

THE Woodrack

February 2021



January Meeting

A note to all members: Not all of the photos given us were included in this issue. They were small, and not of a high enough resolution to make them publishable in this format. We do, however, really want us all to share in what we are doing. So please post these on our website, or on our social media sites, we have presence on both Facebook and Instagram. Please post photos of what you have, and we urge all members to visit these sites and contribute.

The Woodrack Editorial Staff, Daryl and Michael

LIW BOARD OF DIRECTORS

<i>President</i>	Mike Daum
<i>Vice President</i>	Bill Leonhardt
<i>Secretary</i>	Michael R. Mittleman
<i>Treasurer</i>	Steve Fulgoni
<i>Trustees</i>	Joe Pascucci
	Ed Piotrowski
<i>Membership</i>	Joe Bottigliere
<i>LICFM SIG President</i>	Ben Nawrath
<i>Turner's Guild SIG President</i>	Jim Moloney
<i>LISA SIG President</i>	Steve Kelman
<i>SSOW SIG President</i>	Frank Napoli
<i>Newsletter Editor</i>	Daryl Rosenblatt
<i>Associate Editor</i>	Michael R. Mittleman
<i>Website</i>	Jim Heick
	Jim Moloney
	Emma Hendler
<i>Show Chair</i>	Bill Leonhardt
	Harry Slutter
<i>Raffles</i>	Brian McKnight
	Mark Oriano
<i>Refreshments</i>	Jean Piotrowski
	Charlie Felsen
<i>Audio/Video</i>	Rich Riedel
<i>Programs</i>	Corey Tighe
	Bill Leonhardt
<i>Photographer</i>	Jim Moloney

THIS MONTH:**SECRETARY'S NOTES****LICFM****TURNERS GUILD****LISA****PUZZLE****GARRETT HACK SHOP VISIT****SECRETARY'S
NOTES****MICHAEL
MITTMAN**

The January 6th General Meeting was called to order by LIW President Mike Daum at 7:05 PM. Once again, the session continued the live-streaming format due to COVID-19 restrictions.

ANNOUNCEMENTS Mike D. reported that the next three meetings will feature Steve Meltzer, Brian Monks, and Tom McLaughlin. Get ready for them!

OTHER BUSINESS LIW Vice President Bill Leonhardt mentioned that the recent survey results and the 2021 Annual Show will be topics of discussion at the next board meeting, scheduled for January 18.

Mike Mittleman reported on the progress to date regarding the transition to 501(c)(3) status. The NYS Department of State has approved our application for a new nonprofit corporation, the Long Island Woodworkers, Inc. We also have secured an EIN and have filed an application for 501(c)(3) status with the IRS. We should get a decision by the end of February.

Jim Moloney, Woodturners Guild SIG President, indicated there will be a Zoom meeting on 1/14, with Ernie Conover presenting. Steve Kelman mentioned a Scrollsaw meeting on 1/21. Ben Nawrath, Cabinet and Furniture Makers SIG President, has scheduled a Zoom meeting for 1/12. Frank Napoli mentioned that the Carvers are scheduled to meet (virtually) on 1/23.

NEW MEMBERS None presented.

TREASURER'S REPORT Treasurer Steve Fulgoni indicated that current balances exceed historical amounts because of the shift to virtual meetings from the in-person format.

MEMBERSHIP REPORT Joe Bottigliere reported there has been little change in membership levels. He also reminded members that dues have been waived for those in good standing in 2020.

SHOW AND TELL

Dean Dauplaise discussed his recent visit with Garrett Hack, master woodworker (see his article in this issue).

Corey Tighe showed his new miter saw and Rockler drill guide. It is very heavy-duty.

Ben Nawrath discussed using sanding pads and Scotch-Brite pads for polishing.

The Woodrack

Volume 30 Number 2

Next meeting
Wednesday February 3rd, 7 pm

Virtual Meeting

Pre meeting chat starts at 6:30

Mike Josiah has been pressurized epoxy pours to avoid bubbles and achieved great results.

Mike Yowhan displayed a 3D cutting board he recently constructed. It was a beauty.

Barry Saltsberg constructed a wheelchair ramp.

Frank Napoli showed a “Trojan Horse” carving and other works.

Mike Daum showed a short YouTube video called the “Kravitz Grand.”

Joe Maday showed a set of four drawers he has made which include hand-cut half dovetails connecting the sides and fronts. They are components of a period bamboo dresser under construction. Joe’s brilliant craftsmanship was on full display.

DRAWING WINNERS Skipped due to the meeting format.

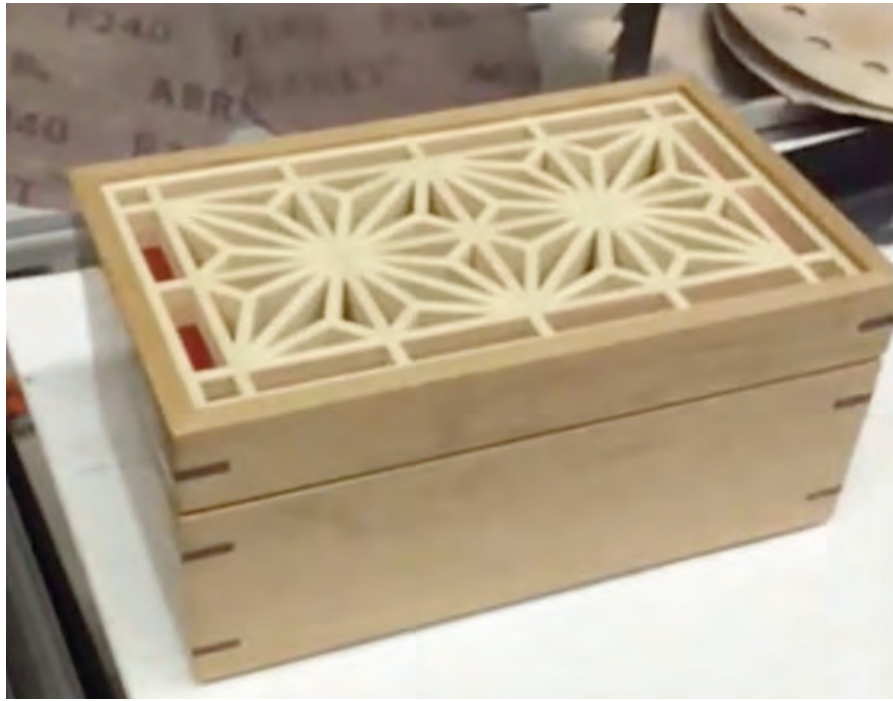
ADJOURNMENT The meeting adjourned at 9:30 PM.

FEBRUARY MEETINGS

A board meeting is scheduled for January 18, 2021 at 7PM.

There will be a live-stream General Meeting starting at 7 PM on February 3, 2021. The session will be on Zoom and Facebook.









LICFM



BOB WOOD

SIG President Ben Nawrath opened the December 8th meeting with a continuation of last week's General Meeting topic of valuable websites and YouTube presentations. Fleetwood Shop Tour, John Malecki, Bourbon Moth, Anne of All Trades, and MTM Wood. Tom Ryan mentioned a Wood Chart online which provides a toxicity rating.

DISCUSSION Barry Saltsberg offered that if oak is being used for cutting boards make sure it is White Oak. If one has access to Oak trees, Red oak has pointy leaves and White Oak has rounded leaves.

SHOW AND TELL Tom Ryan made a cutting board using a jig with a magnet, which he saw on You Tube entitled "Katz Moses".

Bill Leonhardt made a cheese board with a wire cutter. Bill made them from scraps from Harry's scrap pile.

Nate Lanzilotta carved spoons out Walnut and Cherry, which were inspired from spoons he and his wife saw on a cooking show.

Rick Nicolini bought an M Incas contour gauge. Another project was a segmented round box made with a scroll saw inside and out.

Jim Hennefield made a six-sided box, which he found more difficult than he thought. The inside lining was made with a Dozuki Saw and sanding.

A short discussion of batteries and tools ensued. Rob DeMarco swears by Milwaukee. Ben Nawrath found the Bosch 12 Volt screwdriver very useful.

PRESENTATION – GENERAL DISCUSSION OF ACCURACY AND PRECISION

The main topic was "Accuracy and Precision" which was a discussion on a podcast entitled "Wood Talk." Accuracy is achieved by sneaking up on the piece little by little. Using a "story stick" can also help, but make sure pencil or knife lines are aligned accurately. Jim Hennefield suggested for large carcass construction once the pieces are cut assemble right away. Ben said he assembled the two parts of a music stand using a dowel through both aligned pieces. On that note Steve Kelman made a dulcimer and to accurately place the frets he purchased a gauge from Stew Mac. The frets also have to be the same height-attenuation.

Tape measures were also discussed and it is recommended to use the same tape throughout the whole build. One way of losing the tape's accuracy is to let it snap shut.







UPDATE Joe Maday provided the group with an update of his Bombay Chest. Joe installed the locks after he had used wedges and hollowing out depending on the profile of the drawer's interior contour. The locks, as well as the other brass pieces, are sand-casted brass, which is harder than other varieties. Joe had to modify some of the brass parts by filing. He plans to finish the chest by first staining it with Van Dyke Walnut husks or crystals, which are mixed in distilled water. The final finish will be shellac and French polishing. Joe explained that the Bombay Design originated in Belgium in the 1600's.

JOE'S NOTES The half mortise drawer locks are English

extruded plate locks with a period appropriate "edge to pin" distance of 1 1/8". They were purchased from Whitechapel Ltd, in Jackson WY. Because of the angled drawer fronts, wedges are glued to the inside of the two middle drawers allowing the locks to be installed in a "vertical" position. The lower drawer, because of its opposite angled face, needed to be morticed out at an angle to provide the same "vertical" position. The lock in the top drawer, being vertical and not angled, is installed in the usual fashion. This results in the keys to all the drawers being level.



The handles and escutcheons, although available from a few US distributors, were obtained directly from the maker, Optimum Brasses in Devon England. They are cast from 18th century originals using the lost wax method. The posts and nuts are also cast as opposed to machined. The Brass alloy used by Optimum, is close to the alloy used in the 18th century

and ages with a more desired greenish patina not produced by modern brass alloys. The holes for the posts are "squared" after drilling to keep the posts from turning. The escutcheon pins used are also cast brass from Optimum Brasses.



TURNER'S GUILD







LISA PHOTOS





PUZZLE

MICHAEL R. MITTLEMAN

So Many Boxes, So Little Time

Michael R. Mittleman

How to play: Complete the numerical grid so that every row, column and 3 x 3 box contains all digits from 1 to 9.

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

P	A	U	S	E	S
A	N	N	U	L	I
N	O	R	M	A	L
E	X	E	M	P	T
L	I	A	I	S	E
S	A	L	T	E	D

Solution to January

FIND YOUR PHILOSOPHY - GARRETT HACK SHOP VISIT



DEAN DUPLAISE

First off, I want to thank the Long Island Woodworkers for the monthly general meeting featuring renowned craftsman Garrett Hack as the presenter via Zoom during the pandemic this summer.

Seeing his work amazed me, inspired me, and also challenged me. Naturally, I wanted to live up to the standards that I saw in the Curly Birch sideboard that he featured during the presentation. I decided to make my own version, which is the first piece I was most proud of despite making many great furniture projects before it. Of course, it wasn't perfect, but I learned lots of lessons - including the perspective that Garrett takes towards his pieces. I will discuss that later.

First off, let's talk about the obvious things like joinery. The joinery he uses is interconnected, strong, and he balances design delicacy with strength, which I now try to do. The joinery is all traditional although he does use screws if he has to. Thin, light, and proportionate is often a goal of Garrett's which I have adapted. Bulky furniture is something I despise greatly. It is important that your piece has a heart and soul and has details. Using the right profiles, and making good design choices, are things which any master would choose.

Details will help separate your work from the crowd, as well as having a signature style - and that all comes from an initial design. Some embellishments can be added later. Maybe your piece might look a bit bland, so why not spice it up with some inlay - right? Think about what do you typically do on your pieces that stand out. You should not be settling on a design saying it looks good. I know I have done that. You can tell Garrett spends the time to work through it, carefully and smartly too. He could make several mock-ups and templates before he likes the right one. I used to make the mistake of basing the furniture design off of the joinery, but that isn't the way to go, in my opinion. All of these things above are what I learned and realized from my own observations, but also by listening to a master. After witnessing the knowledge Garrett had demonstrated during his virtual presentation, I decided I was going to email him. After a week later and some big questions and discussions, he was offering a lending hand to mentor me. Of course, I took up that offer and we have been communicating back and forth for many months now. A thing I like about Garrett is that he really takes the time to answer my questions and not just answer to answer. Something missing from our lives. Garrett invited me to visit his shop in December, since I would be snowboarding in Vermont at that time.

As soon as my dad and I pulled up to the front of the shop, I saw Garrett walk to the door with a big smile. I was so excited to meet him and talk in person, and it did not disappoint. It was an amazing chat. You're probably wondering what cool things I saw in his shop - what hand-planes did he have, what waterstones did he use, and how many clamps did he have, right? It just has to be noted that tools don't make the craftsman. I do, however, like to use the best tools I can, as it will make life a lot easier. I'm not denying Garrett didn't have a shop full of nice tools because he surely did. A good saying by Wharton Esherick, one of the founders of sculpted furniture said, "I use any damn machinery I can get hold of... Handcrafted has nothing to do with it. I'll use my teeth if I have to."

Now on to what I really wanted to talk about that I learned from Garrett - attitude and working smartly. His attitude towards the craft is amazing. He never has the pressure of completing the piece at a certain time and that's because he is respected. His respect has much to do with him being humble. There is just so much more to the craft than following a trend to make money. It's just a way of life - Garrett re-invents the wheel in a lot of his pieces. That is hard to do, but you want to set yourself apart, and that's where details are important.

Furthermore, when I am building something, I am really trying to understand things. Most makers appear to have a drive and passion for this craft, but I'm not always so sure of this. I observe the mental side - especially how someone describes their work. I'm convinced a lot of people who put themselves down in the world of furniture making

are going to make things very difficult for themselves and eventually lose interest. There's something about this that I'm quickly learning. Attitude and working smartly. That is one of the biggest things Garrett reinforced in me. Anyone can do woodworking. Anyone. But can they do it smartly, and also professionally, while staying humble? It's all about balance. For example, I recently made a large 80" diameter table and I did not leave enough leg room on the lower stabilizing base, so afterwards I had to cut away some sections of the base to accommodate the chairs to remedy it. I made sure it looked right, took my time, and did it right- but doing it right the FIRST time would be smarter and EASIER! It was a chore cutting those sections out. I would have done the design differently if I did it again. It's also about accepting woodworking for a whole ethos - not just a joint like a dovetail. For example, if you enter a piece in a woodworking show and your project features dovetails, expect the judges to critique your dovetails! In reality, the project will be judged on every observable aspect and not just pinpoint joinery. A period furniture piece I saw had saw marks on an exposed tenon! Don't mistake me for saying a good joint isn't important, because it really is, and it will create a lasting piece.

If you are making furniture for others, and creating a client base, professionalism is also a key to success. Garrett had a quarter of a table, beautifully made and hung on the ceiling. It was built full scale with inlays, with beautiful materials. He brought the section of the table to show the client what it will look like and if they don't understand what it entails to create it, it is very important to EDUCATE them. They don't know what they don't know so don't be afraid to throw it out on the table. And literally too. You might have to throw out that template and start all over. It's also good to give options on the piece - so in the edge you can show them a roundover, a chamfer, or any profile you like on that edge. I noticed that he did that on all of his samples. Leave the options open, right? A good saying is, "Leave the door open." Another thing to remember is that most people don't have the vision we do - they can't see your drawing in their head and that is something that Garrett pointed out to me. That's why that small section he walked in with resulted in coming out with a check, as he said. Again, where professionalism is concerned, don't dress like a slob or wear your dusty shop clothes. Presentation creates opinion. And educating people is extremely important - otherwise they may feel that they can just buy an IKEA design, right? You will also be respected. You can show them the mortise and tenons connecting the apron and the leg. Explain the inlay, maybe even show them and explain how it's done. Just know some of these words are from Garrett's advice and that's something to note. I'm not stealing information; I'm learning through a person - not through YouTube. We all need to contribute to each other, just as we have to explain things to the client. So, professionalism, working smart, educating clients, design and mental attitude are all things that should be important to hobbyist woodworkers and high-end furniture makers.

I like to come at my furniture making with the perspective I'm showing here which I think is much more important than what nifty tools he had in his shop. Over time you will find all the necessary techniques to cut a dovetail, sharpen a jointer knife, or handsaw a dovetail. It could take years before you learn to sharpen a hand plane. I'm still getting better at sharpening every time I go to my stones. I remember my first dovetails as well. They were not pretty, but did they work - yes. Did I learn something? Yes, I always do!

All in all, learning to be a furniture maker takes a lot of effort but it is something to be truly proud of, especially when you get great results while still having fun throughout the process. It's very hard to get satisfaction in each step, but all you can do is sit back and enjoy the process. Everything is about balance. Don't let a dovetail joint discourage you from your furniture making.

My point in this article is to find a philosophy towards your craft that will help you anytime you go into the shop. When I would go into the shop, often I would rush things. Now I have learned to go slow, take my time, and build the furniture that I want. I always try to remember what I have learned and realized through mentors and myself. When thinking about YOUR philosophy, come up with things that are missing. Making things easier and being professional are all things to keep in mind however everything in this article will only help so much. Doing it smartly and finding your issues at fault will be the difference between a woodworker and high-class maker. You have to find the issues to correct yourself. The things I've mentioned here are only my faults. Finding your OWN faults and recognizing them is so important, even though it is difficult to own up to it. In the end though you will thrive being a humble and respected craftsman.