



THE Woodrack

November 2017



Jeff Miller Weekend Workshop

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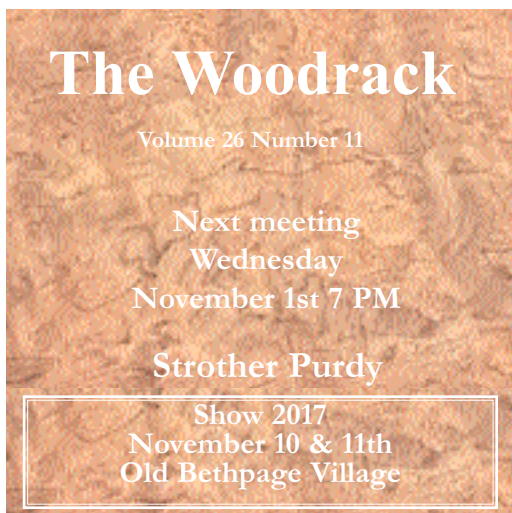
THIS MONTH:

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- EPOXY**
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- PUZZLE SOLUTION**

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Our meeting started around 7:15pm. LIW President Mike Daum had just finished setting up our new 75" HD Television. A cabinet to store the television is being built by Corey Tighe and should be completed by our November General Meeting. The TV will be a great asset during demonstrations and presentations. Thanks goes out to Steve Fulgoni for introducing this approach instead of the projector we were ready to purchase. Additional camera, cables and lighting will also be purchased to enhance the viewing for the members. Mike Daum, Rich Reidell and Mike Mittleman completed the installation.

Mike Daum spoke of our upcoming Show and Exhibit, to be held on Saturday, November 11th and Sunday, November 12th. Setup will be Friday, November 10th. Sign-up sheets will be at the November General Meeting. Volunteers are needed in all areas. Use the Website forums to inform us of your intentions to volunteer. Special thanks to Show Chairman Harry Slutter and Jean Piotrowski for making up the postcards, Doug Bartow for creating another beautiful flyer, and Mike Josiah for printing them.

There will be a garage sale, member gallery for selling handmade items, toy workshop, seminars, a plane shaving contest and more...

A presentation was given on Friday Oct.20th – Sunday, Oct.22nd by Jeff Miller. Jeff is a master craftsman and furniture maker. Our group was well represented with over 20 members. Special thanks to Corey Tighe, Program Coordinator, for arranging this event. More to follow in our next newsletter.

Embroidered club apparel is now available. I have created order forms for men's and women's apparel. Hats, polo shirts, denim shirts, T-shirts and more are available. Prices include the item and applicable taxes. Prices are based on quantity. Joe Pascucci is handling the orders. If interested, print the order form from the website and send your payment and completed form to Joe. His address is on the form. Also, email Joe at sawdustjoe@aol.com to notify him to expect your payment.

RAFFLE WINNERS FOR OCTOBER WERE:

- Ray Bohn
- Alan Tiercy
- Ed Piotrowski

SHOW AND TELL:

Mike Mittleman displayed a weather station he designed and built using walnut.

Jim Brown explained how he could create veneers from scrap firewood pieces.

Strother Purdy, renowned craftsman, will be our November General Meeting presenter.

Elections for the Long Island Woodworkers will be held at the November General Meeting on Wednesday, Nov. 1st. All positions are up for election. President, Vice President, Treasurer, Secretary, Membership Chairman, Trustees (2). Anyone interested in running for these positions should contact Charlie Felsen or Ed Dillon.

Our speakers for the evening were Corey Tighe – shop safety, and Jim Brown - table saw safety and accessories.

Corey's presentation was broken into various areas of safety concern,

Ear Protection - various methods of ear protection, from foam inserts to ear muffs, were displayed and explained.

Eye Protection - polycarbonate lenses-in-glasses, goggles and full face shields were presented.

Nose and Breathing Apparatus - from dust masks to Filtered respirators, Corey demonstrated and explained the various reasons for using these items. Mike Daum introduced "Woody Nose" inserts.

First Aid Kit - Items needed included band aids, gauze, tape, tweezers, Neosporin or equivalent.

Fire Extinguishers - ABC Type – for general purpose use. Review your own requirements when working with finishes.

Dust Collection – Corey discussed the benefits of a single and 2 stage cyclone system. He emphasized having systems with 5 microns or less bags.

He explained the use of shop vacuums for bench top tools. Certain tools have vacuums which are triggered by turning on the tool. These are typically HEPA certified filters. Ceiling mounted air filtration systems were also discussed.

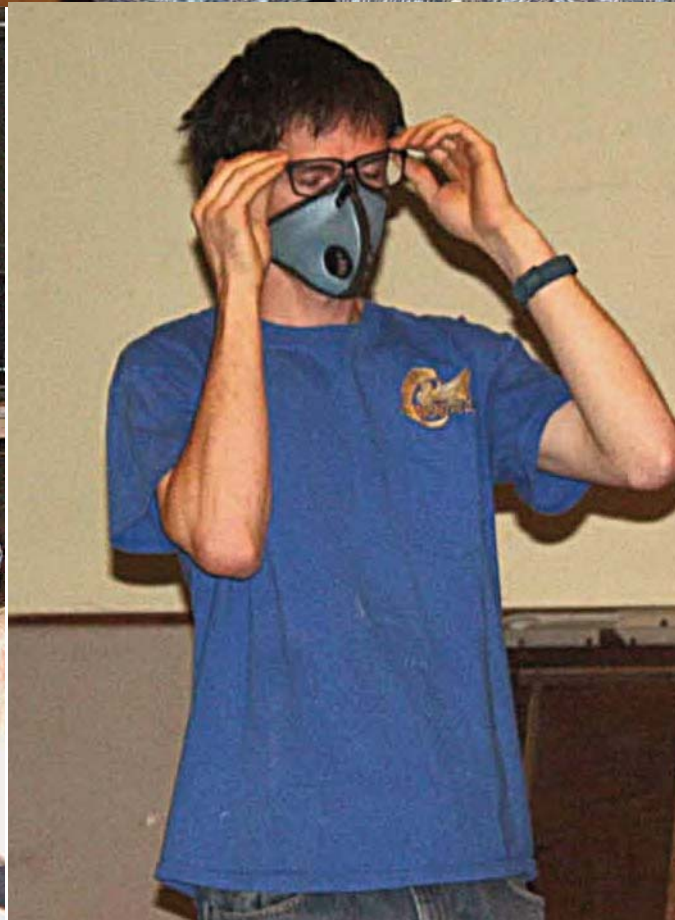
Electrical Safety - it is important to keep all shop outlets and circuit breakers free of sawdust. This is a major cause of most shop fires. Outlets should be distributed to multiple Circuit Breakers to avoid overloading. Extension cords should be kept to minimal length to avoid voltage breakdown.

Our second presenter for the evening was Jim Brown. Jim focused on the available accessories that would aid in a safer usage of the saw. He described riving knives, Saw Stop table saws which include a device to stop the blade on contact with skin, and bump switches which are hands-free devices for shutting saws off. He demonstrated the alignment of the fence using "feeler gauges." He spoke of various types of outfeed tables and crosscut sleds. Adding a block of wood to the front of the sled helps to keep hands away from the blade. The use of push sticks with long bases to apply pressure and a hook on the end to grab the wood were discussed. Push sticks can be cleaned up and used multiple times if needed.

Thank you, Corey and Jim, for great presentations. Thanks to all members who also contributed their own related experiences and tips for enhancing shop safety and table saw use.







A WEEKEND WITH JEFF MILLER



JOSEPH BOTTIGLIERE

On the weekend of October 20-22, the Long Island Woodworkers sponsored a long overdue hands-on event. Our guest instructor was the internationally renowned Jeff Miller. Jeff is known mostly for his curvilinear furniture, particularly his chairs. His work can speak for his skills and talent better than I can describe. For an understanding of Jeff's artistry, go to his website: www.furnituremaking.com.

The class started Friday evening with Jeff providing a slideshow of his work and processes. From there he covered an overview of the Shaker table we would be working on. Some participants took a head start and brought in benches and tools to the Barn that evening. But come Saturday morning our meeting house was filled with a variety of workstations. There must have been twenty *Workmates* and I would swear twenty different models of them. There were a couple of the new Kreg work tables present, Corey's steel-framed bench and Jim Clancy, of course, had his *Festool MFT* work station. What were most impressive were the modifications some members made to their *Workmates*. (Checkout Bill Leonhardt's post on the forum.) Other guys, like Jim Brown and Jim Hennefield, fitted their *Workmates* with Moxon vises. The point to all this is to highlight the unexpected performance of the questionable *Workmates*. There was much concern as to whether or not these benches would stand up to the rigors of such a project. This could in turn jeopardize the success of the class. This doubt was all put to rest when Jeff had the class chopping out mortises for the tapered legs. There was quite a racket as two dozen mallets pounded chisels into hardwoods but it was a pleasant racket. The *Workmates* held up well and performed admirably.



Next up was to saw out some tenons and fit them to our mortises. Before each step, Jeff would take ten minutes or so to explain the What, How and Why of the procedure while demonstrating the proper execution of it. Jeff's skill and experience made it look so simple that we would return to our benches in full confidence that we too could chop, saw and pare with the same ease and accuracy. Of course, that was not always the case, but everyone performed each task adequately with pride and confidence.

The class continued on Sunday with dovetails. As before, Jeff would explain and demonstrate how to layout the components; then saw and clean the waste; finally how to mark out and fit the mating side. For some, this was their first attempt at the joint. As most of you know, there is frustration when things don't work out exactly as planned. You must also know the pride when the two parts mesh together despite their inaccuracies.

As the day concluded, Jeff offered his insight into the assembly of the table; he had prepared a prototype. He shared his strategies and precautions for a successful glue-up. Jeff capped off the class by confiding in us his personal secret recipe for finishing. He mixes varnish, mineral spirits and pure tung oil. Several coats of the solution are applied with a rag, progressively wet-sanded to 400 grit and allowed to dry between coats. He then tops that off with a coat of thinned paste wax applied with steel wool.

The weekend was concluded with everyone pitching in to stow tables and chairs, discard waste, sweep up and vacuum. I

can't remember a time the Barn was so clean.

Anyone who has taken a class with a professional knows the priceless information gleaned from their instruction. This weekend was no exception. It was well worth the price. I can't say that anyone finished their table by Sunday. Hardly. I'm not too confident that many will be completed by show time; I know I will at least try. That's not the point of such an experience. It's the tidbits of information shared with an artist such as Jeff Miller. Just as important is the camaraderie shared by friends struggling to achieve accuracy in a poorly lit, crowded hall.

It is important to mention a couple of related details for that weekend. First is the job done by Corey and others who helped make this happen. It's been a long time since we've had such an event and I'd like to thank those involved. I think Corey was a major part in bringing it to fruition. Secondly, I'd like to point out the effort delivered by Mike Daum. While the rest of us were sitting comfortably and listening attentively to Jeff's instructions, Mike was crawling on his knees sliding across the floor with a tripod, positioning a camera for the best view of what Jeff was demonstrating. All this he did so the rest of us could get a more accurate view of just what was being done on our new 75" TV. It undoubtedly helped make this an exceptional weekend experience. As always, I am proud to be a member of this club! Thanks to all of you and thank you Jeff Miller.





















LONG ISLAND WOODWORKERS SHOW APPLICATION TO EXHIBIT

2017

Name

Address
City

Phone
Email

IMPORTANT NOTE: Only ONE project per category per member and FIRST time in exhibit will be eligible to be judged. Display preference is Table/Wall/Floor

Project Name	Year Made	Display Preference
Category (from list below)	Type of Finish	For Sale?
Materials	To be judged?	Price if yes
Was this project exhibited before:?	Original Design?	Assembly Required?
Size L W H	Transportation Assistance Required?	

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Size: L W H	Transportation Assistance Required?	

CATEGORIES

FURNITURE 1: Beds & Table (no drawers)

FURNITURE 2: Desks and casework/cabinetry

FURNITURE 3: Chairs & Benches

TURNING: horizontal or vertical; solid material

SEGMENTED TURNING

TOYS/CRAFTS/GAMES: Includes miniatures

ACCESSORIES: Cutting boards, holders, clocks, etc.

SCROLLWORK

INTARSIA

MARQUETRY: May be incorporated in furniture or accessory

INLAY: May be incorporated in furniture or accessory

CARVING

UNIQUE: project not fitting into another category (boats, instruments, etc.)

NOVICE

Fill out as many applications as needed. PHOTOS and drawings are very helpful and can be attached. Projects are not required to be judged. The judges reserve the right to change categories during the judging process.
All projects MUST arrive the Friday before the show. for mandatory photography and registration
All projects MUST remain in the exhibit area until 5 PM on Sunday. Arrangements should be made for transport

MAIL TO: Mike Daum 4 Pam Court South Setauket, NY 11720 or email: twwstudio@aol.com

ACTIVE MILITARY PERSONNEL _____

2018 MEMBERSHIP RENEWAL

Complete this application by **clearly** printing the information requested in the spaces below, and returning this form, along with your check **by Feb. 1st** in the amount of **\$60.00** to:

Joe Bottigliere
1238 Church Street
Bohemia, NY 11716

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

NAME: _____

Address: _____

City: _____ *State:* _____ *Zip Code:* _____

Telephone: _____

E- Mail Address: _____

EMERGENCY Contact Telephone #: _____

Primary woodworking interest: _____

What have been your expectations of the club? _____

Have these expectations been met? (How?): _____

Do you feel your skill level has Improved?: _____

OTHER COMMENTS / SUGESTIONS:

Your membership includes full access to all official SIGs!
CABINETMAKERS; CARVERS; SCROLLERS; TURNERS

DR. STRANGEGLOVE OR: HOW I
LEARNED TO STOP WORRYING AND LOVE
THE GLOP*



MICHAEL R. MITTLEMAN

T rue confession: I have ruined countless garments (shirts, pants and shoes), tools, benchtops and workpieces while learning to use and mix epoxy. I am not talking about the neatly packaged two-tube offerings from the neighborhood hardware store. No, I am referring to the *gallons* used in wooden boat construction, more specifically, the gallons used in *small* boat building. For all of its challenges, the properties of epoxy make it nothing short of a wonder material and well worth the effort needed to master its use and preparation.

Epoxy is a label attached collectively to several different compounds comprised of various resins and hardeners. The initial patent for epoxy was awarded to Paul Schlack of Germany in 1934. It is used in paints and coatings; as an adhesive; for electrical and electronic purposes; tooling; making composites; stopping water seepage in dams; biology; art; marine uses and more. The wide variety of epoxy applications is due to its readily modified formulations which result in materials with new properties. For example, epoxy can be flexible or rigid. While typically possessing excellent electric/electronic insulation capability, it can be modified to be conductive.

Epoxy used for boat building is credited to Meade and Jan Gougeon working with scientists from the Dow Chemical Company. The compounds were used as adhesives and coating of wood surfaces. Eventually their formulations were perfected and a business was launched in 1971 called West System.

For woodworkers and boat builders epoxy has several valuable attributes. When epoxy is used as a coating, wood surfaces are completely sealed and protected against liquid spills such as water or alcohol; the wood is sheathed within a plastic envelope. The covering can last for many years, even decades. However, one of epoxy's weaknesses is UV light. Left unprotected, it quickly deteriorates with extended exposure to sunlight. There is a very simple fix for this issue: coat the epoxy finish with varnish or any other UV-blocker.

Another important feature of epoxy is scratches can be repaired by careful sanding. Even damage that pierces the epoxy skin and reaches bare wood can be repaired by sanding and adding new epoxy.

When used as a coating, two-part epoxy's viscosity is similar to honey and it is nearly clear in color. It spreads smoothly and evenly. Clean-up while in a liquid state is essential. Runs and/or drips will occur if too much epoxy is applied. Using a plastic scraper, simply remove any overflow. A rag permeated with denatured alcohol readily takes care of drips. After epoxy has cured and hardened, usually in about 24 hours, abrasive approaches are necessary to remove runs. Techniques include sanding or scraping. Often a thin topcoat will also be required to eradicate tool marks.

Dyes can be added to epoxy coating mixes, up to 5% by volume. The risk is too much dye can reduce the epoxy's strength. A better approach is to perform all staining activities directly on the bare wood *before* applying the epoxy.

Application of epoxy as a coating is usually accomplished by a disposable, low-medium napped roller, plastic scraper or chip brush. The tool selection is driven by the amount of area requiring coverage and the shape of the wooden workpiece. Rollers work well with larger areas, flat surfaces and gentle curves. Smaller flat surfaces can be addressed with a plastic scraper. Sharp curves and uneven surfaces will require a chip brush. Here is an important consideration: except for plastic scrapers, tools used for epoxy coating should be of the disposable, one-time use variety. There is no practical way of cleaning them after use and they should be discarded. Tools to be reused such as scrap-

* With apologies to Stanley Kubrick, et al.

ers and roller frames should be wiped down with generous amounts of denatured alcohol before the epoxy hardens.

Ambient temperature is also a consideration when applying an epoxy coating. Typically, epoxy should be applied in temperatures of about 68°F to 90°F. Cooler temperatures require longer cure times; the reverse is also true, i.e. faster cure rates result from warmer temperatures. Batch size also has an effect on the curing process. Larger amounts start to cure faster than smaller quantities.

Applying epoxy can require one or more tools?



These rollers are occasionally used when incorporating fiberglass; they help to remove trapped air bubbles. The plastic bag is used to apply fillets.



Tools used to apply epoxy as a coating and as a structural adhesive. Note that the roller, tray and brush are disposable. Foam brushes should be avoided because some interact with mixed epoxy.



The picture displays plastic scrapers; fillet sticks of varying radiuses; painter's tape; tongue depressor; and a paint stir stick.

Mixing resin, hardener, fillers and additives is something of an art form. Two-part epoxies (resin + hardener) require strict adherence to the mix-ratio indicated on the containers. The resin to hardener ratios can vary from 10:1 to 1:1. Often epoxy kits include special pumps that allocate the proper proportions automatically. If pumps are unavailable, measurement by volume (fl. oz.) will work. The point is the mixing ratios must be exact. Additionally, the actual stirring of the mix must be absolutely thorough. Often stir times of 2-3 minutes are recommended. Depending on batch size, a tongue depressor or paint stir stick works well.

Plastic containers and paper cups are good mixing vehicles. The paper cups are tossed after use, while the plastic

containers are reusable. After the epoxy has cured, it can be removed from the plastic containers by bending and flexing the plastic. The author can highly recommend clean won ton soup containers.



Plastic containers and paper cups used for mixing epoxy. The cartridge fits in a standard caulking gun. The nozzles (two pictured with the cartridge) mix the epoxy thoroughly as the contents are dispensed.

Thin epoxy coats should be used to avoid irksome runs, sags and drips. However, sooner or later the unwanted drip or run will be spotted after the epoxy has cured. A good method to correct the blemish is to use 80 or 120 grit sandpaper to remove the excess epoxy. That is often followed with another thin coat of epoxy and 24 hour wait for curing to remove tool marks. When used as a coating over bare wood, it is common for 2-3 coats of epoxy to be required to achieve a uniform, smooth surface... then comes the varnish or paint.

How about when epoxy is used as a structural adhesive or as a filler/fairing compound? The mixture starts out the same as when used for coating – careful attention to resin-hardener ratios; verifying the ambient temperature to be between 68°F and 90°F; and assuring the workpiece is dry and dust-free. Then the new steps are introduced...

For structural strength, fillers are slowly added to the epoxy mix. Common fillers are cellulose beads, wood flour and silica. Besides strength, structural adhesives should be weatherproof, shapeable, gap filling, sag and drip free, and have a reasonable working window (sufficient time to apply the product, shape and clamp it and allow for clean-up). If the adhesive will be visible, smoothness and neat lines are desirable. Color-matching is a challenge with epoxy used as an adhesive or filler. The cellulose fillers can produce off-white to gray outcomes. Wood flour makes a tan to brown mixture. Silica produces colors similar to cellulose.

The color issue goes away if the surface is to be ultimately painted. The wood flour does produce a pleasing contrast if a natural wood finish is sought. Simply adding sawdust to the mix *does not work*; it is far too coarse. The granularity of commercial wood flour is about the same as cornstarch. A similar grit is found with other fillers such as cellulose or silica. The strongest mixtures use silica. Sometimes wood flour is also added to the epoxy-silica mixture for color and smoothness purposes.

Epoxy with fillers are often used to produce fillets (pronounced “fill-its”). The fillets are used to form strong seams. The cartridge-based fillet uses a caulking gun to make a neat line the length of the seam. Alternatively, a plastic bag is used much like a cake icing tool for the same purpose. In either case, a fillet stick of proper radius follows to shape and smooth the fillet. A plastic scraper and/or denatured alcohol soaked rags are used to clean the surrounding areas. Once cured, a fillet is even more difficult to work with than unthickened epoxy, though it can be sanded or scraped. Avoid this exercise (sanding/scraping) whenever possible; life is short.

Occasionally the best-laid plans of mice and men go awry and a fillet seam or section must be removed for esthetic or structural purposes. What then? Sanding and scraping alone simply won't work. The secret solution is very carefully applied heat from a hand torch or heat gun. Epoxy used for woodworking does not fare well with high heat. The process is to heat a small section of a few inches then immediately scrape. Be patient; take care not to scorch surrounding wood or finish (though that too can be sanded out).



Containers of wood flour and cellulose are depicted. Fiberglass cloth and tape are also displayed.

As mentioned previously, epoxy mixing is nearly an art form. There are a few common viscosities and uses that are often seen with wood working and boat building.

Common Epoxy Viscosities and Purposes

Viscosity	Consistency	Characteristics	Uses
Unthickened	Honey	Drips from vertical Surfaces	Coating; wetting out fabrics
Slightly Thickened	Catsup	Sags down vertical Surfaces	Bonding panels and other flat surfaces
Moderately Thickened	Mayonnaise	Clings to vertical Surfaces; peaks cannot stand up	General bonding; hardware bonding; fillets
Maximally Thickened	Peanut Butter	Clings to vertical Surfaces; peaks stand up	Gap filling; fillets; fairing; bonding uneven surfaces

Table based on West System chart

Safety is a consideration when using epoxy and associated fillers. Curing two-part epoxy is an exothermic compound. Workers can feel the mixture heat with even small quantities when the curing process initiates. Smoke can result with batches of 10-12 ounces. Several smaller mixes are better and safer than a single large batch. When mixing, dust from the fillers is toxic and should be avoided. A face mask handles this situation.



Rubber gloves, plastic apron and arm sleeves are shown here; a face mask and eye protection are missing. All of these items are fundamental to the safe handling of wet epoxy. Avoid skin contact with wet epoxy. Frequent contact on bare skin can result in sensitivity and dermatitis. If epoxy contamination occurs, quick use of soap and water is recommended. Use the alcohol to clean up spills and drips.

Epoxies sold for woodworking and boat building are nearly odor-free. Use of adequate and positive ventilation when mixing and using wet epoxy or sanding is recommended.

Epoxy is safe and effective for use in woodworking and boat building if simple steps are followed:

1. Preparation pays – Be sure to have all of the tools, supplies and safety gear ready to go *before* commencing the project.
2. Make sure the ambient temperature in the work area is within the proper range, 68°F to 90°F.
3. Cleanliness is essential – The workpiece must be dry, clean and dust-free.
4. Use small batches of mixed epoxy - The working time is about 25 – 30 minutes before curing is underway.
5. Carefully maintain the exact ratios required by the manufacturer of resin to hardener.
6. Mix the resin, hardener and any additives thoroughly, usually 2 – 3 minutes.
7. Neatness counts – address drips and sags before the epoxy cures. Use denatured alcohol and plastic scrapers to wipe up any epoxy not in the target area. The alcohol will work with epoxy of any viscosity.
8. Do not become impatient – give epoxy at least 24 hours to cure. Fully curing epoxy often requires several days.
9. Projects targeted for outdoor use require additional coat(s) of varnish or other UV blocking agent.

Epoxy is a single product that can be used as a coating, bonding or laminating agent, gap filler or a structural adhesive. As the old Alka-Seltzer commercial said, “Try it, you’ll like it.”



LICFM



BEN NAWRATH

The October 10th meeting started with the introduction of a new member, Mike Yowhan from Huntington.

A reminder that dues for 2018 are now being collected. The cost is sixty dollars and includes membership to all special interest groups.

Regarding the Woodworking Show, Harry needs volunteers even if for just a couple of hours. Especially needed are front door and raffle people. Mike L. is coordinating.

Projects for the show are also being requested; so far only ten projects have been submitted. You can show anything even if in an incomplete state. We as hobbyists produce some high caliber items and they should be displayed. The project form is available on the website. You can email it to Mike Daum.

Seminars such as spoon carving and toy making were popular and there is a need for members to help out. Jim H. is coordinating.

Show and Tell - Jim Hennefield demonstrated a leg banding technique which was in Fine Woodworking Magazine, number 239. Referencing from the bottom of the leg, use a square right angle square block jig. Mark a line where the banding is to appear and proceed to inlay on that line around the leg. Use a router to smooth the band inlay. Jim also mentioned to use tape on top of the leg to make sure the mortised side of the leg is referenced correctly.

Tip of the Month - Don Daily used the jointer in the shop to show how to taper a leg.

First-Measure out the leg from the bottom of the apron plus an inch and mark it. The leg he used had a half inch taper from top (apron measurement) to the bottom.

Next, Don measured half way between the apron indicator and the bottom and marked it. He then put the leg with the “mid-mark” in line with the jointer blade and drew a mark from the mid-mark line onto the fence.

Setting the infeed table at a quarter inch and lining up the mark on fence with the “mid-mark,” Don fed the leg from the bottom. Don did the same with the other side of the leg.

For the last step, Don tilted the tapered leg bottom down on the infeed table and kept pressure down on the tapered bottom. Feeding the leg in this fashion completed the taper.

Safety was the main topic of the evening and was primarily presented by Norm Bald.

Push Stick (PS) - Norm recommended a cork bottom on a long PS to provide equal pressure and to use these only on table or band saws. A PS with a sandpaper bottom should only be used on the jointer. Different types of PSs were also shown and how to use them. Make sure the handle of the PS is higher than the fence and that pressure can be put on the center of gravity. Plastic PSs are not a good choice as they can shatter.

Another safety tip was to rehearse cuts before actually turning on the machine and feeding the wood. Note where the blade is in relationship to your hands and make sure the material is fully supported with infeed and outfeed tables.

Hammers - Norm stressed using the right tools for the task. A claw hammer is meant for driving nails whereas a ball peen hammer is for metal work and should not be used for nailing. Wood handle chisels one should use a wooden mallet.

To replace hammer handles one may have to drill it out. If the handle has a steel wedge, save it and use both the wooden and steel wedges to set the hammer head securely on the handle.

Screwdrivers – make sure the tip seats properly in the screw head. One suggestion was to use Phillips head (PH) inserts. Once they dull, replace. Straight blade screwdrivers can be sharpened. Use the side of the grinding wheel to produce parallel sides.

Do not use screwdrivers for prying.

If any sharp tool that falls, let it drop.

Personal Protection Equipment (PPE) - a myriad of items came into discussion - eye glasses (polycarbonate); hearing protection; gloves for handling woods; and nitrile gloves for varnishing. Additional items include steel toe boots or shoes with the steel going up to the ankle. I apologize for the details, but they are important. A respirator mask was also shown and how it doesn't fog and keeps out contaminants.

Another tip when running machinery - do not wear jewelry and roll up your sleeves past the elbow. Wearing a leather apron may also prevent injury.

First Aid Kit - the kit should include tweezers. Jim Hennefield says he keeps an Ace Bandage in an easily accessible spot. Remove splinters as soon as possible to prevent staph infection. Joe Bottigliere had a serious situation in this regard.

Bench grinders-make sure the tool guide and guard are set properly. The tool rest should be at ninety degrees and one eighth of an inch from the wheel. Stones should have a ring when lightly tapped. If there is no ring they may be cracked and could be dangerous.

A commonsense safety tip is to unplug any device when changing blades or bits. Make sure plugs are grounded and test for polarity. Use compatible breakers, wires and outlets in your shop.

Belts, if multiple on a machine, should be bought and installed as a set. Serpentine belts were also mentioned.

Barry Saltsberg reiterated rehearsing the cut. Barry also recommended not pushing the tool beyond its capacity and pulling the plug and lowering the blades when done.



THE NEW MONITOR CABINET BEING FINISHED



LISA



ROLF BEUTTENMULLER

Our September meeting had a bit of a low turnout, but we had a good time anyway. The subject for the meeting was the process of making puzzles presented by our own puzzle master Joe Pascucci.

He took us from pattern sources to the final cutting and finishing. I even learned a few new tricks like using a plastic straw to remove glue squeeze out. Thanks Joe, well done.

We had lots of show and tell.

Arnold did a really nice multi-layer Halloween scene that was featured in SSWWC; he chose to frame it giving a nicer presentation.

Bob Carpentier brought in his tree of life which he will have at the show. All of the leaves are different woods; a really impressive work!

Joe Pascucci did a very nice picture puzzle with a custom frame with inlaid lettering.

I brought in some of the items I have been doing for SSWWC magazine. The spinners, ornaments and fretwork sled. The Nativity is a donation for our churches annual live auction. 









TURNER'S GUILD



BARRY SALTSBERG

In President Mike Josiah's absence, Charlie Felson ran the October 12th meeting. We had one new member: Barry (Sorry - didn't catch the last name)

Upcoming events:

- Mid-Atlantic Woodturners Symposium, October 28 - 29 in Lancaster, PA
- Long Island Woodworkers Club woodworking show, November 11 - 12 at Old Bethpage Village Restoration (our show! Get those project applications in to Mike!!!)

Gary Mahew has had to step down from the position of Programming Chair; consequently, there is a need for someone to step up to the plate for this very important position.

Charlie James is a volunteer fire fighter who was recently deployed to Houston in the wake of their devastating hurricane. He made a request for helpers to make pens for the volunteers with whom he worked. He provided pen blanks and kits for the effort. (Several members volunteered after the meeting.)

The chapter challenge for November is toys - any kind of toy that can be turned on a lathe.

Joe Bottigliere discussed the new dues structure. The dues for the club are being increased to \$60 from \$35. The new dues include any or all SIGS. In the past, participation incurred an additional cost for each SIG. What it means is that a member belonging to 1 SIG in the old dues structure paid \$60 (\$35 + \$25 = \$60). In the new dues structure, the same dues amount entitles the member to all SIGs.

Show & Tell:

- Ed Pio showed a bowl
- Carl Sanger (the guest demonstrator for the evening) provided a plywood vessel, a Mexican sombrero shaped platter, a walnut bowl, a candle stick and a platter
- Tony Fuoco had a yew square-rim bowl and a cherry natural-edge bowl
- The Reardons showed an oak bowl, several Christmas ornaments and a very nice covered wing bowl
- Doug Bartow had something that looked like a segmented dumbbell (sorry Doug - I missed the official designation)
- Ted Perry provided 2 ring holders and 2 bowls
- Hal Usher showed an Osage orange "wing," a natural edge bowl and a "traditional" bowl
- Henry Zipperlin had a large segmented vase-form vessel

The raffle was won by Phil Mintz and Joel Rakower.

The demonstrator for the evening was Carl Sanger, on the subject of bowl bottoms. Carl first talked about safety.

Since the topic was bowl bottoms, he worked with pieces that weren't hollowed, which allowed him to mount his workpieces on a screw chuck. He mentioned that, to reverse turn the bottom after hollowing, you might use cole jaws, a jam chuck or a vacuum chuck. In addition, one might also use a longworth chuck or a doughnut chuck.

Carl demonstrated creating a tenon, then turning the tenon off to finish the bottom. He emphasized that when mounting the piece on either the screw chuck or the 4-jaw chuck, it is critical that the area adjacent to the jaws make contact with the shoulder of the jaws.

Last, Carl talked about texturing on workpieces and demonstrated one type of texturing tool.

Thank you, Carl, for an interesting and informative presentation.









These are the pens made by our members, conceived and coordinated by Charlie James, as a way of saying thank you to the volunteers in Houston. They are made of mesquite, a wood native to the area. Joe Pascucci mentioned it with the Turners' Guild, Steve Fulgoni donated all the pens, bushings and glue. Thank you to all involved.



Type A ...

1	2	3	4	5	6
7					
8					
9					
10					
11					

Clues

- | | |
|---------------|-----------------------------|
| Across | Down |
| 1. Expedite | 1. Jacuzzi |
| 7. High-power | 2. Samara |
| 8. Scrimping | 3. Stalks |
| 9. Bag holder | 4. Chiang Kaishek's capital |
| 10. Ailing | 5. Envelop |
| 11. Near | 6. Bug |

Solution

T	A	C	T	I	C
I	T	H	A	C	A
C	H	O	K	E	R
K	O	R	E	A	N
E	M	E	R	G	E
T	E	A	S	E	T

PUZZLES BY MICHAEL R. MITTLEMAN

Last month's puzzle solution