

CWOODWORKERS

CLUB OF HOUSTON

Vol. 1, No. 7

JULY, 1985

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JUNE MEETING

We had a good turnout considering no one got a newsletter to tell them when and where. Thank your President, Rich Kurey, and his telephone committee for getting the word out.

John Arnett, fellow member and our printer, was embarrassed about the whole situation, but couldn't do anything about it. His printer didn't show up for work and then his replacement didn't show up either. Last time I was talking to John, he was still interviewing printers.

Anyway, the meeting at Gibbs Plywood was very informative. Size and dimensions, various methods of construction, and sources were discussed. You need to check your plywood to see where it was manufactured. Overseas suppliers use metric and U.S. use inches.

Gibbs has a very large variety of veneer plywoods, including some exotics of burl and rosewood. If they don't have what you want, let them know and they will make it up for you.

Very enjoyable and we appreciated the information.

SHOW & TELL

Baby Cradle by Tim Vanya - Using through mortise and tenon joints with pegs made the whole unit portable and easy to disassemble. All the wood, which was mostly mahogany, came from motorcycle crates.

Candelabra by Elmer Lindstrom - Elmer was a guest, but was nice enough to bring a sample of his turning work made from a yew tree.

Walnut Cabinet by Sid Sabel - Sid modified a woodsmith plan to come up with his six-drawer cabinet made from walnut, oak, mahogany and plywood.

Walnut Clocks by Zatis Murphy - Three different clocks, one from scrap wood with a hand rubbed linseed oil finish, a 24-hour clock of oak and teak, and a three piece set of paduk and oak with a tongue oil finish.

Pins and Earrings by Herbert Wilbourn - Herbert had all kinds of woods from zebrawood to pine. Just goes to show you what you can do with all those small pieces you collect.

Stereo Speaker Stands by Murray Gordon - Murray used mortise and tenon joints with curved and rounded joints and legs. Very nice.

Jigs by Chuck Maxwell - Chuck brought one of his larger models for making round or tapered legs on a table saw.

Bookcase by Barry Ward - a bookcase with a curve top made by hand laminating veneer sheets. Very unusual.

Show and Tell is getting better all the time. Keep them coming.

OLD BUSINESS

We've got some pictures coming of our past meetings, so comb your hair and smile, the next one may be of you. We'll add the photos to our album.

Mark McCoy, your treasurer, said there is over \$1,700.00 in the kitty. However, we haven't paid the printer for the past four newsletters. John hasn't sent us a bill yet.

Bill Hochmuth is your new director replacing Ted King. Bill will try to give us some help on publicity and advertisement. He needs a little help. This is not a time-consuming effort, so somebody step forward.

Sam Zeisman has our annual charity show off and running. We've already had our first committee meeting. You all will start getting correspondence and calls from Don Sloan and his group asking you what you plan to donate for the sale. Remember, this is strictly a voluntary event and no one will force you to help.

Our charity this year is the "Make-A-Wish" foundation, which was set up to grant the last wish of a terminally ill child. It is not funded by United Fund, so our contribution will be greatly appreciated.

Don't wait till the last meeting to start making your pieces to donate. If you do, it will reflect in your work. Remember, it is not only for charity, but it also gives us an opportunity to show the public our many talents.

WORKSHOP & CLINICS

Steve Proctor was not able to make the last meeting so I don't know the status of our workshops and clinics. I do know that we can always use people to teach the clinics.

I need help on a marquetry project, but I can't get anyone to step forward and teach a clinic. Help! Help!

NEW BUSINESS

Your program committee has been hard at work trying to arrange new and interesting programs. Rich has been talking to David Morris in Dallas about demonstrating a new Garrett Wade lathe at our November meeting.

Arleigh Meyer is talking to a custom millwork company about a tour of their facilities and also people in the pattern shop of Cameron Iron Works. A lot of things are in the works, but they can always use an idea, so don't hesitate to step forward.

Rich came up with an idea. Many of the top woodworkers are making video recordings of their schools. The club could purchase a set and try to find a place big enough to hold a meeting and also with a large screen TV. It would make a great meeting. Later, members could check the tape out for use and study at home.

Ray Fortebach is checking with Rice to see if they have such a room. If anyone knows of a place, please let Rich Kurey or Arleigh Meyer know.

We will have our annual Christmas party meeting in December in which everybody is asked to bring their wife, girlfriend, boyfriend, or whatever. It will also be our grand Show & Tell of the year, so start working on your finest piece. We need ideas for the party, so let us know what you would like.

TIPS & TECHNIQUES

Holding long boards in a bench vise can be a problem. A simple device can be made to support long boards. Drill holes in a straight line down the length of a piece of wood approximately 34" long by 4" wide by 2" thick. The holes should be about 1/2" to 3/4" in diameter, and about 1" apart. This device is clamped in the end vise on a bench and a dowel placed in the hole just under the board to be worked on.

Everyone knows that chisels and gauges should be whetted so that they are razor sharp and that an edge that "couldn't cut butter on a hot day" is useless. However, a properly sharpened chisel it is important to follow the following rules:

- 1) Do not try to hold a piece of wood with one hand while using a chisel on it with the other.
- 2) Always work with the cutting edge of a chisel moving away from your body.

EVERYONE'S GUIDE TO WOODWORKING by Michael Chandler

Drying Green Wood - Part II

In this 2nd article on drying green wood, I will outline the procedure that should be used for removing moisture from wood until it is in equilibrium with the moisture content of its environment.

The first thing that needs to be done is to seal the ends of the harvested logs with something that is water resistant. A liberal coat of varnish, enamel paint or polyvinyl glue will do the trick. The purpose of "end-coating" green lumber is to prevent a too rapid drying of the wood through the ends. If water is allowed to escape from green lumber through the ends too quickly, then the lumber will be subjected to a great deal of stress resulting in checking and splitting.

After the logs have been "end-coated" they should be cut into flitches or, at the very least, split through the pith. The reasons for doing this are twofold. For one thing, it will further minimize the chances of the wood checking or splitting as it dries. For another thing, it will make it easier to stack and store the wood as it dries.

As soon as the green logs have been "end-coated" and cut into flitches (or split through the pith) it should be stacked out-doors with stickers separating each layer. Stickers are placed between each layer of wood to facilitate air circulation. If left stacked in a pile with little or no air circulation the wood will be slow in drying and will be attacked by fungus or mold. The fungus or mold will not attack the structural integrity of the wood, but it will cause discoloration in the wood. The wood should be protected from the elements by placing a cover over the top layer of wood.

The next step is critical. A sample of each species in the stack should be weighed and a note made of the weight and the day on which it was weighed. After about six months or so, the same samples should be removed from the stack and re-weighed. This procedure should be repeated after another six months has passed and then the sample pieces should be weighed every month thereafter. What you will notice is that the weight of the wood will decrease and the remain constant. When the sample pieces reach a constant weight the moisture content of the wood will be in equilibrium with its environment and will be "dry" relative to its environment. However, since the wood is out-doors, it will not be "dry" for making furniture and accessories. In order to remove more moisture from the wood so that it can be used for making furniture and accessories we must move to the next stage in the drying process.

When the weight of the wood has reached a constant weight, it should be moved indoors and stacked and stickered in a dry area. Again, the sample pieces should be weighed and a note made of the weight and date. Every four to six weeks the sample pieces should be re-weighed. The weight of the wood will again decrease and then reach a constant, when it will be "dry" relative to its environment. The wood stack should also be inspected on a regular basis for signs of checking or splitting. If checks or splits begin to appear it means that the wood is drying too rapidly. The amount of moisture that is leaving the wood can be controlled and decelerated by covering the stack with some sheets of polythene.

At this point, the best procedure to follow is to take wood that is to be used in a project and stack it in your workshop two to four weeks before it is actually worked on. The wood should be weighed periodically and should only be used after the weight has reached a constant measurement. Considering that most homes and offices are air-conditioned and/or centrally heated, this last step should be done by placing the wood in a room that is air-conditioned or centrally heated if your workshop is not air-conditioned or centrally heated.

By following this procedure, air dried wood should have a moisture content of about 12 percent to 14 percent. When the moisture is within this range then it should be stable enough to use in making fine furniture. To use wood that has a moisture content higher than 14 percent is folly and will result in disaster. Rules such as "wood should be dried for one year for each of thickness" are poor rules to follow and can easily result in you using wood prematurely, while it is still green.

In the next article, I shall outline some "tricks of the trade" for turners and sculptors for using green wood.

PRESIDENT'S CORNER by Rich Kurey

If you'll bear with me for a few minutes, I'm going to turn into a self proclaimed psychologist. I read an article several years ago, written by a real psychologist that explained a problem I was having. According to the author this problem is common to most people. Based upon comments from many of our members, it's also a problem among many woodworkers.

The fancy technical terms used by the author aren't important. In fact I don't remember them. The simplest analogy used to describe the phobia or whatever it's called is that it's like the fear of riding a horse because you're afraid of falling off. In woodworking, of course, it's the hesitation you have in starting a new project because you might goof up. This is particularly evident with a new design or one without ready made plans.

I've spent many an evening in my shop "thinking" about what and how to do it even after I knew pretty well what and how. The article explained the I was really stalling because I was afraid of goofing up. The author went on to explain that the phobia only keeps you from starting. After you start, it goes away!! So just grit your teeth and jump! Chopping on that first board is critical. Once it's cut, the rest is easy, even if you screw up the first cut. Getting back to my horse example, the fear of riding goes away after you get on the horse for the first time, regardless of whether or not you fall off.

There is a trick to this recipe however..... PICK A SMALL HORSE! In our area that means don't use rosewood for your first difficult cut. Use pine; do it; then switch to the good stuff.

Since I read that article, it's become a lot easier to jump into a new design. If there's a particularly difficult cut, I get a piece of old Handy Dan pine and try it rather than fussing and fretting. After the trial cut, I switch to the good stuff and go on. Believe me, this technique actually saves time since I spend more time doing and less time fretting.

Remember---- Think a bit; then get on the horse.... But pick a small horse.

SPEAK OUT by BRUCE C. DEHART

RESPONSIBILITY--the condition, quality, fact, or instance of being responsible, answerable, accountable, or liable.

What is the Club responsible for to its members? What is the membership and/or individual members responsibility to the Club? Are these responsibilities the same? Are the responsibilities interchangeable? Each of the members would probably answer these questions differently. This is what makes the world go around.

It has been said "you reap what you sow." Therefore, do not expect anymore from the Club than you are willing to contribute. Do not blame the Club if the clinics are not what you would like to attend if you don't indicate what you would like. Nor offer to put on clinics. If you do not attend the meetings, do not receive the newsletter and you did not call and indicate you had a change of address. We are all adults and we have the responsibility to do some things ourselves and not blame the club. We have a number of committees that have vacant slots that no one has come forward to fill, despite the repeated cries for help by Rich. Don't be bashful---step forward. We do not bite.

If you feel that you are not getting what you want from your membership in the Club; do the following: Point your index finger at any individual or individuals in the Club. Now look at your hand and count the fingers you have pointed at someone vs the number of fingers you have pointed at yourself.

DO YOUR PART. You will feel better, get more out of the club, and become a better member of the Club therefore making the Club better for everyone.

BUY & SELL

Bruno Wesolek - 939-9039
1 - 6" joiner and 12" planer by Makita
Model 2030 - \$1,000.00
Murray Gordon - 729-6234
1 - Morgan wood vise
1 - Rockwell 7 1/4" circular saw
Prices open to negotiation
Don Sloan - 688-8986
1 - Craftsman 8" tilting arbor table
saw on legs. All cast iron top -
complete with all purpose blade and
dado set and insert.

Miscellaneous stationary power tools for sale--
call Ken McBride at 683-6029 or 466-4222.

JULY MEETING

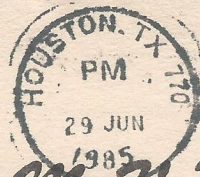
This is one I recommend you make a special effort not to miss. Our guest speaker will be Mr. Charles Kegley of Keri Studios in Pearland, Texas. I met Mr. Kegley at the Houston Festival where he was displaying his beautifully turned and carved boxes and bowls. His work is outstanding and worth the effort to see.

It will be at the U of H Industrial Arts Shop at 9:00 a.m. - Saturday - July 13th.

SEE YOU THERE!



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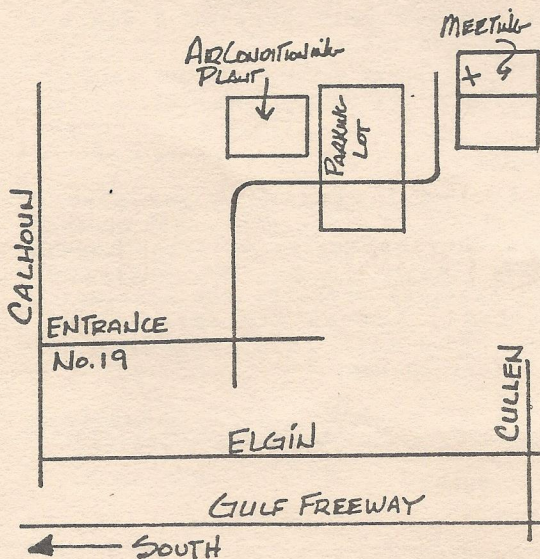
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