

Northwest Corner Woodworkers Association

August, 2002

**Next Meeting: Jake Strauss Tree Farm
6389 North Star Rd. Ferndale, WA (360)384-3948**

Directions to Jake's Sawmill

August meeting will be held at Jake Strauss tree farm, 6389 North Star Road, Ferndale. Driving directions: From I5, take exit 262. Go west through Ferndale 4 1/2 miles to the North Star Road. Turn right (north), go 1 3/4 miles. Address is on the mailbox. You will be driving uphill into the setting sun as you enter the driveway, so be careful. Park behind the barn anywhere on grass or gravel. Bring a chair otherwise Jake will furnish some unpadded planks. The tour will take place first of Jake's 30 acres of managed conifer and hardwood trees, and involve 1/2 mile of easy walking round trip. The business portion of the meeting will take place after the tour.

NCWA Meeting Minutes for June 4, 2002

The June meeting formed up in Ray McInnes' attractive and spacious Bellingham workshop with 30 members plus a few guests in attendance.

Old Business

President Gary Holloman asked for further discussion of member raffles or auctions to raise much-needed funds for the Club treasury, and it was agreed that we would hold raffles at future meetings. Larry Tomovick has volunteered to head the fund-raiser.

A comprehensive schedule and itinerary for the proposed Seattle trip to sources of woodworkers' supplies and materials was given to members. The bus tour leaves at 8 a.m. from Mount Vernon and will return at 4:30 p.m. on Saturday, October 19. For members and spouses who pay by September 7, the fee is \$19; guests are welcome for \$24 a seat. The 47-passenger deluxe coach is air-conditioned and features reclining seats, A-V entertainment, and a restroom. The first stop, at 9:15 a.m., will be *Crosscut Hardwoods* where we have been promised a royal welcome and an insiders' look at a great collection of hardwoods in the showroom and warehouse. By visiting at this time, we are promised an early, first-hand look at their new hardwood burls. Special discounts will be available for touring members. A change has been made in the itinerary to avoid duplicating stops at two woodworkers' supply stores. We will visit either *Woodcraft Supply* or *Rockler*, not both. Gary has suggested a substitute, *Hardwicke's*, a new and used tool importer on Roosevelt Way. This long-established retailer imports tools from all over Europe, Japan, and 150 American sources. *Hardwicke's* is big, interesting, and a must-see for any woodworker,

said Gary. At the noon restaurant stop we will have the opportunity to visit the *Northwest Gallery of Fine Woodworking* in downtown Seattle. Because we have more than enough seats for our members, we will invite the Northwest Washington Woodturners to join the tour.

John Gruenewald, our tool sharpening guru, has come up with equipment to use in public sharpening demonstrations done on our new collaborative workbench at the La-Conner *Arts Alive* celebration in November. John is looking for volunteers to train for this two-day event. His system uses two waterstones, 800 and 4000. When submitting the expenditure for vote there was only one "nay." Vern Leibrant explained, "I use 80 grit."

Treasurer Laura Mathews reported a balance of \$698.43, of which \$227 is money ear-marked for the Club picnic. Lyle Hand reported that 21 people have paid for catered meals at the September 10 event.

Your secretary announced that recruiting brochures displayed on retailers' counters are finding takers and reminded hosts to refill their racks.

New Business

Treasurer Mathews is taking a two-month leave and asked for a replacement. Nick Van has volunteered. Our Club participation in *Arts Alive* exhibitions this year will be coordinated by a committee of three: Judy Hemenway, Phil Choquette, and Nick Van have offered their help.

Wood of the Month

Phil Choquette's presentation of Burmese and African teak was thorough. The wood most often desired for marine work and a favorite of furniture-makers is oily, hard and dense, resists saltwater and insects, and has an attractive grain and figure. It also dulls tools and costs \$15 a board foot. Phil, owner of a furniture restoration business, was recently asked to restore a teak tabletop that had split

after being moved from the Far East to Seattle. The table was constructed in the same hot and humid country where it had been harvested, and the wood, not having been dried sufficiently for our climate, reacted adversely. Phil passed around samples of the replacement wood and gave us a few pointers on how to work teak: keep your tools sharp, treat the raw wood with de-waxed shellac, use PV glues, and always pre-drill holes for wax-treated screws.

Bring and Brag

Ray McInnes, our host, showed how he finds multiple uses for a pair of shop-made triangles, whether for working hidden joints or setting up work in his dovetail jig. More “Jigonomics” came from Phil who fashioned a pair of sliding measuring sticks into a nice tool for determining whether or not a cabinet structure is square. It is if the diagonal measurements are equal. Phil finds the tool a necessity wherever it’s difficult to get into tight inside corners.

John Gruenewald took a step up in the world and showed us how he made a convertible chair that can be transformed instantly into a serviceable stepladder. Workmanship, a clever design, some hidden hinges, and beautiful mrytlewood make it all possible.

There being no further business, Gary turned the meeting over to Ray and his presentation of the *Woodsmith* tour.

Jay Geisel,
Secretary

Tour d’Woods

The professor stood front and center. “Will the class please come to order. Did you study the syllabus of Internet images I sent? Well, I have some slides of my own to show you.”

It was like, oh boy, pay attention or you might fail the written test. Was Ray McInnes making sport of us? A kind of academia-nutty joke?

Well, it wasn’t quite like that, but there was a syllabus e-mailed to everyone’s home, and we were asked to bring it to the meeting that Ray hosted in his Bellingham work shop where he reflected on his recently completed, 8-day *Woodsmith*-sponsored tour for woodworkers. Ray, a retired university librarian, was doing it with the thoroughness of a researcher, and we enjoyed the difference.

The latest *Woodworking American Style* safari covered the talent-rich rural areas of Georgia, North Carolina, Tennessee, and Kentucky where Ray visited workshops of master craftsmen Don Russell, Brian Boggs, Nick Cook, and Kelly Mehler; other stops included the Makita tool plant, a family-owned sawmill, the Bera, Kentucky, craft centers, the Wallace Nutting gallery

collection of 18th and 19th Century furniture, and Shaker Village. Ray’s interesting photographs are only a small part of the more than 2000 posted to the Web by others on the tour. As Ray states in the membership roster, he has a career-long interest in the intellectual history of furniture, particularly the Arts and Crafts movement. He currently is making pieces in that style. The tour was insightful, a fulfillment of the desire to see first-hand historic Americana and **craftsmanship** and the development of early furniture-making; both Ray and his wife found much to enjoy.

What did he learn? That knowledge is forthcoming. With the quantity of Web-based material available he has only scratched the surface of documenting the affairs of the week. Given Ray’s skills at assemblage, annotation, cross-filing, referencing, Dewey-decimalizing, and whatever else he does, I’m sure we’ll learn more.

Jay Geisel,
Secretary

Recent Contributions to the Library

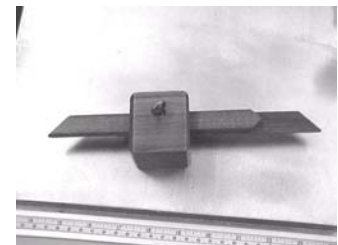
- Laguana Tool Video Catalog
- Tuning up a Jointer with John White
- American Association of Woodturners 2001 AAW Resource Directory
- Veneering Simplified by Harry Jason Jacobs Hobbs
- Woodworking the new Wave by Dona Z. Meilach
- Woodworking Techniques: joints and their applications by R. J. DeChristoforo
- The Book of Furniture Making by Alf Martenssen
- Reading the Wood By Michael Elkan
- Understanding Wood by R. Bruce Hoadley.



Two photos of John Gruenewalds convertible chair and step-stool.



Ray McInnes showing a plant hanging bracket.



A diagonal measuring gauge by Low-Tech Phil.

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Gunfight at Karls Paints

Guns were drawn at our June 4th meeting in Mount Vernon, but actual shooting didn't start until an hour later, after Dale Karl, owner of Karl's Paints, gave us the low-down and tricks of the trade for High Volume Low Pressure (HVLP) spray painting.

Shooting from the Hip

Painting veteran Karl didn't mince words. When it comes to HVLP guns and associated equipment you get what you pay for, and a good gun will typically start at \$400. A 5-hp compressor, or larger, with accessories, will bring the cost above the \$1500 range.

"Good equipment gets good results," echoed member Phil Choquette, another experienced HVLP user who owns a furniture restoration shop on Camano Island.

Karl is a humorous fellow with the ability to inform and entertain at the same time, which made for an enjoyable evening for both HVLP users and wannabees. He passed around a pair of leading-brand cast guns, attractive in their brilliant metallic colors and with undeniably excellent fit and finish. But beauty is more than skin deep. He explained the design and engineering improvements to HVLP guns in the past few years and how material selection and precise manufacturing play an important role in channeling air and paint to the orifice at the gun tip. Stainless steel is used internally in the pathways and orifices to prevent rust, promote long life, and aid in cleanup. No plastics. The guns are full-featured to give the operator valves to adjust air pressure, paint flow, and spray pattern selection, all requirements for a good paint job. In other words, a *cheap* gun is no better than a Saturday night special, with results just as uncertain.

Experience breeds Content

Karl proudly explained how he had recently painted the kitchen cabinets in his home the HVLP way and how, when finished, "they looked like they had been dipped in paint." Before the development of HVLP equipment you would have had to mask everything, including the floor, walls, and ceiling because the high air pressures involved smack the paint against the surfaces at 90 pounds per square inch and most of it bounces off the target in all directions, leaving an unevenly painted cabinet and a very frustrated painter with wet shoes. With low HVLP pressures there is little over-spray.

Choices for air delivery systems are the turbine and air compressor. A portable rectangular metal box houses the turbine pump and motor which feeds paint from a reservoir through a garden-

size hose to the gun. A second hose delivers air. The air compressor system uses paint stored either on the gun in an enclosed pot or from a gravity-fed open container mounted on top. For large volume spraying, the turbine is the choice.

Tips from the Pro

1. Always filter your paint; you may not need to if you're opening a fresh can.
2. Mix enough paint for the job at hand. If you have anything left over, store it in a lidded container and put an identifying label on it. You might need it later for the same job.
3. Use a viscosity meter when mixing paint and solvent. Check the run-out time with this plastic dipper. It has a calibrated hole in the bottom to allow the paint to drain. The mix must drain out in a *steady* stream within 20 to 25 seconds for good gun consistency.
4. Use a gauge, valve, and a quick-disconnect fixture on the end of the air hose to regulate the air entering the gun at 29 psi; final pressure to the gun cap is 10 psi and is adjusted by the valve on the gun.
5. Use a dry, dedicated air hose for painting, not one used for other purposes that might be contaminated with oil or water.
6. With a gravity-feed gun it's possible to partially fill the cup for a small spray job. A stainless steel cup is preferable to a plastic one because it's easier to clean.
7. The projecting "horns" on the face of the gun cap (tip) are adjustable. They control the spray patterns. Set horizontally results in a horizontal fan spray; set vertically results in a vertical fan spray pattern; and set diagonally, the horns will adjust the spray into a circular (conical) pattern. Twelve minute air holes in the end cap are arranged in a circle surrounding the central paint orifice. The pressurized air leaving the gun is shaped by the horns into a fan or cone pattern that, in turn, contains or envelopes the paint mist directed at the target.
8. With turbine power, best results are obtained with three- or four-stage units. Be aware of high temperatures in pressurized air. If the air entering the gun gets too hot it can cause the paint to start drying before it hits the work.
9. The HVLP gun excels at laying down a beautiful lacquer finish. (Dale recommends one of his Benjamin Moore products, *Stay Clear*, a non-staining acrylic polyurethane.)

When buying a gun, Dale advised us to make sure it will do what it's claimed to do and that there will be parts available down the road. With that, he marched us to the backroom and the shoot-out began.

Jay Geisel,
Secretary

Jake Strauss

Kiln dried NW Washington hardwood lumber.
6389 North Star Rd.
Ferndale, WA 98248, (360)384-3948
(Sales by appointment only)

Wanted:

Good used 12" jointer. 240 volt.
Steve Intveld (360)592-5670

The NCWA was formed to promote high standards in woodworking, woodworking education, and showcasing local woodworking. The NCWA is open to all interested woodworkers.. Dues are \$24 per year, payable to NCWA, 7550 Ershig Rd. Bow, WA. 98232. Newsletter submissions are welcomed and are due by the 18th of the month to NCWA Newsletter, 925 South Hills Dr. Bellingham, WA., 98226. Or call (360) 734-9473. Meetings are held on the first Tuesday of each month at 7:00 P.M. Location announced in the newsletter

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NCWA Newsletter
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