

WOOD WORDS

The newsletter of the *Kansas City Woodworkers Guild* www.kcwoodworkersguild.org
Celebrating 25 years of Kansas City Sawdust

LEADERSHIP:

OFFICERS

President: John Johnson
 (913) 642-0054
johnsonje@bv.com

Vice President: Kevin Thomas
 (816) 941-8865
kv1014@sbcglobal.net

Secretary: Shelly Taylor
 (913) 341-2323
toushay929@gmail.com

Treasurer: Jack Gregg
 (913) 287-0808
jack66202@kc.rr.com

DIRECTORS

Assets: Scott Engelmann
 (816) 792-0470
slnjengelmann@aol.com

Communication: Bill Johnston
 (913) 492-6942
johnston@everestkc.net

Membership: Cliff Bell
 (816) 582-9442
cliffordwbell@gmail.com
 and Charles Lynn

Events: Larry Morse
 (913) 764-4879
lmorse@swbell.net

Sponsorship: Kevin McAndrew
 (913) 381-5714
kjmkevnmack@hotmail.com

Training: Kara Paris
 (816) 682-5622
karaparis@sbcglobal.net

Programs: Bill Evans
 (816) 847-2318
billevansgv@aol.com

ALSO

Video: Don Kruse

Books: George Rexroad

Newsletter Editor: Diana Rickel
editor@kcwoodworkersguild.org

Webmaster: William Johnston
webmaster@kcwoodworkersguild.org

Next Meeting: Wednesday, August 19

Program: - Arnold Baker

CNC router, tips and techniques about how to use it.

Sawdust:

The Presidents Corner



A couple of members from the Leadership Committee suggested I address my vision for the future. My vision is founded in the Guild's purpose as listed in our Bylaws: *"The purpose of the Guild is to promote the skill and craft of woodworking, and to provide education, information, fellowship and organization to those interested in working with wood. The Guild will sponsor community outreach programs (such as the Toy Project) and other such activities."*

Whew! That is not only a lot of words, but a lot of work. I believe the key to fulfilling this purpose is to provide a variety of quality activities, so this is the direction I would like to see:

Open shop available to members during the week and weekends.

At least one "hands-on" project per year. For example, the Hobb's pencil post bed planned for next Spring. There are already discussions of a class for building a Holt-

zapffel or similar workbench.

Monthly meetings with programs that engage our membership.

More Special Interest Groups (SIG). Presently, we have a single SIG focusing on hand tools. About 15 members attended the first meeting last month and they are planning to build a Krenov style hand plane. The list is endless of SIG's. For example, there are 4-5 members of the Woodturner's who meet on Sunday's at the Woodcraft Store to discuss challenges of new projects, the world's problems, etc.

An annual Open House or Woodworking Show where members (corporate and individual) can display and/or sell their works and services.

One annual nationally recognized presenter (e.g, Kelly Melher).

A formal training program available for members.

Reengage an annual community outreach program. We have not contributed much to the community this year or last. The Andre's Project has taken much of our resources and it will be finished this Fall, so it is time to reengage.

Best Regards,

John

PLEASE PATRONIZE OUR SPONSORING MEMBERS



www.MontereyWoods.com
 (816) 582-9442



Schutte Lumber
 (816) 753-6262



Strasser Hardware
 (816) 236-5858



Wood By Design
 (913) 962-0159



Woodcraft Supply
 (913) 599-2800



Woodline
 (800) 472-6950



Metro Hardwoods, Inc.
 (816) 373-1710



Cedar Creek Sawmill
 (913) 638-1173



American Grinding & Sales
 (816)561-1776



White Crane Images
 Neal Shoger
 (816) 781-4000



Birdie's Pub & Grill
 8889 W 75th St
 Overland Park, KS



Kansas City Windsor Tool Works
www.kcwtw.com



Andre's Tearoom
 5018 Main St
 Kansas City, MO 64112
 (816-561-6484)



Re-View
 1235 Saline St
 N. Kansas City, MO 64116
 816-741-2876



Overland Tool, Inc.
 7905 Nieman Road
 Lenexa, KS 66214
 913-599-4044

July Program – Restoring the History and Handrail at the Mainstreet Theater

By Mike Jones

Mike Jones gave a fascinating presentation of his work involving the restoration of the handrail at the newly renovated Mainstreet Theater in Kansas City, Missouri. Like many projects in which we involve ourselves, Mike was nearly in over his head with this one but, in the end, all turned out well ... beautifully well!

The Mainstreet opened nearly a hundred years ago in October of 1921 as a vaudeville and flicker theater that had a seating capacity of 3200. Vaudeville greats such as Cab Callaway, the Marx Brothers, Charlie Chaplain, Sir Henry Lauder, and Olsen & Johnson appeared there. The actors accessed the stage from their dressing rooms through a tunnel connecting the Mainstreet to the nearby President Hotel, the tunnel allegedly used by bootleggers as well during Prohibition. The theater's basement was big enough and deep enough to house a staffed nursery on the first level while the second level had animal cages with pens for holding elephants and pools for containing seals. A large elevator brought the animals up to the stage from the basement. The interior of the theater was French Baroque in style while the exterior combined the styles of Neo-Classical and French Second Empire. In fact, the theater was renamed the Empire when it was bought by Durwood Theatres in 1958 and reopened in 1960 with the premier of *Exodus*. Sadly, this extraordinary place was left vacated by a subsequent owner and declined to nearly a point of no return. Fortunately, the Mainstreet Theater has been brought back to life with the help of Mike Jones and others like him.

Mike learned that the stairway of this theater and others like it was originally made by craftsmen from Europe plying their trade in the U.S., carrying their tools with them wherever they went and handcrafting each piece they made. Consequently, the handrail topping the iron balustrade of the Mainstreet Theater stairs was not only one of a kind but each part - the newel caps, volutes, stair risers and easements - was slightly different from one another, making the use of jigs and templates impossible. In addition to this, very little of the original stairway was salvaged - only thirty feet of the straight handrail sections and parts of the risers. The immensity of the handrail restoration project was

beginning to come clear to Mike and he wondered if he'd be able to complete it in the two to three weeks(!) he had promised. Enter Kevin Brennan, the ingenious tool man who not only helped Mike secure the proper tools he would need to accomplish the task that lay ahead of him but who also assisted Mike in making the handrail.

Kevin began with making the newel caps and the segmented volute blanks. For those of you new to stairway terminology, the caps top the newels - the upright posts that are placed at the bottom, top, and landings, anchoring the handrail and ensuring a durable and sturdy stairway. The volutes, meanwhile, are gracefully curved pieces added at each turn of the rail. Picture a stairway rising two floors with each side of the handrail turning 5 times - 90 degrees at the bottom and top of the stairs and 180 degrees at the three landings. Mike and Kevin's greatest difficulty at this point lay in calculating the angles and the stepped rise to allow for maintaining the necessary thickness of the rail as well as meeting the need of the rail's bottom contour. The first week was thus spent scratching their heads and making and re-making blanks that would work. A Bosch sliding compound bevel miter saw came to their aid in this task, as well as the Miter Bond CA adhesive system Mike discovered that enabled glue-up time to go from three to four hours to five seconds without the use of clamps! Once the material was ripped and glued up, Mike reduced the blanks to a workable size.

The next challenge lay in shaping the bottom surface of the rail to match the compound curve of its top channel. This involved working in a mirror image and carving the piece to the necessary shape. A few times, of course, Mike realized after cutting the shape that he had cut on the wrong side of the rail. He was able to hide some of these mistakes, however, with the plough. Once all the blanks were glued and the bottoms fitted to the top channel of the rail, it was time to do the profile shaping at Kevin's workbench. No profile could be found that exactly matched the original rail profile, so Kevin made one that they used.

Mike employed a power carver on a sidewheel grinder to rough shape the blank to the approximate profile. This created LOTS of sawdust, but it was quick and relatively easy.

During this process, he used a caliper to monitor the rail's thickness and width and fine-tuned it with the Foredom Power Carver, a tool Mike highly recommends. With the rough shape of the rail established, Kevin and Mike scraped the bead on each side with an antique beading tool of Kevin's as well as one of his handmade beading tools. This was a critical step - as long as the bead was correct, the "grip" portion of the profile could follow the contour and turn radius of the piece. The top profile, meanwhile, was created using a mill bit on the Foredom and then using Kevin's handmade profile scraper. Hours of hand scraping were required to create a stain-ready finish on the profile.

Mike began installing the railing as Kevin worked on finishing the turns. He started with the volutes, trimming the ends to a 15 degree angle in order to install the straight rail sections, much like a saddle. Mike staggered the joints between the bottom and top sections of the rail and even this proved to be difficult, given that the iron top channel of the balustrade was never straight, even, or level. The words we all live by, "measure twice, cut once," couldn't even work here and Mike estimates that he walked on average of two to three miles a day, up and down the five flights of stairs and back and forth to the work shop in the kitchen area he was given to work in, in order to cut, fit, re-cut, re-fit, re-cut, re-fit, and on and on. He admits to resorting to using Famowood Wood Filler on a few of the joints because some just wouldn't close up, no matter how much clamping pressure he applied.

Once all straight sections of the rail were glued to the carved turn sections, Mike had to finish the shaping of the ends of the turns that had been left proud to allow for joining to the machined straight sections. This should have been a fairly easy task but wasn't, due to the fact that the straight sections had not been shaped accurately by the lumber company that shaped them. Making the transition from carved turn to straight section thus required the use of the Foredom Power Carver, carving gouges and scrapers.

With the rail in place, Mike was finally ready to begin a full week of hand sanding before the rail could be stained and finished. Once the railing had been stained, it was reviewed by an architect who, of course, recognized the quality of the work and signed off on it, allowing Mike to finish it with a wipe-on polyurethane. He applied four coats of the finish, with 600 grit sanding taking place in between the first three coats. And there you have it - five weeks to the day of starting the Mainstreet Theater handrail project, Mike was finished!

Go to the Mainstreet Theater and see it for

yourselves, as I did. Make your way through the restaurant of the theater, the Marquee Bar & Grill, and you'll find this impressive stairway with its wonderfully crafted handrail.



News / Business
July 15, 2009

John Johnson opened the meeting, announcing that our presentation this evening is Mike Jones talking about the handrail restoration he did for Kansas City's Mainstreet Theater. **Bill Evans**, the Director of Programs, let us know that the Guild will offer presentation assistance to anyone interested and a sign-up list for 2010 was passed around. Contact Bill if you'd like to do a presentation.

John reminded us that the Guild's monthly newsletter is available online and as a "hard copy" if you don't have the Internet. Contributions to the newsletter must be received by our editor, Diana Rickel, by the first of the month, NO EXCEPTIONS. If you have requested a hard copy, but have not been receiving it, please let us know.

John announced that **Bill Fitzgibbons** has some church pew backs that are available to members for a minimal donation. John believes that wood may be chestnut. We've had other donations of wood and will soon have a workshop focusing on preparing recycled lumber for those who are interested.

John reported that the Guild bylaw changes have been ratified and the bylaws are available to members on our website. It is a draft version that highlights the changes and will continue to be available to you through August.

John reported that our third quarter theme contest involving items made for a game room, sun-room, patio, or deck begins this month and continues through August and September. At the conclusion of our meeting this evening, it was determined that **John Tegeler** won first prize with his butterfly box and **Efi Kamara** came in second with his miniature seesaw piece.

John introduced **Jack Gregg**, who will be our interim treasurer. Jack will be assisted in his responsibilities by **Dave Seveland**.

John reminded us that there are plenty of opportunities for participating in Guild activities. The third Andre's Project is getting underway and

you can contact **Ron Lomax** if you'd like to assist. If you want to help with Guild workshop upgrades, you can contact **Scott Engelmänn**. If you'd like to help out with the Marc Adam's workshop taking place in December, contact **Kara Paris**.

John reintroduced "Tool Talk," a session that we used to have at our meetings in which members shared about any newly purchased tools. **John** kicked off Tool Talk by letting us know that the Guild workshop will be getting a new 14 inch band saw in a few days. This will add a second band saw to our shop, enabling our first band with its bigger and wider blade to be used for resawing purposes only. It was mentioned that a new sponsor of the Guild, **Overland Tool**, specializes in designing dust collection systems and we get a discount. **David Kelman** has a new Delta 12 and a half inch planer with which he's had some snipe problems. Suggestions were made for alleviating snipe. **Ken Grainger** has a new pair of wrap around safety glasses that are bifocals, allowing him to see up close and at distance without removing them. He found these at **Woodcraft** for a mere five bucks. **Jim** talked about the Everlast 10 inch saw blade he bought from **American Grinding** (another of our sponsors). **Bill Byssel** has a new Grizzly table saw.

Cliff Bell reminded us that the Guild will have a table set up at the Woodcraft store in Lenexa to talk with their customers the 24th and 25th of July. Woodcraft has been an outstanding sponsor of the Guild. Every month, they announce our Guild meetings in their newsletter.

Cliff announced that the Guild currently has 204 members.

Bill Johnston introduced the Member of the Month - Congratulations, **Roger Claxton!** Read about Roger in our July newsletter.

ANTIQUÉ TOOL OF THE MONTH

AUGUST 2009 By DON KRUSE

The antique tool for August is a vertical post Bailey plane. These planes have patent dates of Aug. 7, 1855 and Aug. 31, 1858 on the adjustment knob. The patents were by Leonard Bailey who was living in Winchester, Mass. at the time, but had his plane business at 73 Haverhill Street in Boston. The first patent was for the adjustment mechanism and the second was for the lever cap with the cam that is still used today. These planes were made from 1861 until around 1867 when he patented the version of the frog and blade adjustment still used today.

Early version of this plane used assembly numbers because some of the parts needed to be hand fitted, but later versions have truly interchangeable parts and no

longer used the assembly numbers. The frog of this plane pivots and by moving the back of the frog up or down with the vertical adjustment the blade and the frog rotate causing a deeper or shallower cut and also adjusting the throat clearance.

There are other planes made with this pivoting frog idea but the mechanisms to cause the rotations are different. Rodier's planes use either an eccentric or a capstan, and Blandin's planes used a vertical knob but it was attached in a different manner.



Rodier's planes use either an eccentric or a capstan, and Blandin's planes used a vertical knob but it was attached in a different manner.

This plane was advertised in sizes from No. 1 through No. 8 but to date, no size 2 examples are known and only one or possibly two examples of the size 1 have been found.

Red Ticket Raffle Winners

Mike Waugh - 12" Grip Combination Square Set

Austin Pappé - Groz Wing Compass'

Ken Sokel - M Power Tri Square

Jay Hensen - Wixey Digital Calipers

Terry Stair - 40" Stainless Rule

Jim Stuart - Eagle Jigs 6" Laser Cut Triangle with Heel

Larry Welling - Eagle Jigs 1/4" to 3" Radius Template

Jim Reynolds - Crown Tools Gauges and Block

Rob Young - 10" Level Sliding Bevel

Dan Soliday - Metro Hardwoods 8' Bird's Eye Maple

David Kelman - 24" Stainless Rule

Dave Bennett - Box clamp

Ray Fernandez and Dennis Reed - \$10 Birdie's gift certificates

Safety Tip of the Month

Before working in the shop, take a minute to remember the "rule of 10".

Remember to protect:

Two Eyes – Wear eye protection

Two Ears – Use hearing protection

Two Lungs – Use respiratory protection

Two hands – Use nitrite gloves to provide a barrier against chemicals.

Two feet – Appropriate foot wear, no open toe shoes in the shop.

Hand Tool Special Interest Group—SIG

The first meeting, Sunday, July 26th, of the Hand Tool Special Interest Group was attended by thirteen members. The focus of the group will be people with an interest in acquiring, making, using, tuning and sharpening hand tools. The meetings will include “Show and Tell”, discussions, demonstrations, and a program. Robert Young presented the first program on making wood bench planes.

Members agreed to meet from 2 to 3:30 p.m. on the fourth Sunday of each month, with the next meeting to be August 23 on the topic of bench planes and block planes. Each member is to bring at least one example of one or the other.

Members agreed they would likely make tools for the satisfaction of it, to save the cost of special-purpose tools that might be too expensive otherwise, and to obtain tools of higher quality than are generally available. A benefit of making tools, members agreed, is that one often learns much more about the tool’s characteristics and capabilities if one makes it from scratch. Although most said they might do simple metalworking, most members said they were not interesting in acquiring sophisticated metalworking tools. Several members plan to make hand tools, likely bench planes in the beginning. Other tools to make might include tool handles, scrapers, tri-squares, levels, marking tools, back saws and bow saws.

ROAD TRIP possible to the semi-annual flea market in and around White Cloud Kansas, late August or early September.

John W Beal was appointed Recorder for the group, and kindly provided the material for this article.

Adventure of the Six Board Chest My First Dovetails

by William Johnston

“As the board proceeded through the planer we knew something was wrong ... bad wrong.”

My good friend John wanted to build an early American style six board chest as a toy box for his niece. These were usually made of six wide boards, sides dovetailed together, with no or limited molding or edge treatment. They were almost always made of pine.

The finish would be natural or sometimes home made milk paint would be applied. Sometimes they would be decorated with paint forming patterns, fake wood grain, or other designs. Since wide boards were available in colonial America and gluing up was unreliable using glues of the time, there

was no gluing up of the boards.

John wanted his chest to be made of wide sugar pine, without glue up. John required 18 inch wide boards. John wanted to join to boards with traditional hand cut through dovetails. He called me one evening.

“Bill, do you know how to hand cut through dovetails?” I said I did and invited him to tell me what he was planning. Actually, I had no idea how to hand cut dovetails. I had made dovetails with a router and template. An opportunity to practice on someone else’s wood, though, was enticing! John was to come over the next day for a trip to the mill.

Now, at this time, some 30 years ago, *Fine Woodworking* magazine was in its first couple of years of publication. I had had a subscription since day one. As I recalled, this guy named Tage Frid had written about hand cut dovetails. He cut them with a 3 foot long bow saw ... could you believe! I dug out my *Fine Woodworking* for a quick learn.

John came over and we headed for the mill ... a 45 minute drive into the country from Farmington, Michigan. They had 18-22 inch wide sugar pine stored in a back barn that chickens use to haunt. Can you believe 18 – 22 inch wide boards? Now this wood was not cheap. There was a premium due to width and sugar pine cost as much as many exotic hardwoods. They were 16 to 18 feet long. We only need a single plank for our project. We pulled a good one out and headed for the millers shop. As I recall there was minimum cup and no twist ... good board.

The miller with any wood would first flatten one side of the board to take out any cup. He did this on a very long 24 inch wide jointer. Following jointing he would run the board through a 36 inch wide planer.

As the board proceeded through the planer we knew something was wrong ... bad wrong. Imagine the sound while standing in a tin plated steel sided shed while small boys threw baseballs at the side. This was the dreadful sound of large knots going up the chip exhaust to a hopper outside the building.

This wonderful board came out of the planer looking like Swiss cheese. Every knot, plentiful in sugar pine, had pulled out. Sadness and dismay set in. On second thought we should have knocked the knots out before surfacing, noted their location, and glued them back in, sanding them down to size.

The miller apologized, said he should have told us. We listened carefully, but he didn’t say, “Go get another board”.

John and I went back to my tiny basement shop to stare at the board and plan our next move. Tage hadn’t said anything about this!

We planned our cuts to eliminate as many knots holes as possible as waste and to make sure that no knot holes were on the edges to be joined. The worst holes were to be located on the bottom, back, and ends in that order.

We figured loose knots were also a problem of the colonial American and asked ourselves what he would have done. The answer was to inlay a square patch. So this we did. The patch would now be part of the chest's character'.

Now we had to face the music of actually cutting the dove-tails. We proceeded to cut the tails first. Actually, at the time we did not know what was tails and what was pens. I not sure anyone can still really state this for certain. But we started with the tails. Now I define the pens as the part of the joint that you can cut with a router using a through cut. With a hand saw, you can gang the four sides together and cut the pens all at the same time. Can you believe we cut the tails first.

And well we cut them. First cut with the grain with a back saw and finally chop out the end grain a chisel. We did well. They looked good.

Next we cut the first set of pens. Of course we had to set the long board (about 3 feet) vertically onto the side piece to mark the pens. This turned out well. The pens looked nice. With a little trimming in the soft pine the first set of pens and tails fit very nicely form our amateur viewpoint. We were pleased. We completed the pens on the second side. They fit nice also.

But something was bad wrong. We should have been able to assemble three side of a box ... one side open as yet un-cut. But no, we formed a "Z". We had cut the tails opposite what they should have been. They weren't forming a square ... we had a zigzag!

Nothing to do but cut $\frac{3}{4}$ inch off the end of each side and start those tails over.

The rest of the chest went well including wooden hinges. John took his chest home to do some carving and put on the finish.

A year before, John and I had taken a course in woodcarving at Greenfield Village from a retired patternmaker who taught me to sharpen chisels, but that's another story. John wanted to complete a relief carving on the front of the box. It was to a large German "H" for Heather, his niece, fourth generation family whose ancestors settled in northern Michigan. The "H" was to have feet, large German feet for each leg of the "H" to walk on.

When I went over to John's house to see the chest with the relief carved "H" there was **something dreadfully wrong** ... you could see it on the chest and on John's face. You see, John waited to put on the lid with the wooden hinges until after he finished the relief carving. To make it simple he turned the chest upside down to as to use the bottom for his carving tools. Now John's feet were carved on the top ... where feet do not go as we well know.

... and so goes the adventure of the six board chest.

William Johnston, johnston@everestkc.net
913-492-6942



Member of the Month

Craig Cottingham

I'm just getting started in woodworking. I like to use my hands and make something tangible. During the day, my work is with bits and bytes which is not anything you can hold on to.

My most recent project was working with the Johnson County 4H Horse Club. Each year at the county fair, the members stable their horses there. Each horse stall has the name of the horse and their owner hung on the outside of their stall. An earlier volunteer had free-hand routed all of these by hand, and had "un-volunteered" at the end of last year. When I heard about Arnold Baker and his CNC router, I thought "Wow". Arnold very kindly made the signs with the names, and I took them home and finished them for the members. They were well received.

My favorite tool is my router. It's my newest tool, and I'm still learning about it.

I am also a wood turner, and I like to use olive for both flat and turned work. It turns well and seems to smell like BBQ sauce when worked.

I enjoy Show and Tell and the Guild the most at the meetings. I get ideas to try to do myself.

My safety tip:
Keep your fingers and toes away from sharp things!



Show and tell



Unknown—Windsor Chair



Micheal Banks – Arts and Crafts style chair, black walnut., quarter sawn white oak and leather.



Kathy Banks – stained glass using copper foil with 3D touches, wooden frame by Michael Banks.



Bill Fitzgibbon – carved panels in various stages of completion.



Efi Kamana – woodcarvings; Bird in a Cage, Ball in Spiral and Seesaw



Jim McCord Boxes of Walnut and cherry



John Tegler – butterfly box with secret to open it.



Rob Young – benchmade handplanes and marking tools—Special Interest Group forming



Anthony Harris—Platters above from Norfolk Island Pine above and urns below.

Bill Johnston – cocobolo & brass handle with interchangeable tips for marking - SIG



Roger Claxton – rocking horse



Kansas City Woodworkers Guild
P.O. Box 413922
Kansas City, MO. 64141

New Members

Robert (Bob) Bundschuh
Bill Bundschuh
Keith Doel
Mark R. Johnson
Jason Stangle
Steve Miller
Clifford Schuette
Lloyd Watts
John Hobbs
Junior Strasil

A note from Cliff Bell:
 Charles Lynn will be assisting with membership. A bit about Charles: I am a recently retired school teacher. I knew when I retired I wanted to do some things in wood but the few tools I have are not very good. So, I have joined the Guild to learn and to use the equipment. My other hobby is garden and railroad-ing.

Marc Adams Workshop Dec 4 - 6, 2009
At The Kansas City Woodworkers' Guild

Marc Adams has been wood-working professionally for more than 26 years. His work has appeared in Taunton Press publications, appeared in many national publications. Marc has worked with the EPA on current woodworking issues and was a panel commentator at the International Woodworking Fair. Marc has won the Indiana Artist/Craftsmen of the year award three times and does TV and radio talk shows on woodworking topics. He currently consults for the laminate and adhesive industries. His "Technical Technique" videos are the largest-selling video series in the history of woodworking. He recently received a "Telly" award. He just completed an eight-part series on workshop safety for "Popular Woodworking" magazine and judged 2008 Veneer Tech Craftsmen Challenge Awards. He lectures nationally for universities, guilds, and trade shows and does train-the-trainer programs for today's biggest tool manufacturers. Look at Marc Adams website at *Design Book Six, Design Book Seven, The Workshop "Woodshop News."* *Working With Plastic Laminates* www.marcadams.com



Calendar

Leadership Meetings, 7:00pm 9701 W 67th St Merriam, Kansas 66203

Guild meetings, 7:00 pm 9701 W 67th St Merriam, Kansas 66203, Downstairs

Newsletter deadline: First of the month

Executive Meetings
2009
 August 5th
 September 2nd
 October 7th
 November 4th
 December 2nd
2010
 January 6
 February 3
 March 3
 April 7
 May 5

Guild Meetings
2009
 August 19th
 September 16th
 October 21st
 November 18th
 December 16th
2010
 January 20
 February 17
 March 17
 April 21
 May 19

Coming Programs and events

August program – Arnold Baker – CNC router, tips and techniques about how to use it..

Scheduled:

September: Santa Fe Glass – “Using Glass in Your Woodworking Project”

October: Mac Dressler – “Using Chisels”
 A Saturday workshop on sharpening will follow, but you must be certified on the Guild’s workshop equipment to participate.

November TBA, but might be: Spike Carlsen, author "A Splintered History of Wood"

December: Annual banquet, and Award winners announced.

Workshops

Marc Adams – Dec 4, 5 & 6, 2009

Sign up soon to reserve your seat.. Kara Paris will be taking reservations at the General Meeting.

Ben Hobbs – Pencil Post Bed,
 March 19, 20 and 21, 2010.



Newsletter articles welcomed for future publication.