

WOOD NEWS

Number 11

Atlanta, Georgia

Spring, 1983

Welcome to the New England Woodworking Show

We are proud to be participating in this first edition of the New England Woodworking Show at the Sheraton Inn in Boxborough, Massachusetts, and would like to extend a welcome to all our New England customers who visit the show. Show hours are 11 am to 8 pm on Saturday, April 9 and 11 am to 6 pm on Sunday, April 10. Our exhibit at booths 42-43 includes hundreds of our finest woodworking tools. In addition to our other show specials, we are offering **FREE FREIGHT PREPAID DELIVERY** within the U.S. (except Alaska and Hawaii) on all catalog items ordered from us at the show. Check also for other outstanding specials.

New items on display include the Hegner Duplicator Lathe, Makita Chain Mortiser, Highland Saw Blades, and the Ripstrate safety device. Also, Highland Hardware T-shirts are just \$2.00 each at the show while our supply lasts.

Highland Hardware catalogs are \$1.00 each, or free with a \$20.00 purchase at the show.

Toshio Odate Teaches Shoji Making May 20-22

We invite you to be one of the 20 area woodworkers who will assemble at Highland Hardware May 20-22 to build their own Japanese shoji screens. Cost of the seminar including one set of materials is \$75.00.

Participants will provide their own tools, and Western style tools are acceptable as well as Japanese tools. A sharpening clinic will be offered a week in advance in order to deal with the preliminaries of preparing the necessary edge tools for those who would like assistance. For details on the shoji seminar as well as the sharpening clinic, see page 16.



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Sam Maloof recently appeared at Highland Hardware to show his techniques of chairmaking. Also lecturing at Highland recently was Mark Duginske on the subject of tools and joinery. See "Two American Craftsmen" on pages 7-8.

Mortise and Tenon Seminar April 30

Saturday, April 30, Morgan Harrison will conduct a seminar on hand joinery methods with special emphasis on mortise and tenon. The seminar will include instruction in the use of the saw and chisel (the two most important tools for hand joinery, a hands-on opportunity to hand-cut a mortise and tenon joint, as well as the demonstration of additional joints using the two basic tools. Participants should bring a fine-toothed saw, a mortise chisel or several sharp bevel-edged chisels, marking gauge, and square. Course is limited to 12 participants. Cost is \$18. Hours are from 10 am to 4 pm. Register now by sending full payment to Highland Hardware with the enclosed application.

Using Tools



Someone once said "There is no tool as good as the right information." As a tool store serving people over the years, we have come to agree. As we have accumulated more and more tools — more different kinds and more and more of each, the challenge has always been to provide with them the right information necessary to choose and use the right tool for the job.

As Highland Hardware has developed, *Wood News* has evolved into a vehicle

and sounding board for ideas and information contributed by all who care to have themselves heard. Recently, the quality of material we have received has begun to improve dramatically and we are grateful to all who chose to share their knowledge through us. For those of you with more wisdom to share, we invite you to take your turn and submit your best ideas in writing. Depending on our judgment of the significance and quality of the material and the space involved, you will be rewarded by us in tools or other Highland Hardware merchandise and by the satisfaction which derives from spreading around a little of what you have learned.

To all of you who have cheered us on as we created Highland Hardware and *Wood News* and developed our seminars, we owe a debt of gratitude. It's now our challenge to mold our operation to fill the needs of those who are supporting us, in such a way as to help keep us all self-sustaining.

Sometimes a good idea works well so long as it's applied in a small way. Who knows what will happen when the idea is then applied in a large way? We have modest expectations of what might be accomplished, but for those who wish to join us in supporting the learning process at Highland Hardware, may you find something in what we do that applies to you and helps you help yourself along.

In focusing on the work and lives of particular woodworkers, we mean now to spare them the indignity of being made out to be heroes, for they all start and end each day more or less as you or I. No one that we know of lately has ascended to some lofty pedestal without later finding it difficult to communicate from above.

Perhaps if we could concentrate on penetrating within rather than climbing to the top, genuine resources could be tapped and shared among our peers.

We are happy to report that the Woodworkers Guild of Georgia has grown and flourished as a means of fellowship and interaction among area woodworkers since it originated in 1980. Their monthly programs and periodic showing of members' work deserve the tremendous support which has been shown. The Guild leadership has seemed to coalesce and mature in its role as a factor in wood-working in the South today, and we offer praise for a job that is being done increasingly well as the Guild's sense of purpose has evolved. A brief report on Guild activities is in this *Wood News*.

Many other learning opportunities also exist now. Our calendar of events attempts to summarize those of interest to woodworkers we know, and as before, we hope you will support these programs and contribute to their continuing growth.

Each current *Wood News* is now provided free to woodworkers who stay active with us by ordering from our catalog or visiting our store. A few people have asked us about getting copies of the early issues of *Wood News*. Unfortunately we gave away nearly all we ever printed. We do however have at least one remaining copy of each except issue number 2 (then called *Woodman*) from Feb., 1980. If enough people express interest, we will consider reprinting the old issues in a bound paperback volume and offering it for about \$5.00. As it is, we print a new issue whenever we get enough material and have enough time to put one together, now about three times a year. If you want to keep receiving *Wood News*, simply stay in touch with Highland Hardware and we will try to have your address handy each time we mail.

Chris Bagby, Editor



WOOD NEWS

A Journal Devoted to Serving the Woodworker
Number 11 Spring 1983

c1983 Highland Hardware Atlanta, Georgia

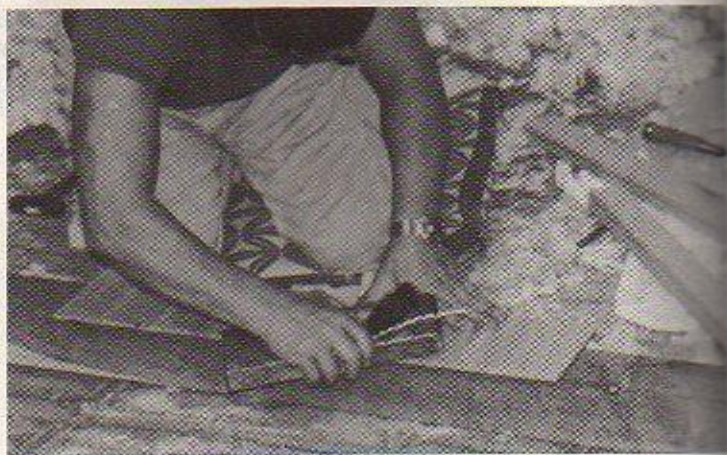
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Sketch at left by Sue Stewart

Toshio Odate in Massachusetts

As a part of the Japanese Festival at the Museum of Fine Art and George Walter Vincent Smith Art Museum (222 State Street, Springfield, Massachusetts 01103), Toshio Odate will give a lecture and seminar on the traditional Japanese craftsman and his tools, May 6 through 8. The lecture Friday evening will cover the Japanese traditions of the craftsman, his relationship to his tools, his training process, and the role of the craftsman in Japanese society. Admission to it is \$1.00. Saturday, May 7 and Sunday May 8, Odate will explore in the seminar the history, use, and care of the Japanese handtools used in cabinetmaking. He will then build a shoji screen using handtools and rice glue. Pre-registration is required. Fee is \$75.00. Contact Pat Elsdon at (413) 733-4214 to register.

Other events including films, lectures, and gallery walks are also scheduled from April 12 through June 26. Toshio Odate's "Pride of New England" and "Homage to Professor Shinji Koike" sculptures will be a part of the Japanese Festival exhibition.



Working with Wood Show in San Francisco

Perhaps the largest show yet appealing exclusively to fine woodworkers, the San Francisco Working With Wood Show April 22-24 at Fort Mason Center Pier 3 is sponsored by the Woodworkers Foundation. Fred Damsen of Woodline/The Japan Woodworker was instrumental in initiating the event. Hours are Friday 2-10 pm, Saturday 10 am to 10 pm, and Sunday 10 am to 5 pm. Admission is \$3.75. Tool suppliers, a craftsman's gallery, guest speakers, a carving contest, and unique concessions will be featured.

CALENDAR

JOHN MCGEE IN CARROLLTON, GEORGIA

John McGee will teach two seminars on Hand & Machine Joinery and Techniques of Fine Woodworking April 16-17 and May 14-15 at his shop in Carrollton, Georgia. In order to tailor the content of his workshops to suit the participants' needs, John will allow the students to collectively select items to be covered from a smorgasbord of topics including the cabinet scraper, the cabinetmaker's plane, processing wood, stock preparation, wood's idiosyncrasies, grinding & honing edge tools, as well as dealing with construction of many specific joints.

Cost is \$65.00 for either 2-day seminar above or \$110.50 for those who register for both at once. Hours are 9 am to 6 pm. To register, contact John McGee c/o McGee's Woodworks, 218 South Boulevard, Carrollton GA 30117, telephone (404) 834-7373.

John has tentatively scheduled for the rest of the year seminars covering Frame & Panel June 11 & 12, Carcase and Drawermaking July 9 & 10, and Building the Cabinetmaker's Plane August 6, 13, and 14. Contact him for more information.

COUNTRY WORKSHOPS IN NORTH CAROLINA

Country Workshops of Marshall, NC announce their summer 1983 schedule of events. Classes include Chairmaking July 4-8 and July 25-29, Japanese woodworking August 1-5, Knife, Axe, and Adze August 15-19, and Cooperage August 29 through Sept. 2. Fee is \$190 for each 5 day workshop. Wooded campsites and homecooked meals are provided. A brochure is available by writing them at Rt. 3 Box 262, Marshall NC 28753.

WENDELL CASTLE IN SCOTTSVILLE, NEW YORK

The Wendell Castle Workshop of Scottsville, New York has announced its schedule of summer workshops designed for professional and amateur woodworkers who wish to expand their interests and abilities through an intensive program of study.

The Workshop first opened its doors in September, 1980 to a class of twelve woodworking students. Located in the Village of Scottsville and directed by its namesake, the school's goal is to provide a professional master/apprentice educational opportunity for aspiring artists in furniture design and construction. Enrollment is now at 26, with the educational philosophy indicating that future classes should remain about this size. In order to better serve the demand, this new program of summer workshops has been added to support the institution's aim to advance the furniture arts.

The workshops will be held on the school campus, with each being taught by a visiting professional with prominence in the field. All of the workshops offer hands on experience, with many providing the participant with a finished product of her or his own hands. Courses begin June 10-12 with Toshio Odate on Japanese woodworking, followed by Christopher Monkhouse on History of Furniture since 1750 held June 18-19, Michael Dunbar on Windsor Chairmaking June 20-24, Lee Schuette on Furniture Design & Construction June 22-July 8, Stephen Hogbin on Wood turning July 11-15, Rick McAulay on Post and Beam Design and Construction July 18-29 and August 1-12, Wendell Castle & William Sloane on Furniture Drawing and Design July 25-29, Richard Newman on Inlay August 1-5, Michael Cooper on Bent Wood Lamination August 8-12, John D. Alexander on Working with Green Wood August 15-19, and David Clarke on Woodcarving August 22-26. Cost of the workshops ranges from \$150 to \$350. For full information, write Lanham Deal of the Wendell Castle Workshop, 18 Maple St., PO Box 36, Scottsville, NY 14546, or call (716) 889-2378.

BOATBUILDING IN ATLANTA

John Wermescher is presently conducting a 6-week course in boatbuilding which meets for lectures Wednesday evenings at Highland Hardware and for hands on work on Saturdays at John's shop. The ten people who enrolled will participate with John in building a Wiscasset dinghy from start to finish. A future *Wood News* will report further on the results achieved in this seminar.

COUNTRY WOODCRAFT WITH DARRY WOOD

The New Homestead School of Murphy, NC is offering Country Woodcraft courses taught by Darry Wood this summer.

June 26 - July 1, participants will make a post & rung chair using traditional tools and methods, emphasizing forming the chair parts from green wood with axe and fore, drawknife and shaving horse. Cost is \$80. July 24-29, the timber workshop will cover basic techniques for building log cabins as well as braced frame structures. The workshop is held in a remote location. Camping only, meals provided. Tuition is \$80.00. For more information, contact the school at Route 1, Murphy, NC 28906.



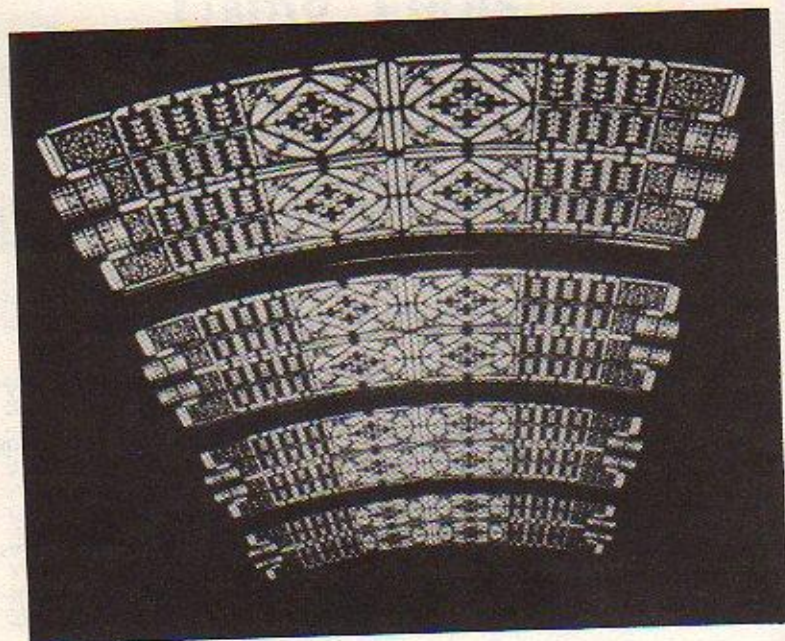
Darry Wood of Hayesville, NC is pictured here demonstrating use of a draw knife at a shaving horse to produce a chair rung. The photo was taken outside Highland Hardware right after Sam Maloof's seminar ended March 20, as Darry took time to show a few interested woodworkers his backwoods techniques.

KIRBY STUDIOS IN VERMONT

Kirby Studios in North Bennington, VT has announced summer intensive workshops seeking to present traditional methods in context with evolutionary changes in materials, tools, and style. Courses include Furniture Restoration, Drawing, Design, Woodworking Skills, Machine Woodworking, Furnituremaking Techniques, Frame & Panel, and Carcase & Drawermaking, all offered in week-long units starting June 6 and running through August 13. Workshop fees range from \$300-\$375 for each 6-day course. For a brochure with complete details, write Kirby Studios, North Bennington, VT 05257 or call (802) 442-3119.

AUGUSTA HERITAGE ARTS IN WEST VIRGINIA

Augusta Heritage Arts Workshop offers a large variety of arts and crafts courses between July 10 and August 13, including Functional Woodcraft July 10-15, Folk Carving & Whittling July 17-23, Coopering July 24-30, and Chairmaking July 31-August 13. Fee is \$105 per week plus materials. Contact them c/o Davis & Elkins College, Elkins, West Virginia 26241 or call (304) 636-1903.



Restoring Wright's 1895 Skylight

c1983 by Mark Duginske

More than twenty years after his death at the age of 91 in 1959, the ideas of Frank Lloyd Wright remain relevant. During the last great depression Wright pioneered his Usonian home, which was low cost, environmentally sensitive, energy efficient housing that could be owner built. His first Usonian home used salvaged glass for the windows. He understood decentralization and encouraged small cars, individual gardens, and wood and radiant heat which he felt were the most pleasing. He liked to use local resources, including local craftsmen.

Most people associate Wright with one building or style, but his most consistent characteristic was change. During the 1950's he experimented with cantilevers and futuristic designs reminiscent of comic strip flying saucers. During the 1940's he designed his first passive solar house, using a berm design. During the 1930's he designed his first Usonian and built "Fallingwater". His "earthquake proof" Imperial Hotel in Japan survived the very destructive quake of 1923. Wright's career was so productive that his early work, his developmental work, is usually overshadowed by his later achievements. To gain an understanding of his buildings, one must study his early creations to see the continuum of his thought.

Wright's Home and Studio in Oak Park, Illinois, is one of the most important buildings in his seventy year architectural career. The home was started in 1889 when Wright was just 21. He had completed only one other building, the Hillside Home School for his two aunts in Wisconsin. For the next twenty years he used his home and the attached studio added in 1898 for experimental models, essentially a laboratory for his architectural ideas. Here he perfected his first residential theme which was later called the "Prairie style". The style was characterized by wide protective eaves, flowing space, horizontal planes, and the unpretentious use of materials: wood, glass, brick, and cement. The furniture and interior appointments were designed to be part of the home, custom designed and built for each room.

Mark Duginske, a fourth generation woodworker from Wisconsin, recently lectured at Highland Hardware on tools and joinery.



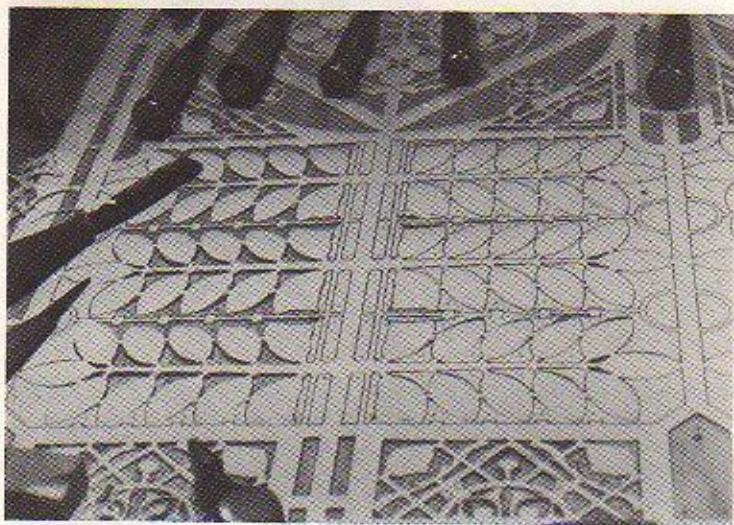
Perhaps at first a man before his time, Frank Lloyd Wright was a person whose longevity permitted him to work almost a decade into the second half of the 20th century. Perhaps if he had lived another 10 years, the youth movement of the 60's would have borne his personality on to the next generation, much as the Last Whole Earth Catalog did for Buckminster Fuller.

As it was, the 60's youth now probably recall Frank Lloyd Wright mainly for a building or two, or from the words of a song sung by Simon & Garfunkel...

*"So long, Frank Lloyd Wright
I can't believe your song is gone so soon
We barely learned the tune.
All of the nights we harmonized til dawn
I never laughed so long
When I run dry
I stop awhile and think of you."*



Wright used a central skylight in the Guggenheim Museum which was finished in the late 1950's, but the first use of that idea was in the 1895 addition to his own home. In 1895, Wright's growing family of four children and his wife Catherine's interest in a kindergarten, necessitated a "playroom". To increase the available natural light Wright designed a huge window in the middle of the ceiling. The exterior was made of glass panes and reached above the roof line, reminiscent of factory and warehouse skylights. The light from the skylight was filtered through a thin perforated wood screen. The screen is a geometric pattern based on the seed pods, blossoms, and leaves of the prickly ash. The wood screen is curved to correspond to the shape of the barrel-vaulted ceiling. Rice paper was placed on the backs of the four individual screens, like the Japanese Shoji screen. Wright was a student of Japanese design and no doubt liked the idea because the paper would not only soften the light, but would prevent looking through the screen to observe the structure of the exterior framework. Aside from the Japanese influence, the complex geometric pattern reflects Wright's years of working with Louis Sullivan. The influence of the English Arts and Crafts Movement may also have been a contributing factor. Writing in



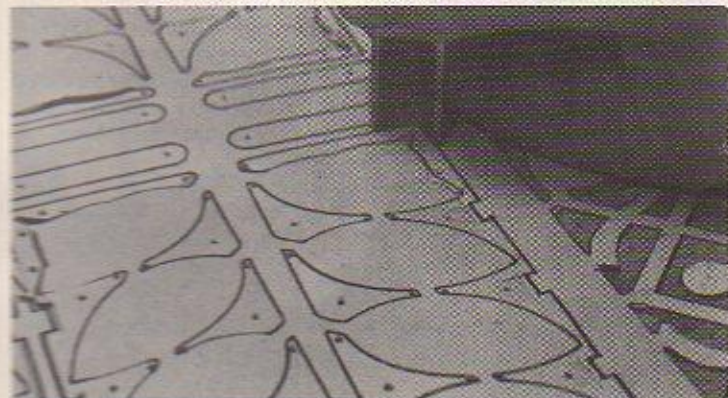
A Testament about his early Chicago years, Wright said "Good William Morris and John Ruskin were much in evidence in Chicago intellectual circles at that time".

Unfortunately, the four original screens which compose the skylight are no longer in existence. What happened to the original screens is not known. What remains are the four curved frames to which the four screens were attached. The frames curve to a radius of 8 feet, 9½ inches, which is the same radius as the vaulted room. The curved outside frame members are ½" gumwood 64" long. Attached to the ends are straight pieces 29½" long. These form a rectangle which measures 30½" x 64" which is the size of each of the four individual screens. The two inside frame members are 3/8" gumwood and bisect the rectangular frame into four equal sized quarters measuring 15¼" x 32". Wright designed one geometric pattern to fill the 15¼" x 32" space of the quarter frame. Used repetitively, the one geometric pattern fills each quarter frame in each of the four frames; thus the entire skylight is composed of 16 identical geometric patterns.

Like the screens, the original plan of the geometric pattern is nonexistent. Luckily, a photo was taken, possibly by Wright himself, of a completed screen installed on a frame. Due to distortion in the photo the pattern couldn't be made directly by enlargement, but had to be redrawn by restoration draftsman Bill Mahalko.

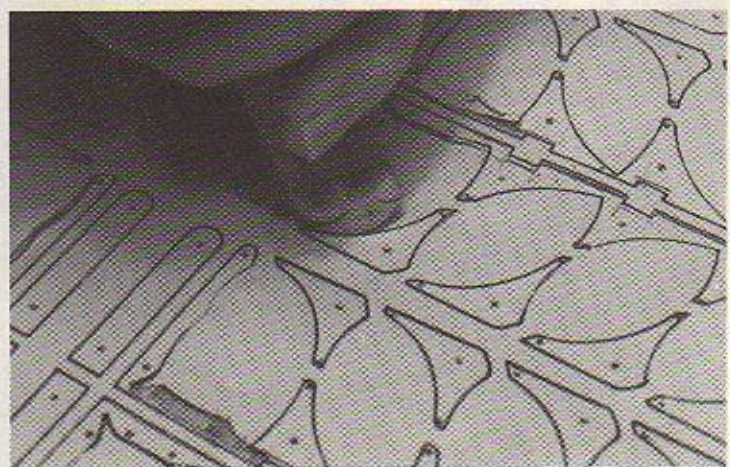
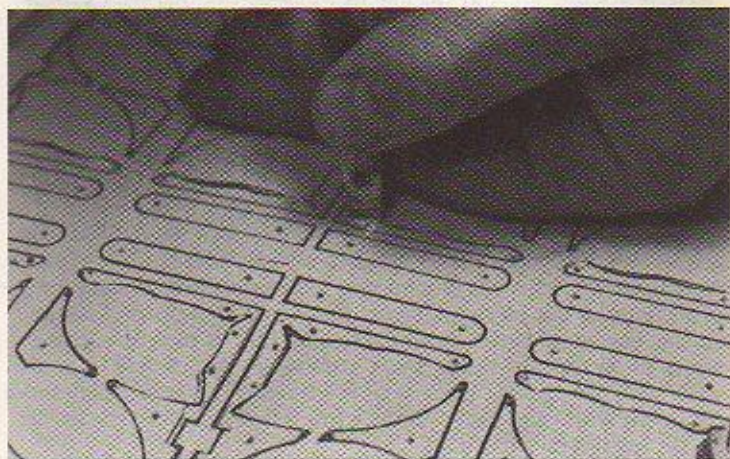
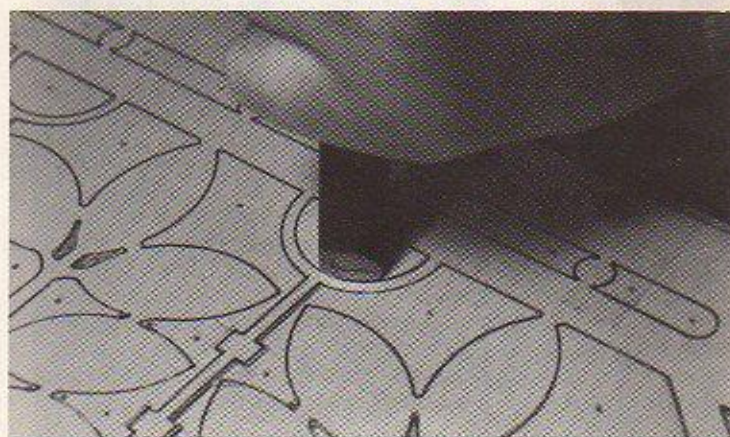
The early photo and the four remaining frames provided a clue as to the original method of the screen construction. Bits of oak veneer about 1/12" thick clung to the frames. Its appearance suggests that a separate piece of veneer was used for each of the sixteen geometric patterns. It is possible that all sixteen pieces of veneer were cut at the same time using a marquetry saw.

Another early photo, the date of which is not known (one source says 1891) taken from a position near the ceiling, shows that the veneer screens are starting to disfigure. The greatest disfigurement is in the leaf region which is the least supported area. Perhaps the 1/12" veneer was not the best choice from the standpoint of durability.



With the full-sized screen print in hand, the Frank Lloyd Wright Home and Studio started looking for someone interested in making new screens. Most shops and companies in the Chicago area were just not interested in biting into that kind of project. After searching, they had gotten only one quote for an amount of money roughly the price of a new Mercedes-Benz, the cheaper model. It was now time to look for alternatives, possibly a high-tech solution. The Oak Park Rehabilitation Director contacted his neighbor, a computer consultant with a laser background. Maybe doing the screens with a laser was the answer. The computer consultant suggested contacting a family from northern Wisconsin who did 19th century woodworking restoration. After some family discussion, it was decided that I was the likely candidate for the screen work. I had been a cabinetmaker for a student of Wright and had done a good deal of furniture restoration; besides that, my father and brother were just too busy.

Continued on page 6.



WRIGHT'S First Skylight

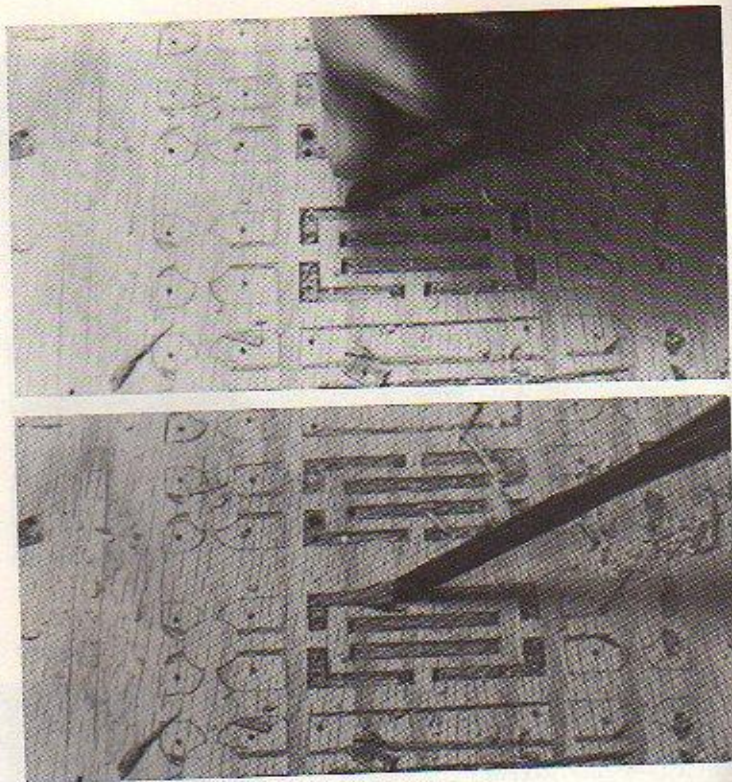
On November 8, 1980, I had my first meeting with the Frank Lloyd Wright Home and Studio Restoration Committee. The restoration architects decided to use a piece of 3/16" oak veneer plywood for each frame, rather than four individual pieces for each frame as the original was done. Using one piece would eliminate the problem of attaching the pieces to each other. Also, one piece of 3/16" oak veneer plywood could be glued and finish nailed to the frame easily. There was concern about the thickness of the 3/16" oak veneer plywood. Would it be flexible enough to conform to the radius of the frame and yet be strong enough not to break?

It was decided that I should try to complete one geometric pattern (one quarter of one frame). This would give them a chance to evaluate my work. When I was done, I would return with the work and we would then clamp it to the frame to see what happened. If it would bend and not break we would use the 3/16" oak veneer plywood and I would finish the other three geometric patterns to complete the first screen.

Experimenting with a photocopy of the geometric pattern, I tried to figure out the best way to transfer the design from the paper onto the wood. I decided it was best to tape the paper onto the wood and cut out the pattern with a razor sharp chisel or gouge. It took several evenings of practice to determine the right amount of pressure which would cut through the paper and score the veneer, but not crush it. The ideal pressure would cut through the veneer layer, but not disturb it. The hardest parts were the small areas with the most detail. The small veneer pieces easily detached from the ply layer. Other times, the small veneer detail would break, disintegrate, or be crushed during the marking process. These problems happened much too often, and a new repair piece had to be made each time. The best gluing method was using a toothpick to spread glue and then scotch tape to hold the repair pieces in place. In straight areas, such as the pieces between the leaves, relieving the marked line with a sharp knife proved helpful. After the pattern was scored, drill holes were used to remove waste.

After drilling, some of the details could be finished with gouges and chisels. The larger waste areas would have to be cut away. I experimented with all-direction blades in my antique Roger's treadle jigsaw. It didn't work well. The 30 1/2" x 64" piece would be too big to manipulate for such small detail. After looking through an antique tool book, I saw a deep-throated fret saw and decided to make one using blades that would rotate. After making the saw and practicing, it seemed to give me the control that I felt I needed.

Each gouge was ground to the correct radius of the design. The gouges and the chisels were sharpened on a Japanese polishing stone. A small parting tool was ground to a spear point. I also made a small flooring saw by rounding off the corner on a slotting saw and cutting new teeth with a Japanese feather file. It took about two weeks to prepare the tools. I was stubbornly determined to do the work with hand tools. Because of my training, I was probably more confident with hand tools. To be extra safe, I practiced the harder details for several extra days.

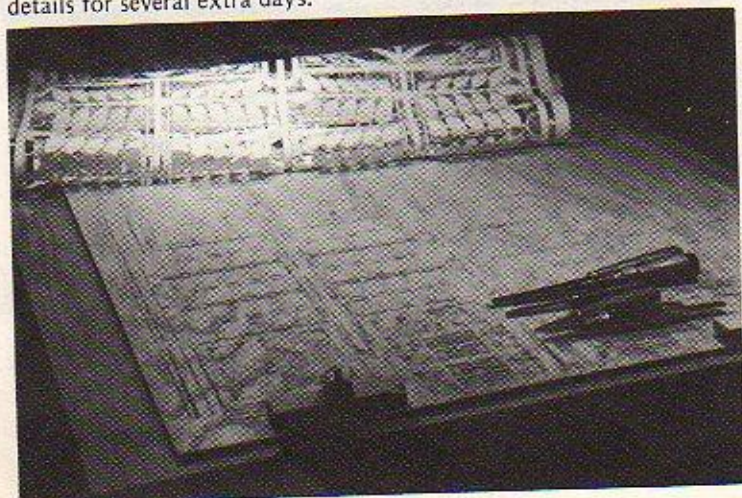


One morning, after watching a quiet snowfall during breakfast, I felt it was time to begin. I put a fire in my woodstove, taped the paper to the wood, and started cutting out one geometric pattern. Work progressed slowly. Practicing had helped. After weeks of hard work, the quarter frame was done. The Home and Studio accepted my work. As agreed at our first meeting, we clamped the plywood to the frame to see what would happen. The wood curved well and did not break. 3/16" oak veneer plywood was the right choice. I was asked to finish the other three quarter frames and attach the completed screen to one of the frames with glue and fine wire nails.

It took approximately 170 hours to finish the first screen. The only change that I made on the other three screens was in the sawing procedure. Using the large fret saw on the first screen, I would blow the sawdust away from the saw line. After the first screen I developed a deep chronic cough. I was advised to and consequently decided to change the sawing procedure so that I would not inhale as much sawdust. I started wearing a dust mask and did the remaining three screens with a Bosch saber saw. The set on the blade was ground flat and the back of the blade was tapered to allow a smaller radius cut. The last screens took approximately 160 hours each. After each screen was completed and delivered it was stained, sealed, and varnished to match the rest of the playroom. Rather than using rice paper, a fire-proof material was used on the back of the screens.

With the installation of the screens, the restoration of the playroom was completed. The Frank Lloyd Wright Home and Studio is a property of the National Trust for Historic Preservation and operated by the Frank Lloyd Wright Home and Studio Foundation. Their goal is to return the home and studio to its 1909 appearance, the last year that Wright lived and worked there.

Tours of the Frank Lloyd Wright Home and Studio are offered on a daily basis. The location in Oak Park is 158 Forest Avenue at Chicago Avenue. Tour reservations can be made by calling (312) 848-1978.



highland hardware

Two American Craftsmen Series

On successive weekends in March, Highland Hardware held its two best attended seminars ever. Featuring craftsmen Mark Duginske and Sam Maloof, the combined events provided an opportunity for area woodworkers to expand their perspective on wood-working here and now.

Mark Duginske

Kicked off by Mark Duginske's slide lecture on the history of woodworking tools since the early 1800's, the first weekend's seminar March 11-13 took note that the plane patents of American Leonard Bailey first produced by Stanley in the U.S. and now by Record and others in England have provided the technology still accepted and chosen by most Western hand woodworkers today.

The nostalgic and aesthetic appeal of these old style hand tools notwithstanding, it is their practical usefulness, adaptability, and performance that have made them the tools of choice for much of the fitting and finishing of even our machine-cut joints today.

Mark observed that the woodworking renaissance going on in the U.S. has produced a clientele favorable to the re-introduction of some of the uniquely designed planes which manufacturers abandoned years ago as power alternatives suggested joinery might could be fully mechanized and thus speeded up. Some small American outfits are now beginning to crank out limited production runs of some of these planes, and interest in them is spreading. The potential for a widespread knowledge of the use of these old tools being rediscovered and passed on seems to be growing more evident, and Mark's weekend of joinery demonstrations were an attempt to show hand and power tools merged in a complementary relationship producing absolutely harmonious results.

His introduction of the block method for providing precise spacing while sawing dovetails and other joints on a cabinetmaker's tablesaw demonstrated how the methodical elimination of error can provide precise results. Once the saw is set, the two procedures involved can each be repeated on a production basis, and after the first joint is made to match precisely, the rest are created to be virtually interchangeable among themselves. Mark's demonstration was an exhibition and exercise of cooperation between machine, man, and hand tool.

Mark is a designer craftsman from Marathon County, Wisconsin whose father, grandfather, and great grandfather were all woodworkers. His article on restoring Frank Lloyd Wright's 1895 skylight appears in this issue of *Wood News*. Mark aims to return to Highland Hardware probably in the Fall for a seminar exploring the link between the hand plane and today's power routers, dealing with sensible applications of each today. Mark recently co-authored a book on joinery published by Injecta Inca AG of Teufenthal, Switzerland, and is a consultant to Garrett Wade Company.



Sam Maloof

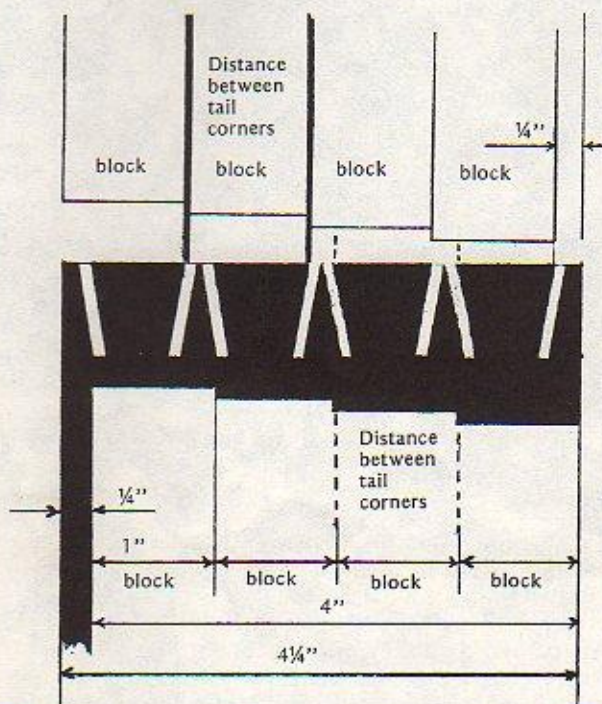


Bringing to us the following weekend from the West coast an equally American but entirely different approach to joinery was Sam Maloof, a Californian whose 35 years experience has produced a method of chairmaking which is simply awesome to watch. Not that everyone around here now wants to engage in sculpting in the round on the bandsaw or abrading to perfection with the surfboard and sandpaper as Sam does, but everyone who attended went away with an appreciation for a man who has combined a gentle approach with an aggressive method and can pull it off stunningly each additional time he does it. His event on the weekend of March 18-20 created for us one of his "two common walnut" chairs, finished only partially thus revealing its forms in most of the stages involved. Sam said he would try to return in a couple of years and take it to completion during another seminar. The chair is on hand at Highland Hardware to examine and photograph if you like.

Sam and his wife Alfreda share responsibility in a chairmaking and furniture business at their home in the foothills of the San Gabriel mountains in Alta Loma, California. While Sam Maloof perhaps has set an outstanding example as a successful professional home craftsman, Alfreda Maloof has applied a prudent sense of business to the enterprise which has helped keep it successful for a generation.



Above, Mark Duginske demonstrates his dovetail cutting technique on the Inca cabinetmaker's tablesaw. Lower left, Mark addresses a large Friday evening crowd on the history of woodworking tools.



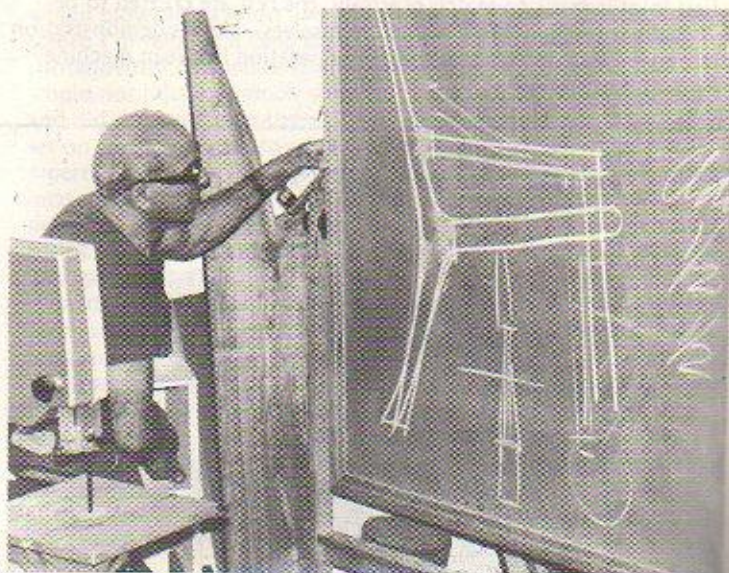
Tablesawn Dovetails using Blocks

Using wood blocks to space the saw cuts, accurate dovetails can be cut using the table saw. The illustration shows the relationship between the blocks and the saw cuts. Each block spaces the distance from the corner of one tail to the corner of the next tail. The workpiece pictured in the illustration is $4\frac{1}{4}$ ". Each block is 1" wide. The difference between the width of the workpiece and the width of the blocks is $\frac{1}{4}$ ". The $\frac{1}{4}$ " difference determines the size of the pins and the half pins at the edges of the board. Here the half pins and pins are all $\frac{1}{4}$ " wide. The saw blade is $\frac{1}{8}$ " wide, and the cuts are made at 80° .

After the tails have been cut, the ends of one are marked out on the mating workpiece and the material between wasted using a groover with the miter guide set at 80° and all blocks in place. The rest are cut removing blocks one at a time.

If an overly tight fit indicates an adjustment is required, use the thickness of one or more slips of paper to shift the spacing of the cuts.

Variable spacing of the pins can be achieved by changing the relative size of the blocks.



Above, Sam Maloof discusses the evolution of his chair design. Above right, Sam uses the bandsaw to sculpt a chair arm. Right, Sam marks a cutting line for fitting a chair leg.

EAST MEETS WEST

by Burt Murphy

The seminar was to start at 9 a.m. on a sleepy Sunday morning in a deserted Manhattan. After my 50-mile trip from upstate in a rental car that caught fire on the parkway, and a \$25 taxi trip from there, I was in the mood for a redeeming experience.

This was the final day of the Excellence in Woodworking show, a meeting of diverse persons with like minds bent on the pursuit of technical and artistic expertise. It was also, symbolically, a meeting of east and west. For two of the speakers were woodworking pacesetters, Ian Kirby of North Bennington, Vermont, and Sam Maloof of Alta Loma, California.

Scheduled this Sunday morning was Mr. Maloof's seminar. Seated one hour before time were over 200 expectant people. This was indeed some kind of statement about the draw of woodworking.

The coordinator of the seminars was Ian Kirby, a dynamo who runs his own school of furniture design and furniture making. He introduced Maloof, a gentle, ever-smiling man. Here were two leaders, both distinguished in the field, both in the upper ranks but each listening to a different drummer. This was certainly another statement of its kind about woodworking.

In the course of the day, I assimilated Sam Maloof's seminar, the product gallery at the show itself and a brief glimpse of a Kirby demonstration. I also managed lunch with the two gentlemen, allowing the relaxed side of a busy day to add to the coloring of woodworking at the top.

Sam Maloof is largely self-taught, the product of a long and hard work experience. He started in woodworking 35 years ago with an inherited set of hand tools and his vision of wood and form. He began designing and building furniture that made sense to him, and somewhat later, a loyal clientele rewarded that faith. Four thousand furniture pieces later, you can buy his famous rocker for \$3500 — but you'll have to wait a year or more.

Maloof's confiding manner pulls the individual or the group close to him. "I do things kind of crazy," he says. "There is no right way. Design cannot be taught." He avows as how the woodworker should use all his time to make things, inferring that the doing helps you to grow faster or, at the very least, develop an individualized style earlier. That bit of advice certainly applies to Sam, whose stylized constructions are signatures.

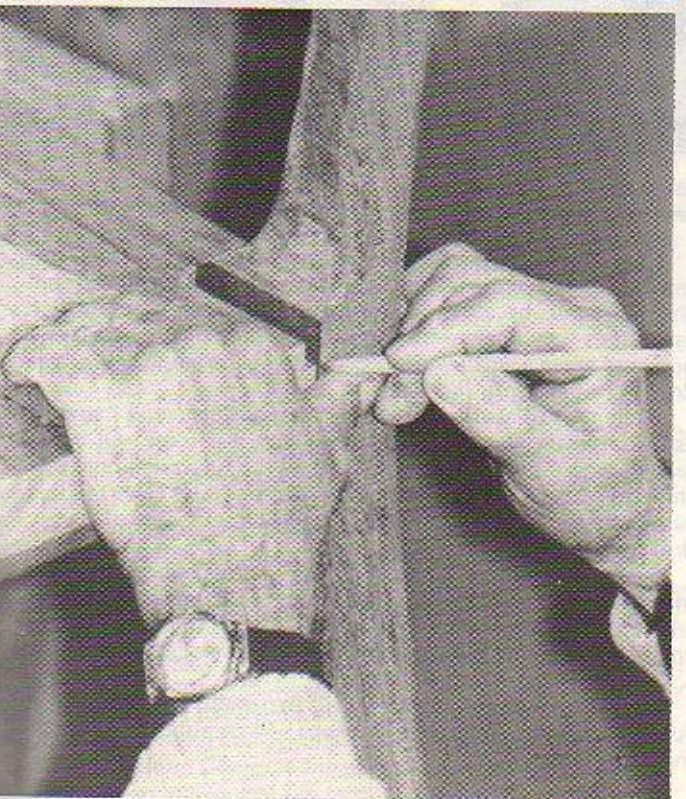
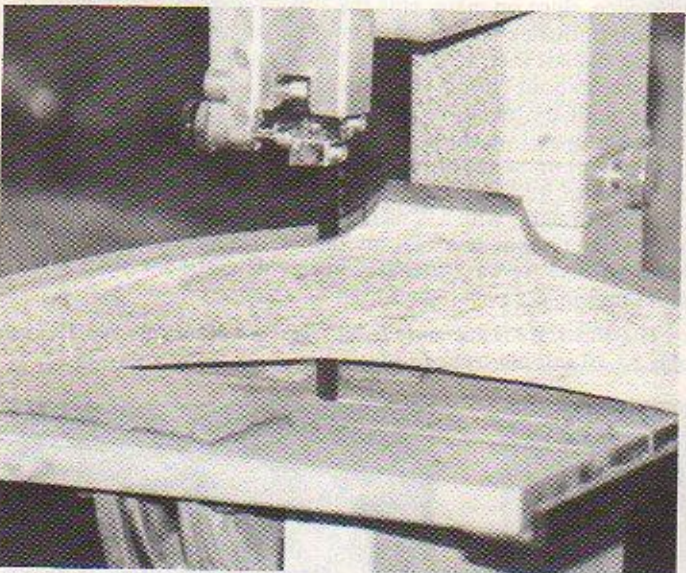
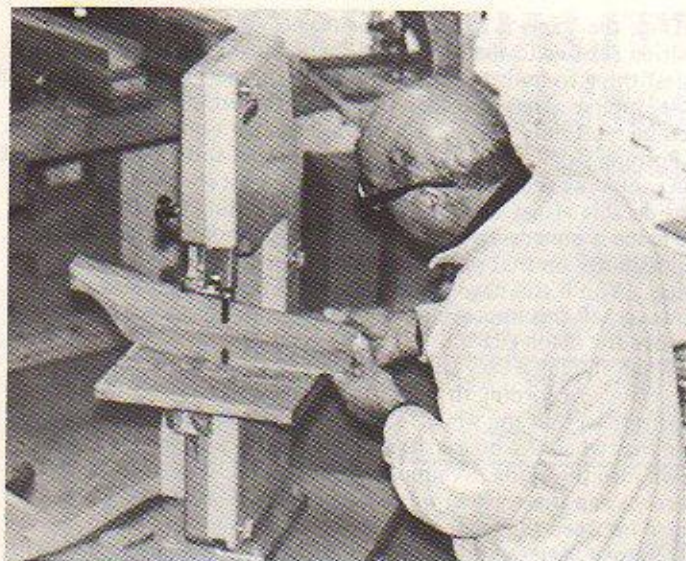
Ian Kirby's crackling presence heralds a scholar who works with his hands. English-born, he studied furniture making at Loughborough College and design at Leeds College of Art. The school he runs with his wife, Rosalind (also English-born and an artist and designer), appears to be programmed for one of the most comprehensive work/study tracks I've seen.

The best advice came from Ian. "Understand what you see" are the words he repeats, underscoring the vital-point difference between listening and hearing. Naturally enough, he wants us to learn how to understand what we at his school — but the point itself can be used by all of us, everywhere. What we don't see when we look at things is what prevents us from being enriched by our efforts — and from enriching others with our efforts.

Ian's manner, unlike Sam's, is straightforward and crisp. He tells you how to hone a chisel instantly (more or less). He tells you in a commanding and reassuring way what's best for you, whereas Sam speaks of curves and joints and lines that meld softly, much as the cut of his soft-lined custom jacket. Both men without question contribute enormously to woodworking.

How then do Ian the swashbuckler and Sam the Picasso meet on common ground to the benefit of all? Because they are committed to wood and to steel on wood . . . and the best possible work.

Burt Murphy, Mechanix Illustrated's Home and Shop Editor interviewed Ian Kirby and Sam Maloof at the 1982 Excellence in Woodworking Show at Madison Square Garden in New York. The material reprinted here was copyrighted in 1983 by Mechanix Illustrated, and we are grateful for their permission to use it in Wood News.



RIPSTRATE Safety Device

by Jack Warner

The delight of being the first kid on the block to have a Ripstrate device on his saw was somewhat offset by the price of delight—about \$50. But after installing it and using it a few times, I'm very glad to have it, and not only for the safety it provides.

It does exactly—inexorably, you might say—what it is advertised to do. You can run stock through the saw with nothing but a push stick, although you're likely to have to make a new push stick.

The Ripstrate is a simple and extremely sturdy device. At five pounds, it costs you about \$10 a pound. I have no idea of the significance of that figure, but since *Fine Woodworking* is always telling us what equipment costs per pound, it seems like the thing to do.

The Ripstrate consists of a heavy frame that sits astride the saw fence and is imbedded by means of two fat pins in an auxiliary fence which you must provide. The frame, by means of rods and a plate, supports two heavily spring-loaded wheels, canted toward the fence. A system of pawls prevents the wheels from rolling backward, and if backward pressure is applied to stock under the wheels, the device merely clamps down toward the table, absolutely forbidding movement toward the operator.

Mounting the device is simplified by a template that allows you to drill holes for the frame in the auxiliary fence exactly where they should be. The only hitch to the whole thing is that the instructions call for a weird-sized drill bit—9/16". I used a half-inch bit and slopped it around, which worked out fine.

Jack Warner is a local woodworker.

Once the frame is mounted, the rollers are set in the desired position relative to the fence, and then adjusted for height. The easiest thing to do is to set them for the thinnest stock you are likely to be ripping. They will then handle that anything thicker. They need be reset only if you have occasion to rip something thinner.

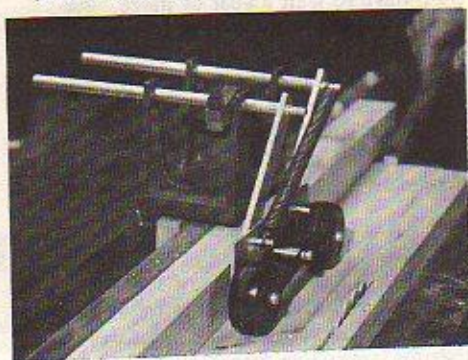
Pushing stock through the device is simple and takes little effort. The canted wheels hold the stock tight against the fence—it takes considerable effort to get a skewed cut. Pressing the stock against the fence is unnecessary. A kickback would appear to be an utter impossibility on that part of the stock between the blade and the fence. (You'll still have to watch out for the unsecured waste). However, all this improvement in safety did not induce me to remove the blade guard.

When ripping a very thin slice off a board, you can proceed in two ways. According to the instructions, you can adjust the Ripstrate so that the wheels straddle the blade—but make very sure that when the board slides through, the wheels don't drop down into the blade. A simpler solution would seem to be to merely swap the stock around, keeping the wider part of the board between the blade and the fence.

The ordinary sort of push stick won't help you very much with this device, since on many cuts the Ripstrate itself will prevent a standard pushstick made of 4/4 stock from running the stock through the last inch or so of the rip. Simply make another stick, using stock about half an inch thick.

The auxiliary fence, by the way, must be 1½ inches thick. Stable hardwood would be suitable. I keep some fiberboard (Bara-board) on hand for jig-making, however, so I just glued up two pieces of it. With the Bara-board I don't have to worry about it staying straight, which is nice, because if I don't quit buying gadgets like this I'll never get my planer. However, I should say that the Ripstrate was purchased at the behest of my wife, who values my fingers even higher than \$5 apiece.

The Ripstrate is available from Highland Hardware for \$54.50 plus \$3.30 shipping when ordering by mail.



Unintentional Hand Sawing

According to a survey published recently by *Fine Woodworking* magazine, the tablesaw is the most dangerous tool the woodworker is likely to have in his shop. Preliminary results of the survey show that 44 percent of all bad accidents occur at the tablesaw, while other stationary power tools such as the jointer and the radial-arm saw account for a far smaller number of injuries.

More than 1000 readers responded to the survey questionnaire, published in the September/October issue. Readers were asked to tell about hand injuries suffered while woodworking and to describe the tool and circumstances involved. About 25% of the woodworkers surveyed said they had all or part of a finger cut off by a woodworking machine. Five readers reported the amputation of all the fingers on one hand.

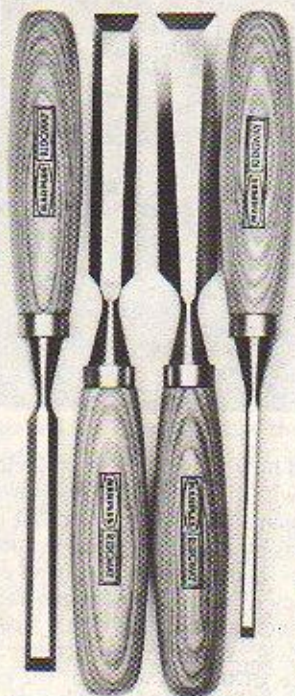
Haste, fatigue and inexperience were cited as the reason for most of these accidents, but some woodworkers confessed that they were hurt because they tried to get away with power tool operations they knew were dangerous. Many of the injuries occurred when a small workpiece kicked back while being sawed, dragging a hand into the blade.

While the radial-arm saw was not responsible for as many injuries as the tablesaw, the ones it did cause were gruesome. Of the readers who reported amputation of all the fingers on one hand, three were using the radial-arm saw. Readers also reported injuries caused by the bandsaw, router, portable circular saw, planer, drill press, and shaper.

Surprisingly, about 8 percent of the serious injuries involved hand tools; two thirds of these were the result of cuts with a chisel. These cuts were serious enough to require medical attention, and half a dozen woodworkers reported nerve or tendon damage that left them with reduced mobility.

The survey was compiled by Paul Bertorelli, *Fine Woodworking* Assistant Editor. Its complete results will be published in the magazine later.

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Getting a Grip on your Tools

Hugh Torrance, a woodworker in West Deptford, New Jersey, wrote us about the need for improving the handles on our tools. When not improving tool handles he reproduces nautical antiques under the name of "Nautical Antiquity".

Thank you, Mr. Torrance. You were the first person to respond to our first solicitation for outside contributions made in Wood News last fall.

Manufacturers of hand tools with wooden handles must compromise between requirements of cost, average fit, and appearance when making those handles, but as end users we are not compelled to live with such a degree of generalization. With a little time and effort, tool handles can be modified or completely replaced to provide a custom fit that makes them true extensions of the craftsman's hands, offering a smooth link between worker and work. After all, how can a craftsman convey his thoughts through something that feels awkward and uncomfortable? Each handle should suit the individuality of its user in shape, location and finish.

The advantages of a custom grip became apparent to me when the rear handle of my bench plane had to be replaced. I started to copy the form of the original handle, but as the shaping work progressed it became evident that the need for a comfortable fit was more important than a direct replacement. After satisfying the first requirement, satisfactory appearance was easily achieved with a clear finish on the black walnut used for the job. After replacing (and reshaping) the front handle to match, and mounting it on a brass pedestal, I now have a plane that is a joy to use and a thing of beauty as well.

To decide what alterations might be appropriate for your handles, put your plane on your workbench and grip the handles as you would in use. Do your fingers rest comfortably where they belong? Are the handles spaced and angled comfortably? Remove the handles and again place your hands on the plane in working position. Compare the place and angle of your hands and arms to what you just felt with the factory-issue handles.

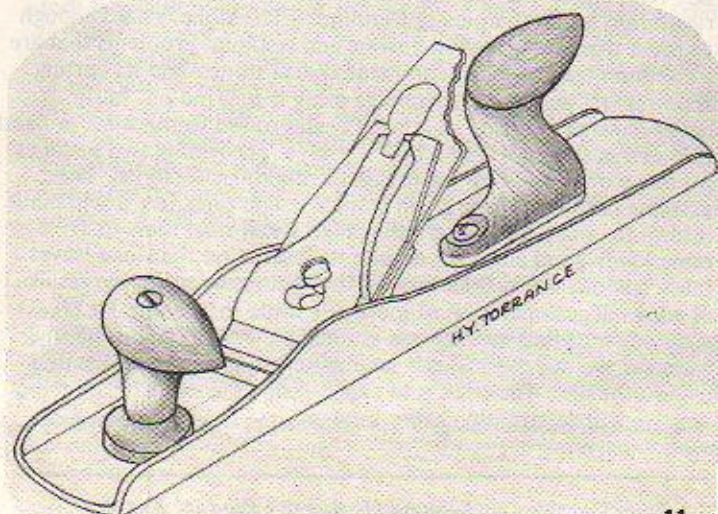
If you can feel a significant difference, you might find that modifying or replacing the handles will greatly improve the link between you and your tools.

Looking over my assortment of tools after working on my plane, I was amazed to find that practically every wooden handle could be improved. And what better use could there be for all those pieces of exotic hardwood you have been saving?

When we asked him to develop his idea a little further perhaps with drawings and more guidelines, he replied with this note:

The point that is trying to be made is that each handle will be custom fitted, of your own design so no dimensions or drawings can suit an individual. Plus the need is for improved handles.

Right. Not merely more copies or imitations of someone else's. However, he included this drawing with the note.



New Waterstones, More Information

by Zach Etheridge

Interest in Japanese waterstones seems to be growing at a rapid pace all over the country, to judge from the number of articles, testimonials and honorable mentions they are receiving in the various woodworking publications that flow through our store every month. Our own interest in and discoveries about waterstones are keeping pace, and we are pleased to report that we are adding four new stones to the line we offer.

We have selected a new 8000 grit polishing stone, called the Arashiyama, basically to replace the King G-1 Gold stone that we have carried for the past few years. The Arashiyama is noticeably softer than the G-1; while it will doubtless wear a little more quickly, it will also provide faster sharpening and polishing action by virtue of speedier accumulation of a paste of loosened grit on the surface of the stone. Generating this paste is what you're after when using the 8000 grit stone — essentially you are creating a slurry of polishing compound rather than attempting to remove a lot of steel by grinding away on the surface of the stone itself. As with all the waterstones, the surface should be kept damp enough to assure a fluid slurry, but not so wet as to wash the surface clean. Flattening the stone is easily accomplished with a Nagura stone (see Toshio Odate's article on the subject following this report). Like the King G-1, the Arashiyama is a large stone measuring 2 3/4" x 8 1/2" x 7/8".

Another new stone due to arrive in a few weeks is a 1000 grit slipstone for deburring and honing carving tools and turning tools. Its shape and dimensions are identical to the familiar Arkansas slipstones: 4" long, tapering from 1/2" to 1/32" thick. We have had many requests for a water slipstone since waterstones were first introduced, and we are glad to now offer the opportunity to achieve waterstone efficiency on your gouges.

We've also added a new large size 1200 grit stone which I'm confidently predicting will become a best-seller. The regular size 1200 has been our most popular stone for the past few years, and no wonder: it cuts so quickly that many woodworkers use it as their coarsest stone, and yet it gives results comparable to those from a soft Arkansas. The new 1200 is the same size as our 700 grit coarse stone, 3" x 8 3/4" x 2 3/4" — a lifetime stone.

Finally, perhaps our most interesting new stone is a coarse silicon carbide waterstone, manufactured to meet our requirements for hardness and fast cutting action. We have named it the Green stone in honor of its distinctive color. This stone is going to cause a lot of excitement among those foresightful woodworkers fortunate enough to acquire one (it's conceivable that we could be sold out for a short time before our next re-supply shipment arrives). After experimenting with a series of stones that seemed softer than would be ideal, we received our first green stone late last year, and in the few months since it has led to something of a revolution in my sharpening technique. The stone is hard enough to resist the kind of fast hollowing and resultant problems that are a common trait of most man-made coarse stones, and its cutting action is fast enough to encourage using it to grind out fairly heavy damage or create new bevel angles suited to the work at hand. It is a large stone, 3-1/8" x 8 1/4" x 2-1/8", providing two surfaces for plane irons and two for chisels or other narrow tools. The extreme hardness of the green stone's silicon carbide grit will make it ideal for sharpening or grinding high speed steel tools to a remarkably good edge, for despite its fast action the stone leaves a fairly smooth working surface on the tool (once again, the result of allowing accumulation of loose grit while sharpening.) It takes more work to flatten the green stone than is required on the finer waterstones, but the 150-grit sanding screen listed in our catalog will do the job. The trick is to avoid letting the stone become too worn — a little attention every time you use it will save a lot of work later on.



In *Wood News* 9 I described how the Makita 9820-2 electric sharpener has led me to work with flat rather than hollow-ground bevels. Now I have a stone which allows me to grind flat bevels by hand just about as quickly as by machine. Observation of Japanese sharpening techniques, coupled with first-hand experience of the great speed and efficiency of waterstones in general, induced me to try honing at the same angle as the grind rather than going to the traditional secondary bevel. What I have discovered — better late than never — is that the feel of the full width of the bevel lying on the stone stabilizes the whole iron to a surprising degree, making it much easier to avoid rounding over the cutting edge during the various stages of honing. The result is a lovely mirror shine and a cutting edge of unsurpassed quality at an angle specifically chosen for best results on the particular piece of wood to be worked. Exact angle doesn't seem too critical; a little bit of practice seems to make the eyeball an adequate judge of bevel width as an indication of grinding angle.

A couple of techniques acquired from Toshio Odate have made this new technique feasible. The natural tendency when honing is to round over the edge by allowing the hands and wrists to describe a scooping action, as though you were digging out the midsection of the stone. Keeping the blade locked at the desired angle can be a real challenge, but if you will *imagine* (don't do it, mind you) the mirror image of that scooping action, as though you were moving up and over a hill in the middle of the stone, you'll find it astonishingly easy to come up with a bevel very close to dead flat. Another very effective way to minimize the tendency to rock the wrists is to position the stone far enough below your shoulders to let your arms hang nearly straight down while honing, letting your shoulders and elbows do the necessary pivoting while your wrists remain fixed. You can build a sharpening bench several inches lower than your workbench, or you can sharpen on the floor, kneeling comfortably with the stone just a few inches forward of your knees. Bits of cloth, cardboard or carpet make good pads for knees and stones. One tip from a novice: break yourself in gradually to this technique — standing up and walking can be a real adventure after your first couple of honing sessions unless you're already into yoga.



highland hardware

Zach Etheridge is Highland Hardware's Product Engineer.

Having made its appearance along with Japanese waterstones, the Nagura stone has been the subject of a fair amount of curiosity and speculation as to its use. We are honored to present here Toshio Odate's second contribution to Wood News, in which he clears up the mystery surrounding these stones, and reveals the existence of two previously unfamiliar varieties. Also in this article is a description of the purpose and use of the Uraoshi (or Kanaban), the steel plate used for flattening the backs of plane irons and chisels.

Nagura Stones

This stone is used to correct or flatten the surface of natural or man-made finishing stones when they have become slightly hollowed, rounded, or rough. On the natural stones, very small hard particles may sometimes appear at the surface, and these will scratch the soft iron of the blade during the sharpening process. Shokunin call these particles *kanekui* (iron eater) or *kanehiki* (iron scratcher). They damage the surface of the stone as well as the blade. When this occurs the Nagura is used to rub the stone until the particles disappear, and then sharpening can continue.

Another use for the Nagura stone is to make a fine paste by rubbing it with a little water on the surface of the finishing stone, using a circular motion. This is primarily for the blade that is still quite sharp, that just needs to be touched up with a little fine honing. The paste is so fine that it has almost exclusively a polishing rather than a cutting action on the blade. One more reason to make this paste is that if you are using a very hard finishing stone for some of your especially hard blades, the blade might tend to slip on the surface rather than bite properly. Then using the Nagura stone to make a paste will make it easier to both cut and polish the blade.

The common size of the Nagura stone is a cube of 4 to 5 cm (about 2 3/4"). The most common color is a dark bluish-black, but there is also a stone called *Shiranagura* (white nagura), which is a soft, white chalk-like stone composed of very fine particles. Both of these are natural stones. There is a man-made Nagura stone as well — I have seen only one brand, made by King. The size is 2 x 2.2 x 7 cm (3/4" x 7/8" x 2 3/4"). It is brownish-yellow in color, about the same shade as the King 6000 grit stones, and it is much coarser than the natural Nagura stones. It is used on man-made finishing stones which are quite soft, especially the Arashiyama 8000 grit stone. Man-made finishing stones do not have the hard particles that may appear in natural stones, so the man-made Nagura is used mainly for flattening or making paste. Use plenty of water with this stone.

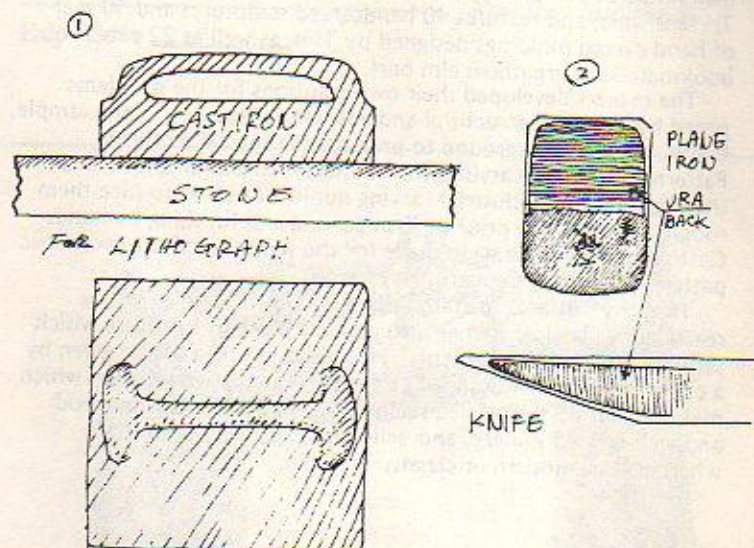
The two natural Nagura stones must be used with water but should not be stored in water when not in use. Also, never let any waterstone freeze, as this will cause it to crack.

Arashiyama 8000 Grit Polishing Stone	\$29.50
Water Slipstone 1000 Grit	\$ 5.80
1200 Grit Large Stone	\$26.50
Green Silicone Carbide Coarse Stone	\$17.50
Artificial Nagura Stone	\$ 2.25
Natural Nagura Stone	\$ 4.50

Our first shipment of the water slipstones is due to arrive by the end of May. Our limited stock of the other new waterstone items listed here will also be replenished at that time.

Uraoshi or Kanaban

This is not a sharpening stone, but it should be included in any consideration of the sharpening process. It is identical in principle to the tool that is used in correcting or removing old images from a lithography stone. In lithography this tool is a heavy cast-iron block (fig. 1) with a true flat sole. Using silicon carbide particles and a little water along with the weight of the iron block, you rub the face of the stone in a circular motion just like using a Nagura on a finishing stone. The Uraoshi is a steel plate for flattening the back side of plane and chisel blades. It is made of soft steel so that the grit compound beds into the plate and abrades the tool more than the plate itself, thus avoiding too rapid wearing and hollowing.



The back (ura) of most Japanese blades is a layer of very hard steel which is quite difficult to grind. Therefore the blacksmith hollow-grinds most of the back, leaving only the edges to be ground absolutely flat by the craftsman. This is accomplished using the Uraoshi and silicon carbide grit slurry (90x, 180x, 280x, and 600x grits). I use a lot of coarse grit, but I recommend 180x and 600x to bring the back toward a good polish. Use a couple of drops of water along with the grit to make the slurry, and rub the blade on the plate with even pressure. As you approach completion of the process, stop adding water and allow the Uraoshi to dry while continuing the rubbing action — this will bring the ura to a mirror polish. Many shokunin collect dried paste from their finishing stones to use as the final polishing compound.

There are two types of Uraoshi. In one there is a screw hole in each end, countersunk from both sides so the plate can be turned over after one side has become worn. The other type has four legs with pointed ends so that it can be stabilized on a table or other piece of wood and be easily removable (fig. 3). When I was a shokunin in Japan I used this type of Uraoshi because most of the time we worked in the customer's house, but I recommend the first type, which is easy to install in the workshop. If you have to press down very hard, the unsupported space under the legs of the second type would possibly allow it to bend. Therefore if you mount the plate on flat wood without the space under it, it will provide a better result.



Sutherland Studios of Atlanta

We recently visited Sutherland Studios on Cherokee Avenue in Atlanta and while there saw Timothy Sutherland's custom Renaissance bed of solid ribbon stripe African mahogany and Carpathian elm burl which is pictured here. Requiring 4000 man-hours to complete, the bed is 10 feet high, 9 feet long, and 7½ feet wide, and features 40 handcarved sculptures and 50 feet of hand carved moldings designed by Tim, as well as 22 panels of bookmatched Carpathian elm burl.

The makers developed their own solutions for the problems posed by the bed's structural and decorative features. For example, knives were custom ground to produce the special moldings. Patterns for the 40 carvings were handcarved and arrangements then made for an industrial carving duplicator to reproduce them roughly by machine prior to final carving and finishing by hand. Custom cutting tools were made for the stamping of the geometric pattern in the canopy marquetry.

Timothy Sutherland stated that he likes the challenge of rearranging classical elements to create a piece of furniture which satisfies modern requirements. He enjoys taking a theme given by a client, architect or designer and finding a creative solution which makes dreams into fulfilled reality. He says he loves fine wood and well-crafted joinery, and believes that beauty is to share whether it be modern or classical in form.



Woodworking with Kids



Children as young as five can do their own woodworking projects, according to Richard Starr in his new book *Woodworking with Kids*, recently published by the Taunton Press. The toy house built by this kindergartner features a door that pivots on quarter inch dowels.

Kids get a special feeling of accomplishment when they build something for themselves. In his new book *Woodworking With Kids*, Richard Starr shows parents and teachers — even those without much woodworking experience — how to help children discover the joy and satisfaction of making things from wood.

According to Starr, a teacher at a middle school in New Hampshire and a woodworking instructor for more than ten years, children as young as five can design and make their own toys and objects. All it takes is a little guidance from an adult. In his book, Starr uses clear, detailed explanations and hundreds of illustrations to show how to guide youngsters from their own initial drawings through to the finished piece.

The early chapters of his book feature projects for kids in nursery school and the primary grades — toy men, cars, airplanes, boxes and others. Later chapters describe more sophisticated projects for older kids, such as bookcases, spoons, signs, tables and stools.

But Starr does more than just provide the reader with step-by-step instructions. He shows parents and teachers how to explain new ideas and techniques to youngsters. He also includes a back of the book "Tools and Techniques" section, covering basic detailed information adults need to know to do the work described in the chapters.

The main message that Starr expresses is that woodworking with kids can be a lot of fun. The child gains confidence with the completion of each new project, and the adult discovers new ways of approaching different problems. Perhaps what is most important is the enjoyment that parent and child share while working together to make something from wood.

Woodworking with Kids is a large format hardcover book with 216 pages and 400 illustrations. It is available from Highland Hardware for \$18.95, plus \$2.50 shipping when ordering by mail.

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PEG 1000

Polyethylene Glycol 1000 is a wax-like substance that is dissolved in warm water to create a 30-50% solution for soaking green wood workpieces. According to Patrick Spielman in *Working Green Wood with PEG*, "A proper treatment permanently restrains the green wood from swelling, shrinking, warping, or cracking, regardless of the atmospheric conditions to which it will be subjected. In effect, the wood is stabilized — 'frozen,' held forever in its green state. The PEG process is ideally suited for projects such as solid-wood bowls, lamps, slab tables, and carvings..."

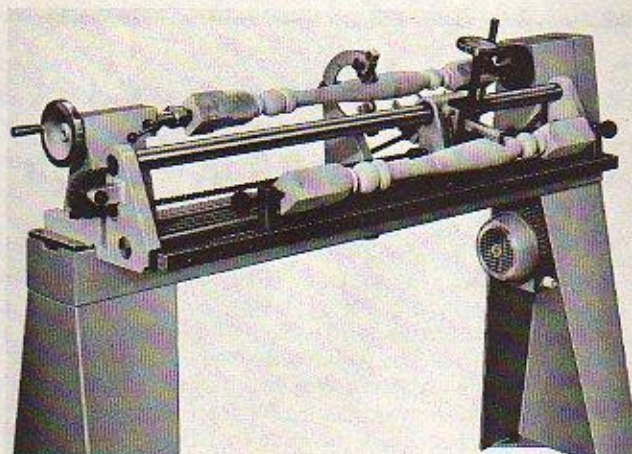
Because the PEG is diluted before using and because unabsorbed solution can be stored and re-used, employing PEG to treat readily available green wood is a highly economical process for the woodworker. *Working Green Wood with PEG* is a low cost, practical introduction to the process, serving as technical manual, cookbook, idea source, and trouble-shooting guide for using the product in your own shop.

The book is available from Highland Hardware for \$8.95 plus shipping. PEG is also available from Highland Hardware. 10 pounds costs \$21.50. 25 pounds costs \$47.50. (When ordering by mail, if your order totals up to \$30, add \$2.50 shipping charge. \$30.01 to \$60.00 add \$3.30. \$60.01 to \$90.00 add \$4.20. Over \$90.00, add \$5.00 shipping.

Working Green Wood With PEG

Patrick Spielman

A simple, inexpensive, new process for seasoning wood



Hegner Lathe

After selling a number of the Hegner scroll saws, we are pleased to introduce in the Southeast the Hegner Woodturning Lathe with optional semi-automatic duplicating attachment.

One of the sturdiest woodturning lathes we have seen, the Hegner HDB 200 is a high performance machine with bed of precision drawn steel precisely ground on the top surface, extremely sturdy base, and tailstock and headstock of highest quality alu-castings. Distance between centers is 39". Swing over the bed is 7-7/8". Weight is 220 lbs.

The optional duplicating attachment transforms the basic Hegner lathe into a duplicating lathe. With this accessory professional woodturners as well as home craftsmen are able to easily produce accurate duplicate turnings. The duplicator is attached at the rear of the lathe, and once mounted, can be left mounted permanently, even when turning without the use of the duplicator is being done.

The duplicator is easy to operate via a precision chain drive connected to a large wheel which is controlled by the operator from the front of the lathe.

The tubular precision-ground steel guidance system assures trouble-free, accurate duplicating. Duplicating can be performed using an original piece or using a 1/4" template.

Most Hegner lathe owners thus far have equipped their machine with the optional duplicator when purchasing the lathe. Cost of the combined outfit from Highland Hardware is presently \$2495. The lathe unit alone is \$1595.

Other optional accessories include a screw chuck/face plate, cup chuck, 3 & 4 jaw universal chucks, jacob's chuck, large face plate, and spindle steady rest.

HIGHLAND HARDWARE
1034 N. Highland Ave., NE
Atlanta, Georgia 30306
(404) 872-4466

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Georgia Woodworkers Guild Defines a Table

Wednesday, April 13 at 7:30 pm, the Woodworkers Guild of Georgia will hold its exhibition of members' work entitled "The Definition of a Table" in which members will display work created to express their own personal idea of a table. Location of the event is 1045 N. Highland Avenue. The Guild members attending will select one of the tables as the favorite of the show. Members of the recently-formed Alabama Woodworkers Guild are due to attend.

The next Guild show is planned for the Fall, at which members will be similarly challenged, this time to define and create a small container.

The Woodworkers Guild of Georgia is a non-profit, educational association which promotes quality in woodworking and provides a forum for the exchange of ideas and information. It is open to amateur and professional woodworkers in all facets of the field, from carpentry to carving. The Guild sponsors shows and exhibits, as well as seminars on a broad range of topics. Monthly seminars are regularly held the second Wednesday of each month in the basement of Highland Hardware beginning at 7:30 pm. Upcoming programs include lifesize carving of animals, post & beam construction, and chainsaw carving. You can call Highland Hardware to confirm time and location of the next meeting.

To learn more about joining the Guild, simply attend a meeting.

Sharpening Clinic May 14

Saturday, May 14 from 9 am to 1 pm, Zach Etheridge will lead a clinic on plane and chisel sharpening at Highland Hardware as a preliminary to Toshio Odate's shoji seminar the following week. Bring your dull tools and Japanese waterstones if you have them for an exercise in the techniques described in Zach's article on sharpening contained in this issue. Waterstones will be provided during the seminar for those without. The clinic will be open to anyone but is limited to 12 people, and we encourage those registering for the shoji seminar to participate if more confidence is desired. Cost of the clinic is \$10. Register now at Highland Hardware or mail in the registration form with your payment.



Build a Shoji May 20-22

(continued from page 1)

The shoji seminar will begin Friday evening May 20 at 7:30 pm at 1045 N. Highland Avenue, across the street from Highland Hardware. During the opening lecture, Toshio Odate will talk about the role the shoji plays in the Japanese home, the history of the shoji including a discussion of the Western influence on the Japanese shoji. An introduction to use of the tools involved in shoji construction will also be covered.

Saturday and Sunday, participants will be provided a set of materials and given the opportunity to begin building a small simple shoji screen, which Toshio says should be completed by the end of the weekend workshop.

Participants should provide their own tools including a fine-cutting backsaw, 1/4" & 3/8" mortise chisels, mortise hook chisels, smoothing plane, jointer plane, marking knife, marking gauge, square, and rule. Further detailed information will be provided when you enroll.

Hours will be 7:30 - 9:30 pm Friday, 9 am to 4 pm Saturday, and 9 am to 3 pm Sunday. Fee is \$75.00. Friday evening's lecture is open to the public for free, although registration in advance is required.

Toshio has twice demonstrated shoji building at Highland Hardware and this seminar is in response to demand for an opportunity for a guided hands on experience. 20 positions are available on a first come-first served basis. Register immediately by sending your fee with the enclosed application form to Highland Hardware.