

# St. Louis Woodworkers Guild



October 2009  
Issue 296

## Our Next Meeting

Thursday 7:00 PM  
October 15, 2009

Woodcraft Supply Store  
2077 Congressional Dr.  
Maryland, Heights, MO

October 2009

Speaker:

**Making a Guitar**

by Andre Strzembosz

Andre Strzembosz is going to spend some time discussing the process of making a guitar. When he isn't doing radiology in some of the local St. Louis hospitals, Andre enjoys developing his woodworking skills. Earlier this year, he was one of the instructor's assistants at the Marc Adams School of Woodworking. So far, he has built three guitars, himself, and has assisted with the construction of over 20.

## Making a Windsor Chair, Part 1

by John Wetter

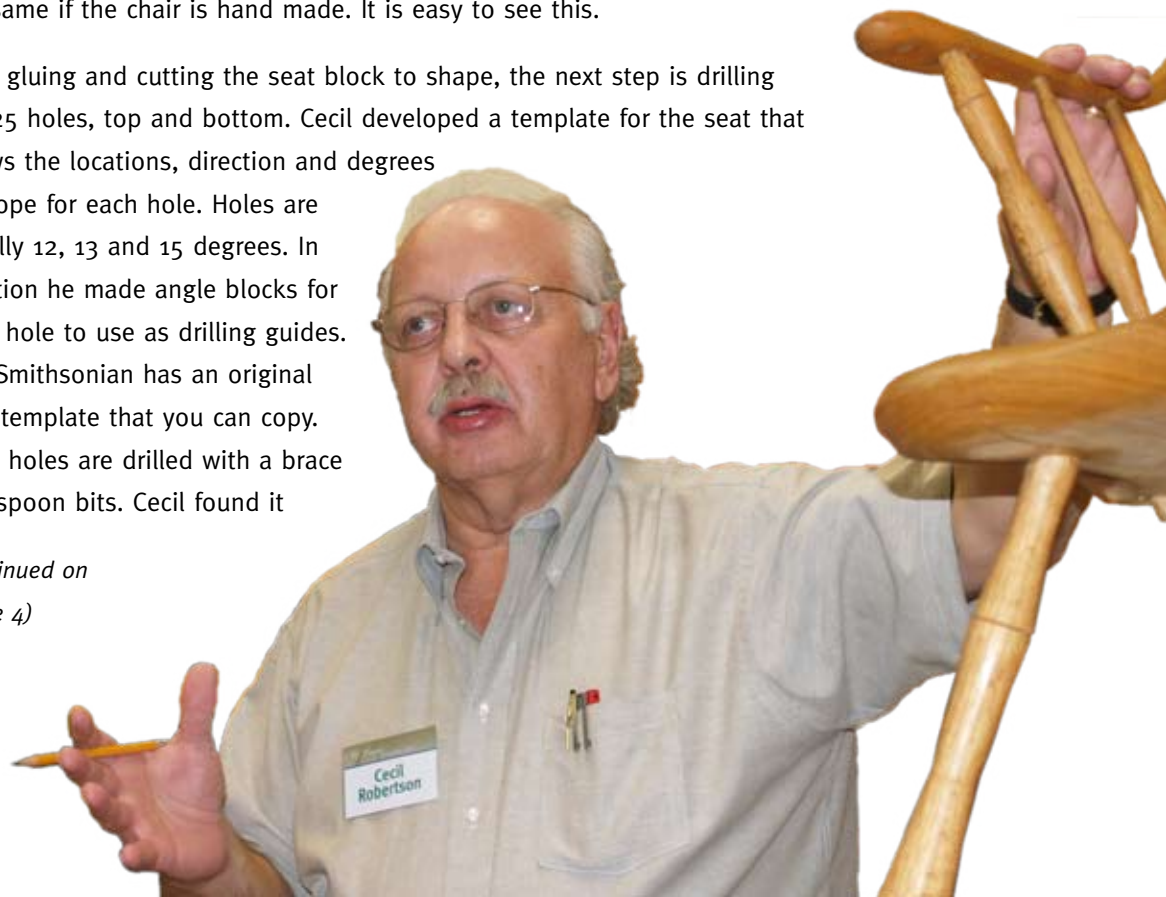
September 17th, 2009

Cecil Robertson, along with his wife Deta , started off the evening by showing an oak chair with cherry legs, oak arms and spindles and a butternut seat. He also showed an oak/maple chair that was painted with the traditional black over red milk paint and three continuous arm chairs. This style of Windsor chair, the continuous arm chair, was first made in New York around 1790.

The difficult part of making these chairs is drilling the 25 holes in the seat for the legs, spindles, arms and back. Every hole is at a different angle with different spacing and it must be the correct angle (rake and splay) to support that component of the chair. The seat is eight quarters (2 inches) thick and usually made of two pieces glued together side by side. Grain in the seat runs front to back. The problem with finished chairs is that it is very easy to see any flaws. Chairs that are painted do a better job of hiding any flaws. Parts of a Windsor chair are never exactly the same if the chair is hand made. It is easy to see this.

After gluing and cutting the seat block to shape, the next step is drilling the 25 holes, top and bottom. Cecil developed a template for the seat that shows the locations, direction and degrees of slope for each hole. Holes are usually 12, 13 and 15 degrees. In addition he made angle blocks for each hole to use as drilling guides. The Smithsonian has an original seat template that you can copy. Most holes are drilled with a brace and spoon bits. Cecil found it

*(continued on  
page 4)*



## Guild Officers

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Bob Colegate 636.239.8910

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Mark Koritz 314.579.0401

### Newsletter

Michael Beaudoin 314.781.4571

Ethan Sincox 314.303.2297

### Librarian

Mark Gezella 314.647.4546

### Web Master

Michael Beaudoin 314.781.4571

### Membership Committee

#### Co-Chairmen:

Bill Hobson 314.863.6437

Rich Weitzman 314.872.7866

#### Toy Committee Chairmen:

John Patton 314.843.0616

Steve Briner 636.922.1947

## Sponsors

### Woodcraft

314.993.0413

### The Wood & Shop

2650 Metro Blvd.

314.731.2761

### St. Charles Hardwoods

St. Peters 636.926.2000

Fenton 636.717.1770

### Rockler Woodworking & Hardware

314.209.1116

### Hydraflow Equipment Co.

314.644.6677

### Hibdon Hardwood Inc.

314.621.7711

Meeting Room, Mailing Address  
Courtesy of Woodcraft

## President's Letter, October 2009

### For the love(?) of barn wood

I love barns. I want to build a big barn someday. One with big posts and beams, high ceilings and old wood. Yeah, lots of old barn wood with lots of character and lead paint and dirt and grime and holes from the original nails. Crooked boards, boards cut from low-grade logs, and boards that aren't the size I need. Maybe, old silver-gray boards that lose all of their character after they go through the planer just once. Sounds great doesn't it? Well, in case you couldn't tell, I don't think it is great.

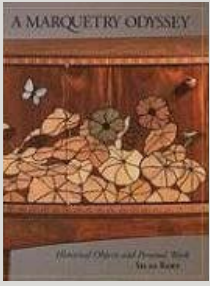
What is great, is the idea of old wood and the look of old wood. What is not great, is working with old wood, specifically barn wood. Sure, the first thing that comes to your mind to make something look old is to use old wood. It happens often that someone will contact me with their treasure trove of old wood that they think is worth a million dollars. But I have never had anyone call me looking to buy that same barn wood. And, if I did I would talk them out of it, for a bazillion reasons.

Here are just a few of the reasons:

1. The wood is old and dry - If you want to resaw the posts or beams you burn up a lot of sawblades.
2. Dirt, grime, grit and metal - The lumber, especially oak in all thicknesses or pine in thicknesses of two inches or more will have cracks or checks. Those checks will be full of everything, usually small gritty dirt and rocks. If there isn't grit in the cracks there will be grit on the surface and nails just below the grit.
3. Low-grade lumber - Most barn wood was cut run-of-the-mill from low-grade logs. That means that the best grade you will probably find is #1 common and usually worse. This lumber has a lot of knots and structural issues. If you are using it for decoration, this is alright. If you think that you have a diamond in the rough, you probably are mistaken.
4. Very low-grade posts and beams - Big timbers are the centers of the tree, usually one per tree if cut correctly. The center of the tree, especially in oak, is the lowest grade available. It stays structurally sound because of the large size, but if resawn tends to fall apart, either from grade issues or cracking during the drying process.
5. Character easy to remove, hard to replace - Barn wood is barn wood because it looks old, like barn wood. Any cutting or surfacing will show fresh wood and now you just have low-grade wood, not barn wood.

The key to using barn wood successfully is to use it again in nearly its original form. It needs to stay the same thickness if exposed on two sides and only trimmed if the ends aren't exposed or if you have an artistic side to you that can mimic the old wood. This makes it very difficult to do anything with it, except side an old barn. The only upside I can think of with using barn wood in a project is that the growth rings will usually be tighter and the texture finer, but once this is exposed through some sort of surfacing, it will no longer look like barn wood. It may have a future place in a piece of antique or reproduction furniture, but not as barn wood. If you decide to mess with some barn wood, even after I have warned you, good luck! - You are going to need it.

*Scott*



I'll admit from the start, I don't have this book, I haven't had a chance to read this book, heck — all I've really had is a glimpse of it! But from what I've seen so far, this one's a keeper.

When I first heard of Silas Kopf, ignorance led me to believe he may have been from an earlier period in our history. I don't think I've had the pleasure of personally knowing anyone named Silas in my lifetime (have you?!). But once grounded in the facts, I soon came to realize that he is a woodworker, furniture maker, and

expert marqueterian. Though grounded in traditional methods of work, he has a penchant for modern design and knows how to impart humor as clever adaptations with veneer. For anyone not familiar with the man, he graduated from Princeton University, began making furniture in the early 1970's, and even studied abroad for a time including a stint at the elite Ecole Boulle in Paris. Incidentally, you can find many contributions on marquetry by Mr. Kopf in *Fine Woodworking* magazine too.

*A Marquetry Odyssey* is a compilation of global proportions. It contains a stunning array of furniture by the Author, his contemporaries, and predecessors of the craft throughout millennia. You don't have to search far (electronically, that is) to find resources that give you insight into why this book should be considered among other "new classics" such as Nakashima's *Soul of a Tree*, or Krenov's *A Cabinetmaker's Notebook*. He is truly a master of Trompe L'Oeil, or "trick of the eye" in artistry parlance. He applied this technique to many pieces of furniture as pictures that represent use of an object; e.g., a sideboard that holds wine bottles and glasses, a clock with a hand holding a magnifying lens for viewing, a coffee-table with casually placed "magazines" that are actually part of the veneer! I've seen this technique used in painting, whether it be wall hangings or the wall itself, but I've never seen it applied so masterfully in marquetry, especially when one considers a palette of nothing other than natural colors of wood.

After a Forward and Introduction, there are no less than 26 chapters that describe the history of marquetry, many respected marqueterians, and uses of marquetry as furniture decoration in various regions around the globe. This is followed by seven appendices that consider specific styles of wood inlay, e.g., marquetry, parquetry, banding, Boulle work, and sundry techniques on how to cut and shape veneer. It ends with a Chronology, a mind-blowing Gallery of works by the Author, references, and sources of marquetry.

All examples by all artisans in the book are in a word - exquisite. Just when you think you've seen the pinnacle of a maker's work, the next page presents yet another example of superior workmanship these experts achieved. Talk about putting you in your place. It almost makes me want to say "...oh, come on - enough already!!!" Honestly, I've never seen such an incredible collection of brilliant artistry, especially one with such a vast range of examples that seem to transcend time.

I encourage everyone to checkout his website: [www.silaskopf.com](http://www.silaskopf.com) for more about this incredibly gifted man. You can read a brief bio about him, a history of marquetry, and see a gallery of outstanding examples of his work. He also offers this book and a companion DVD from site. These items are rather pricey, but he gives a slight discount and even signs and addresses each copy in his own hand.

## Library Reminders

The books, magazines, and tools of the library are there for the benefit of all of the guild members. Please keep that in mind as you check materials out and try to return them in a timely manner.

## Announcements

The Society of American Period Furniture Makers (SAPFM) is looking to establish a regional chapter in the St. Louis area. For more information on the SAPFM and what it might be able to offer you, visit their website at <http://sapfm.org> or contact Gerald at [sapfmgateway@sbcglobal.net](mailto:sapfmgateway@sbcglobal.net).

The SLWG board members are looking for ideas. Are there any community projects in your area where guild members could offer their assistance? Do you know of any ways in which the guild could do something to better your community? Think about it! And if something comes to mind, please contact Scott Wunder, President, at 314-731-2484.

## Toy Report

John Patton presented the toy maker of the year award (the Woodie for 2008) to Jim McKenna. Jim made 310 toys. Runners up included: Bob Colegate with 194 toys, Ken Bachman with 129 toys, and Charles Gouda (a non member) with 114 toys. 28,800 toys have been donated since 1994 with an average value of \$2. 58,000 toys have been donated since the start of the toys for kids in the hospitals program. If you need patterns, wheels, or axles or if you have suggestions for projects, please make your needs known to John Patton at 314-843-0616 or Steve Briner at 636-922-1947.



## Other Notes

Along with a large number of members, there were six guests present at the September 2009 guild meeting. The raffle for the \$50 gift certificate to Woodcraft was won by Kurt Herrmann.

## Making a Windsor Chair, Part 1 (con't)

easier to drill the leg holes straight and taper later using an angle block. In spite of all these templates, Cecil finds it easier to do the drilling by eye.

The next step is to finish the seat. He showed how he uses a long handle adze and seat scoops to gouge out the seat. By drilling controlled depth holes in the low areas of the seat, he can determine when to quit gouging. Gouging is done with the seat on the floor held by your feet as you gouge chips one way on each side, then go the opposite direction to smooth. Steel toe shoes are a must for this activity. He uses a gouge at a low angle, starting at the bottom until the overall depth is three quarters of an inch is reached. Finally a scorp (bent draw knife) is used to do the final scoop and finish to the desired levels of each area of the seat.

The spokes are made using a travister, which is a bent spoke shave. They are available from Highland Hardware or Lee Valley. Draw knives and spoke shaves are used to work the edges for final finish. Little sanding is needed with sharp tools. A carbide burr on an angle grinder can also be used to rough the shape; however, it makes a lot of dust. There are more pictures on Cecil's Web Site ([www.eightquarter.com](http://www.eightquarter.com)) showing details of each step. A good reference book is Mike Dunbar's "Windsor Chairmaking" which is published by The Windsor Chair Institute.



## The Show...

Larry Mehmert passed around a flower pot with diagonal inlay of spalted maple and walnut. Larry also showed his homemade jig to cut exact pieces and a jig to make the oak lamp shade frame for the art glass shade.

Bob Colegate passed around the upcoming Woodie Award trophy he carved.

Walter Henderson showed a walnut table with a glass top and dark walnut stain. It cost him less than \$50 to make this table.

Don Snyder showed a wood house number sign of carved mahogany. It had the number carved and covered with gold leaf. It also had a painted carving of leaves and grapes.



Walter Henderson



Don Snyder

## ... and the Tell

It was announced that this year is the 25th Anniversary of the St. Louis Woodworkers Guild! Rich Weitzman was recognized as the guild's first member.

The bi-annual Show and Tell is just around the corner! Join us on March 18th at the Creve Coeur Community Center and show off some of your finished woodworking projects! This year we will also hold a silent auction, so start sorting through your tools looking for duplicates and things you don't use and make space for whatever you might pick up that night, as well! 15% of the final sale price of each item will go towards the St. Louis Woodworkers Guild.

## Membership Dues are Due!

This last year, the monthly newsletter received a facelift to try and take advantage of new publishing technology and save paper while providing the guild members with a more interactive publication. Continue with us through this next year as we release the newly-renovated St. Louis Woodworkers Guild website! The new features and benefits of the website alone will be worth your \$25 membership fee. To pay up for 2010, see Jim Hoeller (or any board member) at the next meeting.

## Calendar of Upcoming Events

### November 19th, 2009

Robert Colgate will cover some of his techniques for making boxes.

### December 2009

As usual, there is no December meeting scheduled. Happy Holidays!

### January 21st, 2010

Steve Parisi will talk to the guild about carving duck decoys.

## More Announcements

### Shop at Rockler: Get A Discount And Help the Raffle

Use your SLWG membership card to get your 10% Discount at Rockler. Every time you do so, Rockler will put \$1 towards a gift card we can use for the raffle. They will issue the gift cards to the guild in \$20 increments.

Other Notes

Green Woodworking

In an effort to reduce expenses and save trees (for a more worthy cause, like lumber!), the Saint Louis Woodworkers Guild is now reducing the number of printed newsletters we circulate. Beginning with the August 2009 newsletter, any guild member with a valid email address will only receive a digital copy of the newsletter. Any guild members without an email address will continue receiving the printed newsletter as per usual. If you have a valid email address but would like to continue receiving the printed newsletter as well, or if you did not receive a newsletter via email or the USPS, then please contact Scott Wunder (314-731-2484 or wunderwoods@sbcglobal.net).

Frank Klausz Class Announcement

How often do you get the chance to work side-by-side with a professional woodworker? Don't pass up the opportunity to learn from one of the best and best-known, Frank Klausz, in March 2010. Attendees should bring sharp blades and a solid basic knowledge of common hand tools. After two full days, you will leave the class with a high-quality jewelry box made entirely with hand tools and a greater understanding of your tools and how to apply them to wood. Because this is a hands-on class, there is an attendance limit of just 16 people, so sign up soon! The cost for the class will be \$300 plus \$35 in materials. A \$50 deposit will hold you a spot in the class. Contact Mark Koritz (mkoritz@charter.net or 314-579-0401) for more information or to sign up.

Faust Park Restoration Projects

Vic Barr has been working with the people over at Faust Park to come up with a list of restoration projects they could use assistance with. There are several buck wagons that need repairs, houses that require molding, siding and trim work, and rain barrels need help from anyone with coopering skills, just to name a few of the projects. Vic has volunteer applications available. If you are interested in helping preserve St. Louis County history, please contact Vic via email at vicbarr@sbcglobal.net or by phone at (314) 997-1181.

Maple Cut-Offs For Sale

Mike Hampel contacted us through a reference from St. Charles Hardwoods. He has about 300 to 400 pieces of hard white maple block cut-offs for sale. They range in size from 2"x4"x4" to 2"x4"x8". He will accept reasonable offers per piece or for bulk purchases and can be reached at 314-220-5444 or at hampel@centurytel.net.

SLWG Mentoring Program

In an effort to promote the trade, the Saint Louis Woodworkers Guild is trying to organize a mentoring program. Are you looking for someone to help you advance your woodworking skills? Or do you have the knack for teaching and want to share your knowledge? If you answered yes

to either question, then contact Mark Koritz (mkoritz@charter.net or 314-579-0401) or Wayne Watson (workswood@earthlink.net or 314-846-1172) to get involved in the SLWG Mentoring Program.

## Logs to Lumber Sawmill Seminar – November 12 & 13th, 2009

Tyson Research Center (I-44 just west of Lone Elk Park)

1-day: \$70 guild members / \$100 non-members

2-day: \$120 guild members / \$160 non-members

Join Scott Wunder, with the help of Woodcraft and Rockler, and, of course, the St. Louis Woodworkers Guild, as he presents this two-day extravaganza of wood. Attendees will learn how to select trees for milling, fell them and then turn them into lumber with several portable sawmills. Everything outside will be as hands-on as possible with participants getting professional chainsawing instruction and saws provided by Stihl chainsaws. Classroom discussions will cover topics specifically related to woodworking and lumber. The event will be capped off with a behind-the-scenes tour of Mueller Brothers high production sawmill where you will see all aspects of lumber production happening at once. Contact Scott Wunder at 314-574-6036 or at [wunderwoods@sbcglobal.net](mailto:wunderwoods@sbcglobal.net) to sign up or to get more information.



*Learn what it takes to turn logs like this cherry log into lumber.*

### Safety Recall

Ridgid table saws sold by Home Depot from January 2009 through July 2009 are being recalled because of a problem with the saw's arbor shaft when using a stacked dado set. Owners of this brand of saw with a manufacturing date code between CD0829 and

CD0837 should immediately stop using their saw and contact One World Technologies to schedule a free on-site repair. They can be contacted at 866.539.1710 between 8 a.m. and 5 p.m. ET M-F or by visiting [www.ridgid.com](http://www.ridgid.com).

### More Announcements

#### Missouri Department of Conservation

The Missouri Department of Conservation has a website which offers a number of publications for sale, such as Trees of Missouri, A Key to Missouri Trees in Winter, and the Trees of Missouri Field Guild. It also has other publications available on wildflowers, shrubs, and birds of Missouri. For more information, visit them at [www.mdcnatureshop.com](http://www.mdcnatureshop.com).

#### The Kansas City Woodworkers' Guild Presents Marc Adams

Marc Adams will be teaching a seminar class for the Kansas City Woodworkers' Guild from December 4th through the 6th. Sessions will include Veneering, Joinery, Routers, and Methods of Work. The cost for all three days for non-members is \$150 or \$40/session. For more information, please contact the guild at [training@kcwoodworkersguild.org](mailto:training@kcwoodworkersguild.org).

### Wood & Shop Update

Don Snyder visited the Wood & Shop the other day and brought back word of what Bruce has planned for his store. He expects to close the current location of Wood & Shop around the end of October; until then, it will only be open on weekdays. After that store closes, he is going to relocate it to 21505 Hwy 00 in Eolia, MO, which is located about 10 miles southwest of Clarksville, MO. The store will be located on Bruce's farm and he will probably have Saturday hours in addition to the normal weekday hours. If you plan on visiting on a Saturday, it would be wise to call ahead of time just to make sure. He can be reached at 314-739-0001 or by e-mail at [info@woodnshop.com](mailto:info@woodnshop.com) or you can get more information off his website at [www.woodnshop.com](http://www.woodnshop.com).

### Membership Application

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Occupation \_\_\_\_\_

Type of woodworking you enjoy \_\_\_\_\_

E-mail address \_\_\_\_\_

Where did you obtain this application and learn about this Guild?  
\_\_\_\_\_

*If you would like to join the St. Louis Woodworkers Guild please attend our next meeting or mail this application and your check for \$25 for one years dues to:  
St. Louis Woodworkers Guild, 2077 Congressional Drive, St. Louis, MO 63146.*

