



Encouraging all woodworkers in self-expression, craftsmanship and knowledge

Colorado Woodworkers Guild

June 2017

President's Message

CWG meetings are a place for our members to share our woodworking experiences with each other. Sharing takes a few different forms. When members bring items to display for the Show & Tell segment they spend a few minutes describing what they made and how they made it.

Before the meetings start and again in between meeting segments there's an opportunity for members to talk with each other about any number of things. These informal member-to-member networking opportunities built a spirit of comradery. Conversations like these also help us find practical solutions to all sorts of problems we each encounter in the shop.

A third way for members to share their knowledge, experience and techniques is by making a formal presentation to the Guild. Frank Livingston and Mike Farrington generously demonstrated their expertise for us. This month, Lindy Baer and I will share what we know about why it's important to protect our lungs in the workshop and how to do it effectively.

Do you have experience or a knowledge about an aspect of woodworking you could share with the Guild? Perhaps you've found an interesting solution to a woodworking problem. Or there's a jig or fixture that you find really handy. Whatever it is, there is probably something you know more about than most of us. Be generous and volunteer to share it with us at a future meeting. It doesn't need to be an hour-long presentation; 15-20 minutes would be great. Contact Program Chair, Cary Goltermann, with your interest.

What's On My Mind A Woodworking Obsession

I know someone who peels her oranges in one piece. She takes as much pleasure from peeling an orange as in eating it. I have a similar quirk when it comes to power tool woodworking. Parts for a project should be exactly the size called for in the plans. I have a steel ruler graduated to 1/64" but that's often not precise enough. I'll often use a micrometer that measures to 0.001" or a digital caliper that reads to 0.0001" when thickening a



board. I don't have to measure dimensions that precisely. I just take pleasure in doing it.

When I tilt the jointer fence to 22.5°, a digital angle gauge gets me to within $\pm 0.1^\circ$. The table saw's blade tilt will be measured with the same precision. Had I spent a few hundred dollars, I could set those angles to $\pm 0.01^\circ$. Before making a series of crosscuts, I square the miter fence to the table with a drafting triangle and then use the 5-cut method with the help of a micrometer to make sure it's dead on. A few times a year I check the runout on my drill press spindle and table saw arbor using a dial indicator that reads to 0.001".

Is such extreme precision really necessary? Heck no! I blame my need for it on machinist training early on in my career. There a mistake of a thousandth of an inch or a fraction of a degree made a huge difference. Since switching to woodworking, I've never gotten over my obsession with precision even though wood is such a forgiving material.

Nevertheless, I still aim to get each part sized correctly to the degree my tools and skills allow. There's something personally gratifying when a corner come together perfectly right off the saw. I strive to make boards straight, flat and uniformly thick. I'll sometimes take a hand plane or sandpaper to take them down to the last thousandth. It's overkill and it slows the pace of progress but I love to get things right. There's a satisfaction in achieving the goal at each step along the way. Precision obsession probably means there's a CNC machine in my future.

Beautiful, durably constructed furniture was hand-crafted centuries ago before rules could measure 1/64". Consistency is more important than precision in furniture making. That's as true today as it was in 18th century Colonial Williamsburg. The side of a drawer doesn't need to be precisely 7.500" long. It's more important it be exactly the same length at the opposite draw side, whatever that happens to be.

What does all this mean? The satisfaction that comes from woodworking is different for each of us. For me, a large measure is quantitative (pardon the pun). For you, maybe not so much. The important thing is to take pleasure in what you do, how you do it and how a project comes together in the end. How much more satisfying can a hobby get than that?

Jim McNamee President

May Presentation

Make a Kumiko Lattice

Mike Farrington was May's featured speaker at the Guild meeting. He did a masterful tutorial on the art of making Japanese lattice work known as kumiko. Kumiko decorates many paper-backed sliding doors in Japan. For those interested in a fuller description, Mike recommends Desmond King's *Shoji and Kumiko Design*. It gives a thorough introduction to making kumiko lattice patterns.



Simple patterns begin by forming a square 2x2 grid. Mike starts by making half-thickness 1/8-inch dados spaced 1-1/2 to 2 inches apart across a 3/4-inch thick board. He elects to use soft, straight-grain wood for the lattice because it is easy to plane and makes the following steps simpler to perform. These dados will become cross-lap joints for the lattice grid. From this board he rips strips approximately 1/8-inch wide that are lattice grid members. Using a block plane and a homemade jig, he brings each strip to a final uniform thickness. Mike fits the strips together at each of the nine cross-lap joints.

Once the grid is assembled, Mike cuts and fits a strip to fit diagonally inside each grid. He cuts these pieces to rough length with a fine-tooth saw and a bench hook. Then he trims the ends so they'll snugly fit into the grid corners. A square grid requires 45-degree miters whose facets meet in the middle.

Subsequent strips are cut shorter and their ends are mitered so they fit together neatly. Mike made three trimming jigs to streamline the trimming process (one each at 67.5, 45, and 22.5 degrees). Jig examples can be found on the Internet. There's enough variability in filling in the grid that pieces must be individually fitted at each stage of completion.

Small kumiko patterns can stand by themselves as drink coasters or trivets. They also make decorative additions to box lids. Larger patterns, built up by replicating a simple pattern, are suitable to use in place of glass panels in cabinet doors.

Once you've mastered square grids, hexagonal grids present a new challenge. Because the filling strategy is different, it leads to new lattice patterns. Japanese kumiko craftsmen don't limit themselves to these two forms nor do they repeat the same pattern over and over again. Some kumiko masters make elaborate lattice works composed of more than a million pieces.

The finishing step is left entirely to the woodworker. Japanese kumiko artists will often leave wood in its natural state. Mike chooses to

spray most of his lattices with lacquer but, he says, a wipe-on finish works well, too.

Need a respite from the sound of power tools? Try your hand at building one of these lattices and enjoy a quiet afternoon in the workshop. [Click here to view Presentation video](#)



Show and Tell Recap - May 2017

Dale Bowlin made a footstool from upcycled Red Oak. Dale machine engraved the seat with a picture of a tattoo he found on the internet. Dale would like to make the design stand out even more by doing a solder inlay in the engraving. He asked whether any Guild member had dabbled in solder inlay but the audience remained silent.

Next up was **Chuck Hix**. He made a chandelier of Maple veneer wrapped around a solid wood frame. The inspiration for Chuck's design came from the Fine Woodworking magazine (<http://www.finewoodworking.com/2011/09/29/two-unique-lamps>). He finished it with spray lacquer. Chuck's chandelier took First Place in the night's Show & Tell and walked away with a Rockler gift certificate.

Finally, **Cary Goltermann** is honing his woodturning skills on his new lathe. He brought in his first shallow bowl turned from a piece of Yellowheart. Cary smoothed the surface and finished it with walnut oil.



About Wood

This month, we consider **Hard Maple**, typically known as **Sugar Maple**. **Hard Maple** (*Acer saccharum*), is a medium to large size tree from the family Aceraceae, the maple family. **Hard Maple** is also known as sugar maple, rock maple, sweet maple, and black maple (*Acer nigrum*).

Recall that in previous columns, we have defined the Modulus of Rupture (MOR), the Modulus of Elasticity (MOE), Crush Strength, and Janka Hardness. We will continue to use those terms. Most of the other terms are generally well understood and will not be defined further. If you have questions about other terms or questions about a specific wood, contact wood@coloradowoodworkersguild.org.



Here is a summary of the characteristics of **Hard Maple**:

Distribution: North America, east of the Great Plains, except for Florida, and South Carolina; especially the Lake States (including Canadian Lake provinces). A cold weather tree.

Tree size: 80-115 ft. (25-35 m) tall; 2-3 ft. (0.6-1.0 m) trunk diameter

Average Dried Weight: 44 lbs/ft³ (705 kg/m³)

Specific Gravity: (Basic, 12% MC): 0.56, 0.71

Modulus of Rupture (MOR): 15,800 lb_f/in² (109.0 MPa)

Modulus of Elasticity (MOE): 1,830,000 lb_f/in² (12.62 GPa)

Crush Strength: 7,830 lb_f/in² (54.0 MPa)

Janka Hardness: 1,450 lb_f (6,450 N)

Shrinkage: Radial, 4.8%; Tangential, 9.9%; Volumetric, 14.7%; T/R Ratio, 2.1

Heartwood Appearance: reddish brown

Sapwood Appearance: white to off-white cream color; sometimes reddish or golden hue

Grain/Texture: generally straight grain; may be wavy; fine, even texture

Stability: dries slowly, but easy to season with high shrinkage; dimensionally stable after curing

Relative strength: good strength properties with high resistance to abrasion and wear

Decay Resistance: none, durable to perishable; subject to insect and fungal attack

Workability: well suited to turnery; works well with tools and finishes very smoothly; glues well; nail and screw holding properties are good; pre-boring to prevent splitting is necessary on thin stock; takes stain well

Odor: no characteristic odor

Toxicity: has rarely been reported to be a sensitizer

Potency: high (but rare)

Toxicity Source: wood and dust

Reaction: respiratory (again, rare) and skin irritation

Sustainability: with large natural range, the lumber is readily available; not threatened

Uses: flooring, furniture, paneling, cabinets, worktops, butcher blocks, bowling pins, toys, kitchenware and millwork, stairs, handrails, baseball bats, turned objects, veneer, paper, musical instruments, boat building, casks, and doors

Typical Cost: moderately expensive; specially figured forms are expensive

Comments: usually referred to as **Sugar Maple**.

Stronger, stiffer, harder and denser than other maples; the state tree for New York, Vermont, West Virginia, and Wisconsin; national tree of Canada

If you have questions about a specific wood, don't hesitate to send a note to wood@coloradowoodworkersguild.org.

Sponsor Profile: B&B Rare Woods

B&B Rare Woods is a locally owned company based in Golden, Colorado that specializes in providing exceptional veneers for artists, craftsmen, and the woodworking industry. The company is owned and operated by Dave Bilger and his daughter Stacy Sparkman. Dave has been involved in marquetry and veneer work for over 40 years. In 1980, he opened his veneer business out of his garage and it has grown into a world recognized veneer supplier. B&B Rare Woods is dedicated to meeting the needs and desires of their customers for veneering projects large or small. He will strive to find exactly what is requested or guide the customer to other sources. Dave's knowledge and artistic sensibility makes him an asset for any project, large or small. His willingness to discuss, advise, and suggest is backed up by an extensive inventory available online. His web site; www.wood-veneers.com, provides an accurate and extensive inventory of what is stocked. It's important to know that he has no minimum for orders. One sheet or hundreds, his high definition photos of his inventory show excellent details of the many woods he carries and is a tremendous asset for ordering. It is an education in exotic woods just to visit the website along with an extensive and inspirational gallery of customer projects. Local customers can pick up orders in Golden, CO. or he will ship in well-protected containers. He offers a 10% discount to Colorado Woodworkers Guild members.

Guild Liaison for B&B Rare Woods is Scott Roth
liaison-
bandbrarewoods@coloradowoodworkersguild.org

Scott Roth liaison

Frank Paxton Lumber Wood of the Month

The featured Wood of the Month for June from Frank Paxton Lumber is four-quarter (4Q), S3S Select or Better **Brown Soft Maple** in random widths and mostly 8' lengths.

Limited special only while supplies last is four-quarter (4Q) S3S FAS Quarter Sawn **African Mahogany** in random widths and approximately 9' long.

As always, call 303-399-6047 for pricing.

2017 Guild Officers



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The Colorado Woodworkers Guild is fortunate to have several companies as Sponsors. Our Sponsors help the Guild with programs, materials, supplies, facilities, display space, financial, and other means. In many cases, Guild members are able to obtain discounts from our Sponsors (except for power tools and sale items). Please note: the Guild discounts only apply to in-person purchases in the store (except where noted) and are not available at any sponsor's online store. You must show a current membership card to obtain the discount

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Website: www.acutabove.com

Austin Hardwoods of Denver, Inc. 975 W. Mississippi Denver, CO 80223 Phone: 303-733-1292

Website: www.austinhardwoods.com

B & B Rare Woods 871 Brickyard Circle, Unit C4, Golden, CO 80403 Phone: 303-986-2585

Website: www.wood-veneers.com

Bear Woods Company: 6099 228 Street, Langley, BC, V2Y 2L3 Phone: 800 565-5066

Fax: 888 599-1118 Website: www.bearwood.com

Charlie's 2nd Hand Store, Inc. 2227 Larimer Street Denver, CO 80205 Phone: 303-295-1781

Website: www.usedtoolsplus.com

Collector's Specialty Woods 4355 Monaco Street, Unit A, Denver, CO 80216 (this is their Denver showroom and warehouse) and 8055 County Road 570 Gardner, CO 81040 (this is their southern Colorado wood yard, kiln drying facility, woodshop, and another show-room) Phone: 800-746-2413

Denver Woodworking Company 2062 S. Bannock Street Denver, CO 80223 Phone: 303-733-3130 Website: www.denverwoodworking.com

Mile High Tree Care, Inc. 6010 W. 56th Avenue, Arvada, CO 80002 Phone: 303-292-9393

Website: www.milehightreecare.com

Frank Paxton Lumber Company 4837 Jackson Street Denver, CO 80216 Phone: 303-399-6047

Website: www.paxtonwood.com/denver.aspx

Reclaimed Boxcar Flooring Phone: 303-913-6373

Website: www.reclaimedboxcarflooring.com

Rockler Woodworking and Hardware 2553 S. Colorado Blvd Denver, CO 80222 Phone: 303-782-0588

Website: www.rockler.com/retail/denver-colorado-hardware-store.cfm

Signature Medallions 4218 Ponce De Leon Drive La Mesa, CA 91941 Phone: 619-303-2876

Website: www.signaturemedallions.com

TC Woods 5406 County Road 23 Ft. Lupton, CO 80621 Phone: 3-666-8989

Website: www.tcwoods.com

Tool Zone, Inc. 8651 Grant Street, Unit 1A Thornton, CO 80229 Phone: 303-252-8500

Website: www.toolzone.com

Woodcraft of Denver 6770 S. Peoria Street Centennial, CO 80112 Phone: 303-290-0007

Website: <http://www.woodcraft.com/stores/store.aspx?id=305>

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