eminent collectors.

When his brochure arrived (timing is everything), I was hooked. It was allegedly an "Introduction to Carving" class. Allan had us jump right in; carving a couple of shells, and then an intricate drawer front from a wonderful period piece. He really challenged us. It's not quite done yet, but I at least have a good understanding of what I have to do to complete it.

The class had three students. It can have up to eight, so as far as students go it was ideal. There was a considerable amount of one on one. Allan has a very unassuming, competent, and good natured approach to teaching. He is very supportive and encouraging, but not afraid to chastise if you bang sharpened tools around within earshot.

Classes went from 8am to 5:30 or 6, for 5 days. We learned some sharpening, and Allan showed some great slides of both his work and other notable pieces, but

mostly it was carving at your own bench.

The real joy was spending the week learning, practicing, screwing-up, and generally having a great time with people who are passionate about their craft, and as passionate about teaching what they have learned over the years. Whether one builds Arts and Crafts, contemporary, or period furniture, the experience of this nature is one of the most rewarding things I can imagine.

If one is to improve, we need to know where the bar is set, whether we ever reach that bar or not isn't as important as the effort striving to reach. Therein lies the joy. 



Elaine Deazley and her Shaker Boxes during Show and Tell at the October meeting

Member Notices

Club member Fred Goldberg has not been feeling well lately. Why not give him a call or visit to let him know you are thinking of him.

Our Annual Toys for Tots program is approaching rapidly. Please make something for the kids who are far less fortunate than we are.

The Marketplace

Five 24 x 72 infrared ceiling heating panels complete with thermostat/switch, prewired for 220 V. Designed for a lay-in ceiling or can be mounted to any ceiling. \$150

Daryl Rosenblatt DarylRos@AOL.com

Performax 25 x 2 Dual Drum Sander with Power Feed; 5 HP 220 V Leeson Motor. Machine has "low mileage" Asking \$2,000 firm.

Bob Urso (631) 724-4625 or through the club website

12" Sear's bandsaw, good condition \$175.00

14" Reliance Bandsaw, good condition. \$225.00

10" Ryobi Tablesaw, good condition

Call Charlie Morehouse at 631-271-7251

Craftsman 12" band saw
Craftsman drill press
Delta 12" planer

Grizzly 8" jointer
Air compressor and nail guns
Craftsman 10" Radial saw
Delta Wood lathe *
Delta Contractors saw 10"*
Craftsman Jig saw(give away)
Router table/ with Porter Cable
Sthil chain saw
Wood chipper

Robert Rudd (631) 261-0371 rrudd@suffolk.lib.ny.us

Jet 14" open-style band saw for sale. Looks and runs like new (as it was not used a great deal). Extras include a miter gauge, fence, several blades, and an HTC mobile base. Price is \$275.

Richard Strickland South Setauket (631) 698-9861

LONG ISLAND WOODWORKERS' CLUB



6 Bralo Court
Kings Park, NY 11754

First Class Mail