



THE Woodrack

February 2019

USING ANTIQUE STYLE
MOULDING PLANES

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THIS MONTH:

NOTES FROM THE EDITOR

LISA

LICFM

TURNERS GUILD

MOULDING PLANE CLASS

SAW AND TELL

HINT OF THE MONTH

PUZZLE

NOTES FROM
THE EDITORDARYL
ROSENBLATT

This issue certainly looks slightly different. Back in the old old days, the President would give us a monthly message, just to keep us apprised of club business, then the Secretary would present the minutes. Since the start of the SIGs my need to harangue the President (OK, Mike Daum) for his column waned, since we had all these minutes to keep us all up to date. And this column became the Secretary's Minutes for the monthly main club meeting. Since we had no meeting in January with the Barn being renovated, we don't have Mike Mittleman's first set of Minutes as Secretary to read either; you are stuck with me. Mike Daum will keep us all up to date on our venue, via email blasts and the website. I have nothing to add on that score, although as of now it's the Barn.

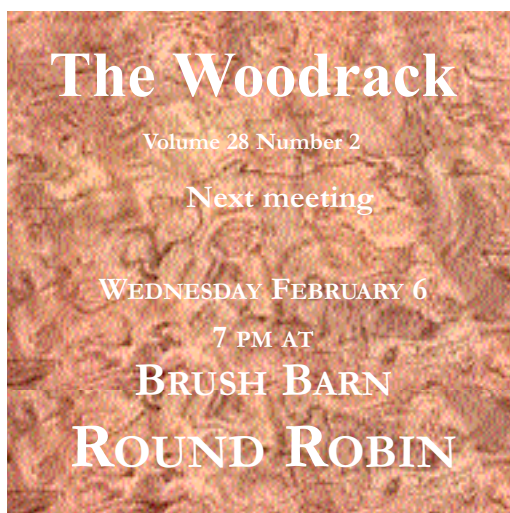
The cover of course, is the first thing different, since it's not a photo of a meeting that never took place, nor is it from one of our SIGs. It is a club related activity, which Joe Bottigliere will expand upon. But it does show yet another advantage of our annual show. Matt Bickford came to it and fascinated enough of us to hold a class for him to come down from Connecticut to teach us for a weekend. Without the show, we would never have known Matt (whom I liked enough to forgive his being a Patriot fan), nor would many of us begun to learn an old, but still reliable technique to add to our skillset.

OK, pizza. What does that have to do with woodworking? Everything, because without pizza, we might not eat enough meals. It fuels our board meetings, and creates endless speculation among all of you about which place is second place, since I already know the first. If you don't believe me, write your own review and send it to me. I might not believe you (OK, I won't believe you), but I will publish it nonetheless.

On to another idea for a review: Hardware Stores. There are still local ones, and I hope you are a regular customer there instead of a big box when possible. I live in Port Washington, and we still have two of those, so I will write a review of it, because if there is one business we desperately need to support as woodworkers, it's our local hardware stores. I actually still go to another in Glen Cove, so I'll write about that as well. Please send me your own reviews of local stores like that, they should all get publicity from us.



Our semi annual Round Robin (postponed from January) is on. Please bring your demos, your techniques, your ongoing projects, your questions, anything you think we may find interesting. For those new members, we set up at tables, and then we all gather and kibitz.



ACTIVE MILITARY PERSONNEL _____

2019 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: _____

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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

LISA



ROBERT CARPENTIER

Officers for 2019

President - Rolf Beuttenmuller

Vice-President - Joe Pascucci

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Old News

Frank Napoli, who won the Christmas tree w/ ornaments at the wood show in November, commented on how impressive the ornaments were.

New News

We agreed once again to donate \$50 to Steve Good who runs the scroll saw workshop online. This site offers free patterns, tips and tricks for scrollers at all levels. He offers different patterns every day!

April will be our annual Mother's Day meeting. This is when we fine-tune our hand-made flowers to distribute to local nursing homes. We will attempt to incorporate the assistance of the girl scouts that Jean Piotrowski brought in last year. Jean will be asked to organize this project.

Discussions on Possible Presentations for 2019

Learning and using *CorelDraw* - a graphics editor designed to edit two dimensional images.

SketchUp - 3D modeling software

Alain will do a presentation on finishing.

We are also interested in a marquetry presentation.





We are asking our new members to submit suggestions as to what they would like to see. They are a very talented group, and we are looking forward to seeing them hone their skills.

Show and Tell

Arnold showed beautiful Christmas ornaments. They were cut with a sparkling paper background to imitate snow globes.

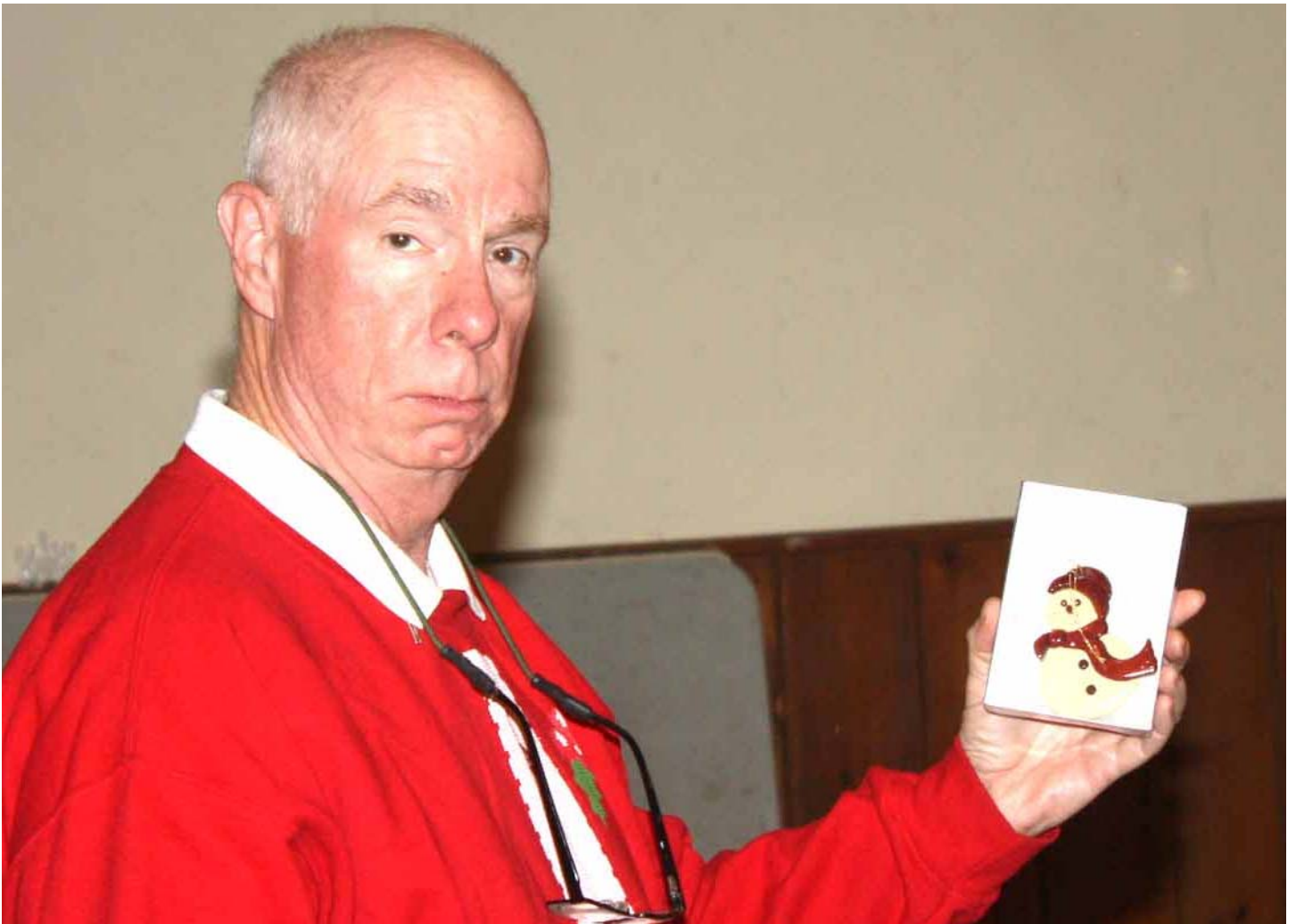
Iris had a pattern on sapele that will be cut as a segmentation, a piece where the entire project is cut from one piece of wood. When the cutting is finished, she will then shape it with sanders and carving tools.

Mike made a skillfully cut skull box, and an excellent fret work tiger.

Carl brought in a scrolled and carved soldier—well done!

Rolf showed us one of his Christmas presents. It was the Vortex Power Carver and the quietest compressor that I have never not heard!! It is a very powerful carver with a very smooth cut moving across or with the grain; an outstanding carving tool.







LICFM



BOB WOOD

The meeting began with the introduction of three newcomers. Dave Sandler is from St. James and is an aspiring dovetailer. Wes from Freeport is a carpenter by trade, but has interest in hand tools. Bob Santos from Kings Park is putting a shop together to do woodworking.

Two woodworking shows were mentioned. One is the Secaucus, N.J. show, which has a good number of vendors. Tickets are cheaper online. The other show is this weekend in Springfield, Massachusetts. By now it is just a point of information.

One product mentioned is the mechanical Pica Pencil, which can do away with all other shop pencils. It can also be loaded with a white lead for marking dark woods.

Presentation

Don Daily, who continues to be a wealth of information and ideas, presented a session on proportions and scaling in woodworking. Don's comments extended universally into nature, the human body, etc.

Don was motivated to speak on this topic by a piece that was at the Woodworking Show that stood out due to the item's proportions.

Don uses the "Golden Ratio" which is based on the number 1.618 or Phi. This number is the starting number for creating an end product that is proportionate.

For illustrative purposes, if one is building a table and uses the approximate height of thirty (30) inches and the height is divided by 1.618 the result is 18.5 inches. The 18.5 inches could be the depth of the table top or the width of the front and back of the table. The dimensions may have to be adjusted if there are space restrictions. The main point is that the table dimensions use a ratio relationship to each other.

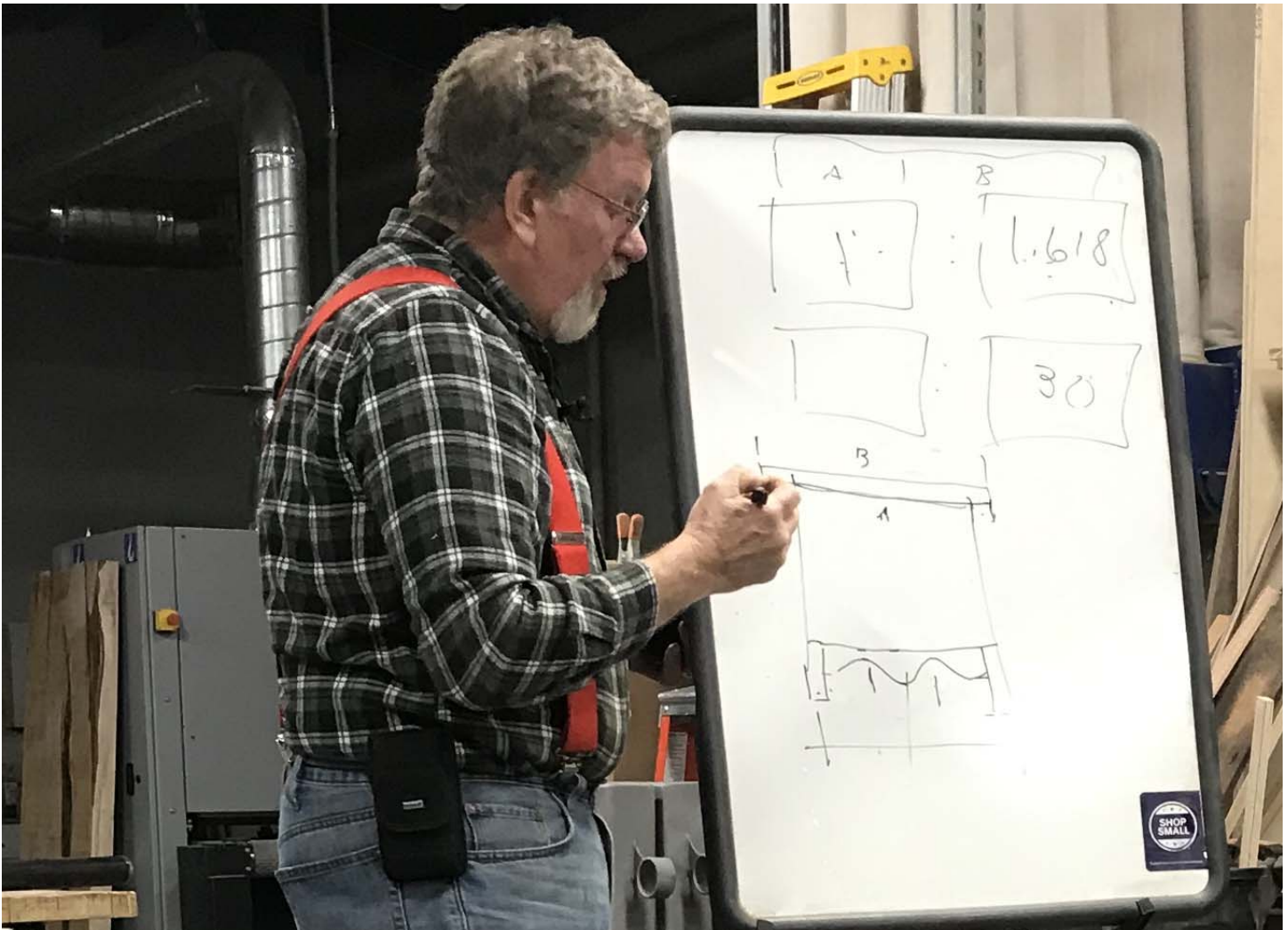
Another method of achieving a visually pleasing design is to use a Fibonacci Caliper, which is comprised of a number of fingers. Equal, proportional measurements can be set between each finger. The caliper can be used to make equal sized drawers both large and small to fit in the case. The drawer example is just one function; the Fibonacci Caliper can be used for other purposes. The main thrust of Don's session was to use math to produce a work that is proportionate.

Don also touched upon scaling. An illustration would be to take a plan or drawing and measure one of the dimensions. Using a table again, the plan shows the height of 30 inches, but on paper it is 1.5 inches. Simply divide 30 into 1.5. The result is .05. One can now use the .05 for other real dimensions. If the paper plan measures 1.25 inches and is divided by .05, the real dimension is 25 inches.

Don included other tools to scale such as an architect's rule, a rolling ruler which scales items on paper or simply use graph paper. Other implements include a center rule, 30°-60°-90° drawing triangle, which renders a true scale and vanishing point versus a 45° triangle.

Overall it was insightful to be exposed to the math utilized in designing a product where all the dimensions have a direct ratio to each other.





TURNER'S GUILD



BARRY SALTSBERG

With the Barn unavailable, Steve Fulgoni was kind enough to allow us to meet at his place of business in Deer Park. There were 18 members in attendance.

Past and newly elected president Bob Urso chaired the meeting. He handed out a presenter's survey for future meeting programs.

Steve talked about a project he repeated several times which was designed by Brian McEvoy, a Canadian turner. The project is a 2-part hollow form that looks like a flying saucer. One of his projects had gold leaf. Steve talked about the process of applying the gold leaf. Jean Piotrowski mentioned that there are other leaf finishes, such as silver, brass and copper. She mentioned the possibility of a future demonstration.

Steve led a discussion on sharpening and passed around several examples of unhandled tools with different grinds.

Show & Tell:

Barry had a small maple burl bowl, a large sassafras crotch bowl and two bowls, one spalted maple and the other walnut, with a strip of calligraphed paper around the rim that were a collaboration with a member of the "Saturday club."

Bob had an unfinished vase form that was a collaboration with several club members.

Raffle:

Due to the small turnout, there was only one drawing, which was won by Eddie Pio.

There was no scheduled program, and the meeting ended early.







MOULDING PLANE CLASS



JOE BOTTIGLIERE

Those of you who attended our 2018 exhibit may recall one of the vendors, Matt Bickford. Matt is a maker and purveyor of wooden moulding planes, primarily hollows and rounds. Matt's demonstration and in-depth explanation of his planes and their use were so intriguing to hand tool users that many asked if he could present to the club. Matt informed us that he would be teaching a class at the Connecticut Valley School of Woodworking some time in December. However, the dates offered for the class were inconvenient for most of us who were interested. Subsequently, the class was cancelled but our interest in working with Matt held firm. So, a few of us wondered if we could have Matt return to the club for a weekend workshop of our own. Matt indicated he would be willing and so Bill Leonhardt took the lead with an extensive exchange of emails and organized a class for anyone interested. After what seemed like months of planning and dozens of emails, the weekend of January 12th & 13th was set up. Due to the pending renovations at the Brush Barn, we were forced to look for a new venue to hold the workshop. As he has done in the past, Harry Slutter stepped up and offered up Urban Hardwoods for us to use. The only caveat was that Saturday had to be a half day starting at noon. After all, the man does have to make a living. The delayed start also provided Matt time to set up and prepare for the class.





There were nine participants for the workshop. Everyone showed up on time and eager to get started. Some brought small scale, portable benches. Others used benches or table tops Harry had available in the shop. Still others, like Bill and Leo Malik had modified Workmates with substantial removable worktops. Very impressive. Daryl and I had small scale benches made from construction lumber and plywood tops. In practice, all that was necessary for this task was a surface to securely support the four-foot-long “sticking board” which held the workpiece in place while planing. Some of us brought our own sticking boards while others used those supplied by Matt. Everyone settled into their own little corner of the shop area with Matt centered for his periodic demonstration of the technique to be rehearsed.

Along with the sticking boards, Matt provided all the tools required to run through the exercises he had planned. Among those were a marking gauge, plane hammers, a circle template, rabbet planes and of course, a set of hollow and rounds. Allow me to sidetrack here and discuss Matt’s planes for a moment. These hollows and rounds (among other specialty and compound moulding planes) are some the most beautiful tools I have seen, let alone to have had the privilege of working with. The details are a delight to see as well as touch. Each chamfer, bevel, and lamb’s tongue are finely executed. Matt crafts all his planes by hand from solid beech (inletting boxwood where applicable) and meticulously fits each blade and wedge. He then matches each hollow to a specific round creating a perfect matched pair. The blade blanks are purchased from Lie-Nielsen to which Matt precisely grinds and heat treats. The result is a tool that not only performs as promised, but engages the eye while it dances from detail to detail. Truly a masterpiece.

Matt’s course was obviously well thought out and polished. He had prepared fourteen pieces of stock for each student. Thirteen of them were poplar, approximately sixteen inches long and about one inch square, give or take. The process started with the attempt of a freehand cut using a #6 rounder. Our efforts were less than ideal but that was the point. Since these tools are unguided, that is, without a fence or depth stop, the exercise illustrated the need for a more controlled technique to guide these tools accurately. To that end, Matt had us run a marking gauge, at a specific distance, down the edge of the stock. This would be used to guide the rabbet plane, eventually cutting a specifically sized rabbet. The rabbet plane is an essential part of this tech-

nique, establishing the edges – rabbets or chamfers – which will subsequently guide the variously sized hollows and rounds. The fundamental process is quite simple yet amazingly efficient. For a more in-depth description of this process, please read Matt's book, *Mouldings in Practice* or watch his DVD.

The course continued with us shaping more complex edges with each exercise. It may surprise you just how many shapes can be created using only the one set of #6s. Again, to sidetrack a bit, the numbering of these tools is hardly arbitrary. At least not for Matt. He chooses to number his planes using a very traditional system. The number of the hollow or round indicates the width of the cutter at the business end, expressed in sixteenths of an inch (1/16). Therefore, the number 6 we were using was actually a 3/8" wide cutter; a number 8 would be 1/2", etc.

From simple roundovers (produced with a hollow) and coves (from rounds) we proceeded to the ogee, reverse ogee, etc. Most of this was accomplished in the first half day of class. The skill and efficiency of our group proved to be no less than exceptional and I heard Matt say just that. I did. And I have eight witnesses who will corroborate that! I would even bet that we were Matt's favorite class – ever.

Our second day back at Urban Hardwoods was no less interactive, informative and (how shall I put this?) interesting. The day started very early with Harry opening the doors for us at 7:30. There were doughnuts, bagels and coffee waiting for us. After a quick review of the previous day's work, Matt gathered us in a circle around his workstation. Normally, that would be fine. But when he instructed us all to wax our wood, we were all a bit confused. When Justin offered to wax mine if I waxed his, I felt down right uncomfortable. After all, I had become very attached and familiar with my tool. I didn't want just anyone waxing it. I took great care in setting it up and tuning it just as Matt had shown us and I wasn't about to jeopardize that. Suffice it to say, we all waxed our own bottoms and moseyed back to our benches.



After we finished with all the poplar practice sticks, it was time to tackle the big boy. Matt had partially prepared a 48" x 1" x 1-1/2" piece of cherry for each of us. The goal now was to create a moulding that would become stock for a picture frame. It was time to stop practicing and make practical use of the techniques we were learning. Leading the pack were Tom Schneider and Jim Hennefield. They both seem to have finished their practice and frame pieces ahead of everyone else. Truth be told, I didn't see their pieces and cannot testify to their quality so I will have to take their word for it. I'm not sure, but I think Tom and Jim were cheating, somehow. But a more impressive feat was that made by Daryl. He had to leave the class for several hours on family business. (Don't ever ask him about his business. He'll have to kill you. What? You never heard of Hyman Roth?) Despite his absence, Daryl still managed to complete all his workpieces in time with most everyone else. But here, I can attest to the quality. I'll leave it at that.

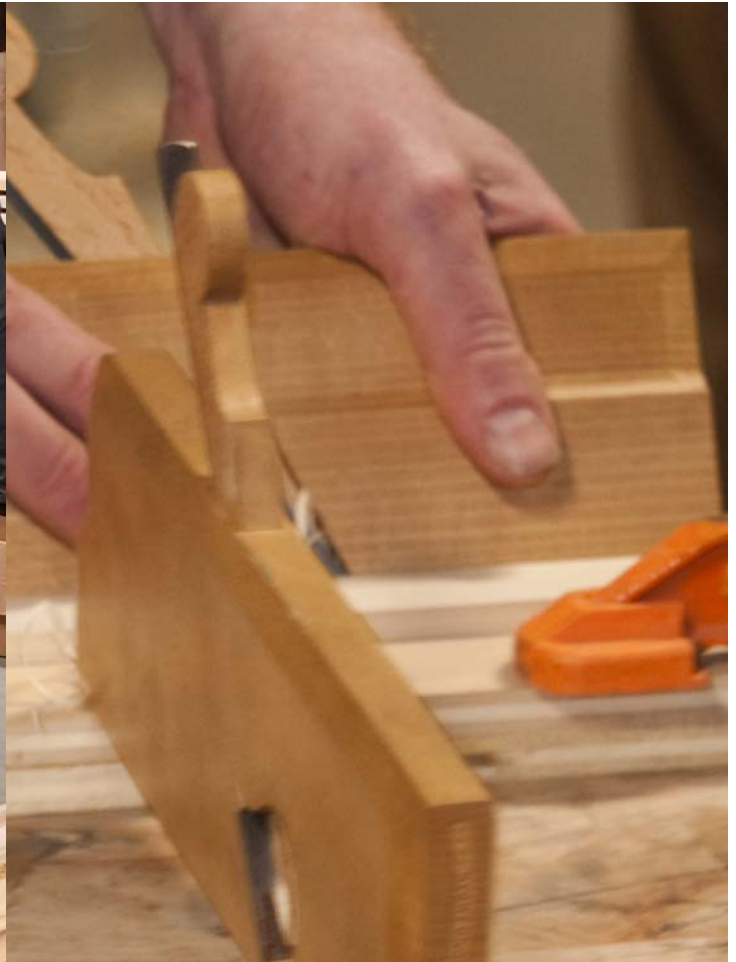
Before day's end, all nine students had completed their pieces that were provided and then some. Matt then took time to examine some antique molders the guys brought in. He offered suggestions on what to look for at the flea markets and how to tune up an old user. That insight was just as informative and helpful as the entire workshop. After that we all broke down our workstations and helped Harry clean up the shop.

Matt Bickford proved to be an exceptional teacher and talented craftsman. The workshop was worth every penny spent and still proved to be a savings over an outside class. I learned a skill I probably would never have on my own. For that, I am grateful to Matt, Bill and Harry for making it happen. I have to add that the talent of our members is just as impressive. I felt I learned from each of them as well as Matt. Workshops like this usually offer more opportunity than the obvious syllabus represents. There is always some extra skill or technique gleaned from the class that can be applied in other projects, let alone the camaraderie and discussions held between members. I highly recommend that everyone take advantage of these opportunities when they become available. I know I had as much fun away from the bench as I did working at it. Waxing aside.

Matt's website is: <https://msbickford.com/>









SAW AND TELL

Taking Matt Bickford's molding plane class was the perfect excuse to build the portable, knock down workbench I wanted for nice days, when I could work on my driveway or even my backyard, instead of inside. So I designed this (inspired by Joe Bottigliere's portable bench). It's almost all standard material: The legs are 4x4's, the stretchers 2x4's, and the top and removeable (held with Z clips) tool well is 3/4" plywood. The bolts are 3/8" diameter (and fit into threaded inserts), as are the end stop/vises handles, all from McMaster Carr. I then glued and screwed three layers of plywood for the top, and drilled 3/4" holes for the hold down clamps and bench dogs.

The bench both assembled (right) and taken apart (below). It takes about ten minutes to assemble and disassemble.



Daryl Rosenblatt

RESTAURANT REVIEW



DARYL ROSENBLATT

It's been far too long since our lawfully sworn in restaurant critic Charlie James wrote a review. Not one to hide from a difficult task, I have decided to resurrect not only our restaurant reviews, but the fabled flannel system, from 1 to 5 flannels. For this month: **Pizza**.

Yes, little else will inflame the passions of anyone when someone else (say me) is telling you that my pizza place is better than yours. Except I'm right since I'm the official newly sworn in (by the Woodrack editor, a noble and wonderful person who would never steer you wrong), and you're wrong (more on that later). But, as I said, pizza is a personal choice. Being from the Bronx, I know that Brooklynites think theirs is better, and, for the most part, I'm willing to almost concede. I should also say that Joe Bottigliere and I went to the First Annual NYC Pizza Festival, which was held Columbus Day weekend on Arthur Ave. in the Bronx (not Brooklyn, take that!). We tried pizza from a pizzaiolo from Naples, yes Napoli itself, birthplace and acknowledged world leader in the pizza world), and a few others. To our surprise, Pizzeria Testa from Dallas (Dallas of all places!) was both of our favorites. We didn't try the pizza from Di Fara, since the line was too long, and we figured, "...it's in Brooklyn, we can always just go there." So, I finally did, and here is the result.

My favorite Pizza places in the NY area are:



1. Salvatore's in Port Washington. I'm now told that the Salvatore's in Bay Shore is similar but I've never been there, so I don't know. They remain the best pizza in the US I've had. Rated no. 1 by Newsday this year. their sauce puts their pizza on another level. Whole pies only.

2. Di Fara. Yes, it was really good. A lousy food "experience" but a wonderful slice. Slice place.



3. Naples Street Food, in Franklin Square. Really great crust, wonderful pesto pizza, better than the standard Margherita. This year Salvatore's and Naples flipped between no. 1 and no. 2 in Newsday. Whole pies only.

4. Grimaldi's, no longer owned by Patsy Grimaldi, who now owns Juliana. It's still very good, I put it on a par with John's of Bleeker St. Whole pies only.





5. Joanne's Pizza, Roslyn. Great slices, I know the DiMaria family (Rino and Louis who own it). If they were in Brooklyn or Manhattan, they would be famous. And you all have your own favorite local places also. Slice place.

6. Spumoni Garden. Very famous. Great if you like Sicilian, but I'm not as big a fan. Very good pizza, definitely not worth the trip. Slice place.



Di Fara is, architecturally and charitably speaking, a "challenge." The front door is broken, probably for many years. There is no decent place to sit, and it only holds maybe eight people. They charge \$5 a slice, and I had to wait 20 minutes with only four people ahead of me. But the pizza is really great. It's so good, it overcomes a truly awful environment, and it did take me over 90 minutes to get home, but I'm glad I went once. I'm not going again unless I have to; it's just too far.

So Salvatore's: What can I say? I've lived in Italy, and have wonderful memories of Ristorante Ricci in Rome. I went so often, they put we poor students in the private room with the Italian regulars, away from the tourists. The oregano was served loose on a small paper plate. I've had the fresh pies in Florence. Salvatore's is better than any of them. It's cash only, it's whole pies only. It's got the best sauce ever created by a *Homo sapiens*, and they know just how to put it over the cheese (fresh mozzarella partially frozen to get super thin slices) to keep the crust crispy from the coal fired oven. For what it's worth, Newsday also put them no. 1 (with Naples Street Food as no. 2). They got it right. Want to make the perfect order? First start with garlic bread, which is their perfect crust with fresh garlic and basil. Ask for sauce on the side, so you start your pizza experience with... pizza. And then you get your pie. It's perfect. It's always perfect. And no, not just because it's my town either. Port Washington has eight places you can get pizza, so it's a tough town to stand out.

Charlie James has said Juliana is worth a field trip to, and I can't argue since I haven't been there (in other words, time for a field trip). But the gauntlet is thrown, and not just to Charlie. Get out your word processors, and start writing. A monthly pizza review sounds worth it to me.

Salvatore's Coal Fired Pizza

124 Shore Road

Port Washington, NY 11050

<http://www.salvatorescoal-fired-pizza.com/>

They have a Bay Shore branch at 120 E Main St. but I've never been there.

Five flannels (I normally would only award the coveted 5 flannels to a high end dining place like per se, but this is pizza we are talking about. What's more important or high end than that?)



HINT OF THE MONTH

CUTTING VENEER

Cutting veneer for marquetry and veneering is thought to be difficult, but it's really easy. I do it a lot, and while cutting curves is more involved and would take more than a hint to discuss, there is still a lot of straight cutting. Edge banding or simply piecing together several smaller sheets comprises much veneer work. Here are three easy ways to cut veneer when straight lines are required. There are times when I overlap the two sheets, but not always. Sometimes the grain won't allow it, but if you cut straight, grain issues matters much less. The most important factors in cutting sheets of veneer are weight and a good straightedge. I dealt with both by getting several precision ground iron bars from McMaster. I have an 18 inch and a 48 inch that are both $\frac{3}{4}$ " thick. I also have an 18" bar that is $\frac{1}{4}$ " thick and primarily used for models. I like the safety of a $\frac{3}{4}$ " high bar; getting sliced by a knife is no fun).

A "standard" veneer saw does need some tuning. Take the saw apart (it's only two screws), and on a flat reference surface, just as with plane blades and chisels, flatten the body where the blade comes in contact. While the blade is off, put it in a vise and, with a saw file, gently regrind the teeth so it's sharp (the blades really aren't sharp when you get it). It might take longer for me to write about this than to actually do it, the steel is pretty soft. Then place the straightedge where you want to cut, butt the flat of the blade against it, and with a gentle saw/cutting motion, make multiple cuts through the veneer. Take your time. This is key for all veneer cutting, 5 or 6 light cuts is way better than 2 or 3 heavy ones. These saws are available online in many places, and probably from Bob Urso.



Gramercy Tools veneer saw has about doubled in price since I got mine, but It's easily the best veneer saw made. It's ready right out of the box. Let the weight of the blade so the work.

https://www.toolsforworkingwood.com/store/item/GT-VSAW.XX/Veneer_saws?searchterm=veneer%20saw



If an X-Acto knife with a no. 11 blade is used, the knife must be angled slightly since it's beveled on both sides. You should make a small notch at the bottom of the veneer where the cut goes through, so there is no tear out (especially cutting with the grain). Start off with very light cuts and take your time.



If you really want to make it perfect, then glue some 220 sandpaper to a piece of MDF (I use a $\frac{3}{4}$ " square about 16 inches long), stack your cuts, and lightly sand the edges to square them up a bit. Of course, there is a lot more to veneering, from flattening to taping and gluing (and maybe we can write a veneer tape hint in the future), but this should get you started.

Daryl Rosenblatt

PUZZLE

MICHAEL R. MITTLEMAN

Another Day, Another Crossword

1	2	3	4	5	6
7					
8					
9					
10					
11					

Clues

Across

1. Doesn't use
 7. Obsolete form of shame
 8. Engine part
 9. Freshen
 10. German city
 11. Deep down

Down

1. Sushi condiment
 2. Back
 3. Round lot's 100
 4. Japanese floor covering
 5. Acted badly
 6. Calm

7	1	2	4	6	8	9	5	3
9	8	4	2	3	5	1	7	6
6	3	5	7	9	1	8	2	4
1	2	8	5	7	6	3	4	9
4	7	9	8	2	3	6	1	5
3	5	6	1	4	9	7	8	2
5	4	3	9	8	7	2	6	1
8	9	1	6	5	2	4	3	7
2	6	7	3	1	4	5	9	8

Solution to December