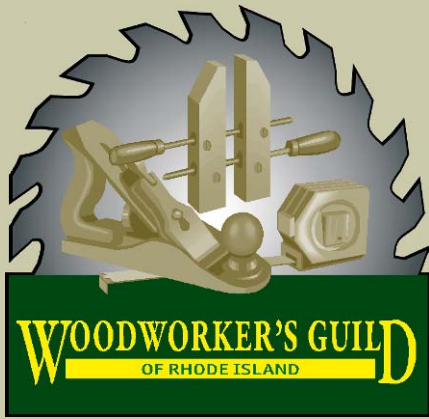


Shavings

By The
Woodworker's Guild of Rhode Island
Volume 15 Issue 2 February 2011

<http://www.wwgri.org>



"Arguments with furniture are rarely productive."
Kehlog Albran

Upcoming Events and Announcements

Announcements

- ❖ 2011 Meeting Dates
 - ~ February 2nd
 - ~ March 2nd
 - ~ April 6th
 - ~ May 4th
 - ~ June 1st
 - ~ August 3rd
 - ~ September 7th
 - ~ October 5th
 - ~ November 2nd
 - ~ December 7th

A Message from the Officers

I hope each of you are enjoying this cold winter season. Assuming your shop is heated, we can't imagine time better spent than in your own shops. Stay warm!

UPCOMING MEETINGS!

Meetings are held on the 1st Wednesday of the month at 7 PM, except for the month of July, and are located at the North Scituate Community House, West Greenville Rd, North Scituate, RI 02857

February 2, 2011 Mickey Callahan

Approaches and techniques used to build an R/C model airplane and the typical materials used such as balsa wood, lite ply, glues, etc.

Guild Officers for 2010-2011			Guild Addresses
President	John Pietrella	johnpietrella@gmail.com	<i>Mailing Address:</i> Woodworker's Guild of RI PO BOX 520 No. Scituate, RI 02857 <i>Web Address:</i> http://www.wwgri.org <i>Meeting Address:</i> No. Scituate Community House W. Greenville Rd/RI-116 No. Scituate, RI 02857
Vice President	Jeff Arsenault	jeffreya223@gmail.com	
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Programs Director	Bob Fontenault	bfontenault1@cox.net	
Promotions Director	Paul Morrissey	pmjr30@verizon.net	
Hospitality	Lynn Hosford	tempsleve@cox.net	
	David Rinebolt	aquent@cox.net	
Newsletter/Website	Henry Allsworth	henry@allsworth.com	

WWGRI NEWS:

❖ **New Website is up and running**

The new web site is now fully functional please go to the Guild site at wwgri.org then hit Member Logon and put in all your information. You will then be able to put photos of your work in your personal gallery, look or list items for sale on the classified page and send messages to other members while their e-mail addresses and personal information remain secure. In a couple of months we will be compiling member lists from this database so please log-in soon. Also if you have a digital photo of yourself it will appear beside your name. This will help other members to get to know each other and also send messages even if you don't remember the person you talked to at the last meeting but know what he or she looks like. Lastly the Library and Share your shop functions are for members only and you will need a password which you will receive by separate e-mail (we suggest you write your passwords on the back of your member card).

*** Please send an email if anyone experiences any issues accessing the new site!

❖ **Membership Dues**

It is that time of year again and annual dues can be paid at the meeting. The rate is \$28.00 per year. This year if your dues are not paid by March 31 your name will be removed from the newsletter distribution and your Member Log In will be deleted from the web site. If there is a reason for not having it in by that date please let us know so we can put you on the pending list and retain your member privileges.

Working with Your Hands Makes You Smarter

Most woodworking shops in schools were dismantled by the 1990s as schools prepared students for a technology based age. Recently there is a renewed call from a variety of corners for students to learn woodworking in the classroom. One Boston public school principal this year even made woodworking mandatory for middle schoolers, convinced it's the key to improving grades.

It has been a discouraging time for teachers. Recently they got the news that 15-year-olds in the United States are lagging behind their global counterparts. An international assessment found they ranked 25th among peers from 34 countries in math and just average in science and reading.

Of course there is no one solution to this problem but woodworking teachers are convinced that getting students to work with their hands and not just their heads would help. We have created a dependent generation of young people who don't know how to fix and build things and lack even the most basic manual competence. It is said that it has also alienated students whose intelligence and gifts do not lie in traditional classroom learning.

“Does working with your hands make you smarter?” There is no research out there to support this theory but in many states statistics show that students that learn to work with their hands along with academic subjects stayed in school and graduated at rates higher than their peers. They were also more likely to pass the high school exit exam and pursue post-secondary education.

Shop reinforces math and science and problem solving skills. Woodshop classes are where everything can be pulled together. Understanding stresses and movement of wood, value of knowing the history of what others have done before you and the science and math of geometry, measurement and tool use.

Culturally we reward people who are very good in math and writing. We also value athletes and actors but there are a lot of kids in the world who are extremely talented, experiencing the world through their hands. There is no doubt that we should support, reward and help them find their way.

Finally, by eliminating woodworking education we have denied our kids the opportunity to learn the joy of creating and problem solving in this rewarding area which is a career for some, a hobby for many and to woodworkers like me a form of joy and expression in a life where people are starving for such a passion.

John P. Pietrella

Choosing Wood for Your Next Project

Ok, so you have chosen your next project to construct or designed your first table. Now it is time to choose what the material will be for construction. Will you use hardwood or softwood? Will the wood be domestic, exotic or recycled?

Well the place I usually start is by choosing how the project will be finished if the piece is to be painted I do not need to spend a lot for figured wood and I don't want a wood with oily pores. If the project is meant to highlight the beauty of a table top I would look for a figured wood such as bird eye maple or tiger maple. In addition if it is a clear finish of any kind I need to consider what color I want the finished piece to be if I want it to be dark I may use mahogany. If I want a reddish color with some figure maybe I will use cherry or if I want a light colored wood maple or beech. In addition to appearance different species of wood accept stains and waxes to varying degrees. Another consideration is what use the piece will see. If it is a table top it would need to be hard and durable or if it is a small box it may not need to be as durable a material.

Next I consider what tools I will be using and how well the particular species of wood works with power tools and/or hand tools. You will want to consider the environment that the piece will live in. Is it a piece of outdoor furniture? Will it be shipped to Arizona and be exposed to very dry air or Miami to very humid conditions? This information is particularly necessary when designing some furniture pieces such as a dresser, with its sliding drawers that may move very loosely in one season, but stick and be difficult to open and close in another. To make this decision you will have to consider the length of your pieces and the expected movement of the lumber.

There are a number of useful books and guides that will give you tables of species that provide coefficients of movement, weights, and hardness. This is a great place to start and many of these resources have color photos showing approximate color and figure and provide ratings of appropriateness for use with hand tools and various finishes.

Lastly, what do you wish to spend? Wood ranges greatly in cost depending on species, width of boards required, air versus kiln dried, quarter sawn or flat sawn and whether the boards have been milled to size or rough cut for you to mill. So take your time consider all factors and choose wisely to maximize your investment in money and time.

John P. Pietrella

January Meeting Recap:

By Bob Fontenault

The January presentation at the guild meeting proved to be very interesting. Tim Warlick, owner of Warlick Furniture and Design Ltd., was gracious enough to agree to speak to our group on the subjects of fine woodworking, restoration, and also conducted a demonstration on the topic of hammer veneering.

Tim started his presentation with a brief biography of his 18 year wood working career, which started in his hometown of Tulsa, Oklahoma. Having spent considerable years in the antique restoration business, he has come to the realization that much of his knowledge of fine woodworking can be derived from the years spent in that industry. He was able to witness, first hand, how things were done in the past, where quality over quantity was the marching order of the day.

Tim has built countless pieces of fine furniture as we witnessed in the slide show part of the presentation. The slide show also showed that he has a firm grip on the art of veneering, as many of his pieces have used this technique.

I was especially impressed with the Georgian style stool that Tim brought to the meeting as a show piece. This reproduction is a fine example of the level of woodworker that Tim has become. The joinery, fine detail in the book-matched veneered apron, and the intricate carvings on the legs and claw feet were truly impressive.

And last but not least, Tim conducted a great demonstration on the art of hammer veneering. I was curious to find out just what hammer veneering really was. In fact, it has nothing to do with a hammer, but more to do with the use of a special brass faced tool which is used as a sort of a roller to iron out and squeegee the air pockets trapped between the veneer and the base wood.

This process is also a balancing act between levels of moisture from the hide glue side of the veneer to the outer side of the veneer which needs to be wetted down to help control the curling of the veneer at the early stages of application to the base wood it is being glued to. With alternating motions of squeegeeing, ironing with a hot clothes iron, and not allowing the outer surface to become prematurely dry, one can achieve a quality application of veneer to a complex shape without the use of vacuum technology to apply clamping pressure through the curing process.

All in all, this presentation was truly educational and entertaining.

Again, thanks to Tim Warlick for taking the time to visit and share with us! (For more info on Tim visit his website: www.warlickfurniture.com)

Bob Fontenault

Tim Warlick Presentation Photos:



January Show and Tell



Humidors by Barry Rubenstein



Humidors by Barry Rubenstein



Podium by Chris Horn



Toy Dragon



Octagon Tray by Mr. Peterson

Off-Cuts:

❖ Woodworking Classes Available at Keeseh Studio – Courses Now Available

The following classes are available at Keeseh Studio. For full class details go to

http://keeseh.com/?page_id=9 Keeseh Studio is located at 999 Main Street, Suite 701
Pawtucket, RI (248) 877-4425 - <http://www.keesehstudio.com> , email: info@keesehstudio.com.

Blog: www.keesh.com

Facebook: <http://www.facebook.com/pages/Keeseh-Studio/356389934172>

Twitter: <http://twitter.com/keeseh>

CURRENT COURSES

Intro to Hand Tools

Spring - Tuesdays Mar 1 & 8 / 7-10pm / \$125+25 Material Fee / Instructor John Pietrella

Furniture Design

Mondays Apr 4, 11, 18, May 2, 9 / 7-930pm / \$215+25 Material Fee / Instructor Asher Dunn

Make Your Own Hand Plane

Winter - Wednesday Feb 16 & 23 / 7-10pm / \$125+60 Material Fee / Instructor Steven Butler

Jump Start Woodworking

Spring - Sat Mar 5 / 1-5pm / \$75 / Instructor Asher Dunn

Spring - Sat May 28 / 1-5pm / \$75 / Instructor Asher Dunn

More Tablesaw

Sat Mar 12 / 1-4pm / \$75 / Instructor Asher Dunn

Small Table Design & Construction

Tuesdays Apr 5, 12, 19, May 3, 10, 17, 24 / 7-930pm / \$285+60 Material Fee / Instructor John Pietrella

Constructing From Technical Drawings

Sundays May 1, 8, 15, 22, 29 / 2-5pm / \$245+40 Material Fee / Instructor John Pietrella

Digital Fabrication

Winter - Saturdays Feb 19 & 26 / 1-4pm / \$125+25 Material Fee / Instructor Asher Dunn

Spring - Tuesdays Apr 5 & 12 / 7-10pm / \$125+25 Material Fee / Instructor Asher Dunn

Mold Making

Winter - Mondays Apr 4, 11, 18 / 7-10pm / \$150+95 Material Fee / Instructor Matt Cavallaro