



MICHIGAN WOODWORKER

michiganwoodworkersguild.com



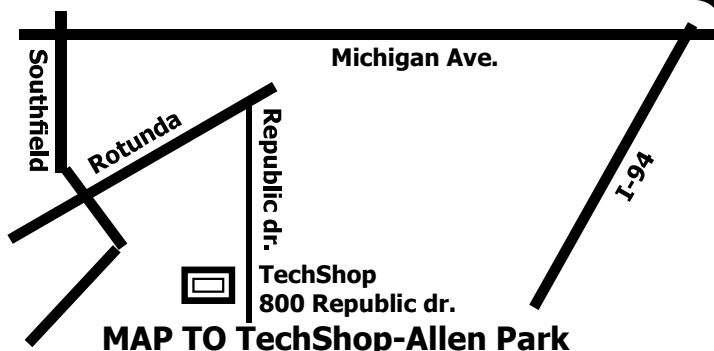
Michigan Woodworkers' Guild (est. 1981) February 2017 Vol. 38 No. 2

SUNDAY, FEBRUARY 12

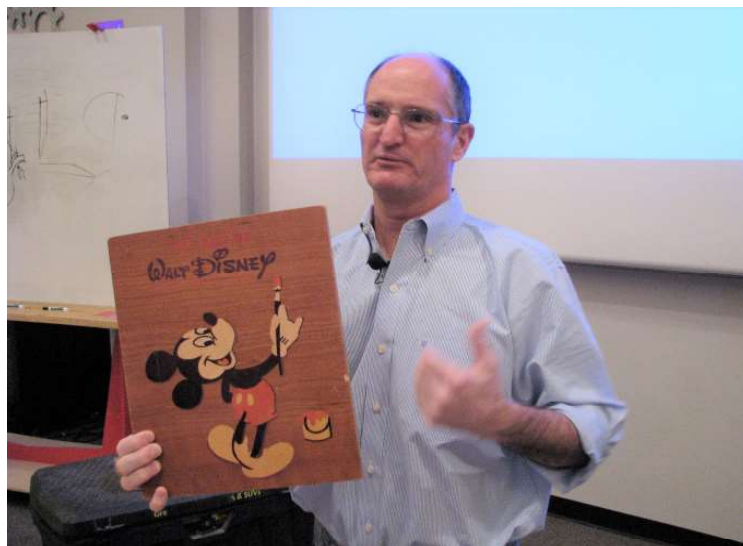
At the TechShop in Allen Park from 2:00 to 4:30 pm.
The raffle and other activities from 1:00 to 2:00 pm

Guild members Kyle Huntoon(FURNITURE DESIGN) and Jason Cowan(LIVE EDGE TABLE MAKING) will be the presenters. Come hear the young future of the Guild!!

The February luncheon will be at Jimi's on the 23rd. at 1:16 pm (see page 2 for map)



Marc Adams at the January workshop



Marc showing a Marquetry piece he made

CALENDAR OF EVENTS

The Woodworking Show at the Suburban Collection Showcase in Novi on March 3, 4, & 5. Bill Rigstad is the coordinator.

Our annual **SHOWCASE OF WOODWORKING SKILLS** will on **Saturday, March 11** at the **Livonia Senior Center** from Noon to 4:30 pm. To reserve a spot, contact Ed Stuckey at 313-345-3671.

The **March** luncheon will be at Jimi's on the **23rd** at 1:16 pm

The **Sunday, April 9** meeting at the **Royal Oak senior Center** will be our popular **JIGS AND TOOLS** program. Contact **Will Wilson** at 248-207-8883 to get on the

The **April** luncheon will be at Jimi's on the **27th** at 1:16 pm

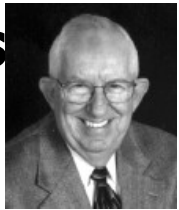
The May meeting DATE, PROGRAM, AND LOCATION are TO BE DETERMINED.

The **May** luncheon will be at Jimi's on the **25th** at 1:16 pm



President's Corner

By Bill Gayde



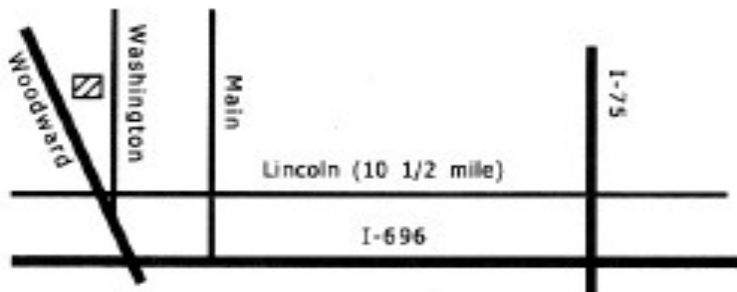
WOW. I am always amazed at Marc Adams presentations. Not only is he one of the most knowledgeable people I have ever met but he is the consummate educator and an awesome craftsman. If you missed this workshop, make sure you don't miss the next one.

Make sure you read Dale Ausherman's article starting on page 3 reviewing Marc's presentation. Dale has researched many of the parts of Marc's talking points and gives references to other sources of information. Great job Dale.

Note the Woodworking show scheduled at the Suburban Collection Showcase on March 3, 4, and 5. The Guild will have a booth there to hopefully generate some new members. If you can work the booth, contact Bill Rigstad at: 734-459-3374 or at wrigstad@aol.com

For membership information contact Ann Ivory at 21206 St. Francis, Farmington Hills, Mi 48336 or at annivory.mwg@gmail.com

For name tags, sign up with Ed Stuckey at a regular meeting.



MAP TO JIMI'S RESTAURANT
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THE WANT

For Sale: 12" HITACHI thickness planer in excellent condition. \$225.00. Clay Bolduc at 313-386-1073 or at clay_bolduc@outlook.com

For Sale: 750 sq. ft rough sawn Maple-1.125" thick, 6' to 13' long, and 5" to 14" wide. \$1750 for all or \$3.00/sq. ft. for smaller amounts. Dan at 586-894-3456 or bastardchevelle@gmail.com



Web Site

By Bob Mills



On January 7th, the Guild's new website (michiganwoodworkersguild.com) was released to the membership and the general public with a brief presentation at the Marc Adams Seminar. If you were among those at the seminar you saw, very briefly, that it is far from complete but also that it does have a foundation of features intended to make it interesting to members and non-members alike. For the remainder of this year, I ask you to visit the site frequently and regularly. Each time you do look at it, please send me a short note about the aspects of the site that you like, or dislike, with additional comments briefly explaining why. The easy way to do this is to go to the "Contact Us" page and send your message to me, the webmaster, under questions about the website. I am very interested in what additional content and functionality you would like. Now is the time to get your voice heard, while we are still in a development mode. Even though I am in Florida until April, you are also welcome to call me with questions and/or comments. Thanks for your help.



MEETING REVIEW



By Dale Ausherman **Marc Adams Workshop Veneering and Joinery**

The Guild hosted another great Marc Adams full-day seminar at the Allen Park Tech Shop on 7 January 2017. Marc, of Marc Adams School of Woodworking (MASW), presented tutorials on veneering and joinery over almost seven hours of instruction. Marc claimed this was about his 10th workshop with the Guild, but by my records of writing program reviews, this is the sixth time Marc has presented. Maybe Marc made presentations before I was involved in the Guild, and I do recall we have had one or two other speakers from MASW. Marc did admit to being hazy on the number, but he does say that he has been to our club more than any other clubs, even including those in Indianapolis which is nearby his school. Whatever the number of visits, we treasure them all. Many MWG members have taken dozens of classes at Marc's school, and I will take my fifth class this July. Attending a class at MASW is a wonderful experience (<https://www.marcadams.com/>).

Marc spent the morning reviewing veneering fundamental methods, tools and materials. He started with history, and then a prediction as to our future in woodworking with veneer. Marc recalls hearing modern woodworkers proudly say that they "work only in solid wood," as if veneered wood has connotations of lesser quality. How did this come about? Wood veneering has been around for millennia, with many wonderful veneered pieces found in Egyptian tombs and other ancient locations. The early veneering was due in large part to the cost and rarity of exotic hardwoods with high grain figure, a factor which still applies today. And in the case of American period furniture, during the late 1,600s and early 1,700s veneered furniture was of the very highest style and value (William and Mary period), and was of such high quality that many such pieces still survive centuries later. Veneering popularity did wane in the latter half

of the eighteenth century as high-end furniture trends evolved into what are now known as the Queen Anne and Chippendale styles, with their primary design elements being curves (Queen Anne) and curves/carving (Chippendale). Curved surfaces were not amenable to veneering, and the beauty of these styles was in their shape, not surface ornamentation. Veneering of high-end furniture returned in popularity during the Federal furniture era with its lightweight clean straight designs with exotic veneers and inlaying providing the principle design ornamentation. In this era veneering was again thought of as of high quality and value.

The reputation of veneering began to come apart (literally) with the invention of the wood veneer slicing machine in the early 1,800s, and the advent of mid-century machine production of furniture to serve the needs of an expanding middle class. Commercially viable plywood began to be developed, which combined with mass-produced veneer provided the basis for manufactured veneered furniture. But a problem was that animal glues were used to bond the plywood and to attach veneers, and the veneers were being applied to air-dried solid wood substrates. These methods did not hold up well in homes which were increasingly heated with stoves and interior central heating. This era produced the first black eye for veneered furniture, as the products did not hold up well.

World War II spawned the development of resin adhesives (i.e. man-made glues) and much improved plywood for the production of military boats and aircraft. Particle board as a substrate also was developed. Apparently this early particle board was not a reliable substrate for veneering and many product failures continued to plague the furniture industry – the furniture just did not hold up, giving veneered wood products a second black eye. Further, it was not long after this era that skilled craftsmen such as James Krenov and others began to popularize fine woodworking, with its use of quality hardwoods and increased reliance on hand tools. This history eventually culminated in furniture veneering being viewed as "cheap," while exotic "solid" hardwoods became

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the material of choice for any serious woodworker. (Of course many woodworkers then and now relish the reproduction of fine furniture from those earlier eras when veneering with exotic and highly figured hardwoods was the highest of quality and fashion.)

Nonetheless, Marc contends that we woodworkers are destined to be reliant on modern veneered wood products, principally due to the economics of producing quality wood products in a sustainable fashion. He gave the example of the potential economic use of a 17 inch diameter log of average production length. If flatsawn into boards, such a tree log will produce about 200 board feet of lumber, which at about \$3 per board foot will produce \$600 of economic value. In addition there are many "hands to be fed" along this production route, including grading, milling and drying. But the same bole, if sliced into veneer produces about 10,000 sq. ft. of veneer, which at about 5 cents per board foot produces \$5,000 of economic value. The product also has much lower costs for things like grading and drying. These economics will eventually make solid hardwoods unaffordable or unavailable for all but the most ardent, and well heeled, craftsman. Fortunately modern substrate materials (e.g. MDF) and high technology adhesives are fully up to the task and will result in very durable materials and products.

Marc also related that the State of Indiana produces much of the veneered wood products in the world and there are many major veneer mills in the vicinity of Indianapolis. His hardcopy handout "Marquetry with Marc Adams" contained several pages on the various production methods for veneer, and the resulting impact on veneer grain appearance. He also discussed the distinction between the open-face and closed-face sides of purchased veneer, the resultant choice of show side vs. glue side, and how to test a piece of veneer to determine which is which. While the handout included "Marquetry" in the title, Marc actually instructed on Parquetry, inlaid work of blocks of various woods arranged in a geometric pattern, as opposed to pictorial inlays for Marquetry. Marc covered the latter in a prior MWG workshop.

Marc reviewed how to handle and store veneer, including taping the ends with blue tape to avoid tears,

storing flat, protection from UV light, and keeping dry to avoid mold. He then showed means of cutting,



including with such tools as Exacto knife, utility knife, chisel, veneer saws, and other various (expensive) specialty tools for cutting and slitting into multiple even strips. Punches of various shapes and sizes can also be used to make patches and inlaid patterns. Machinery (table saw, band saw, etc.) can be used to cut large numbers of sheets simultaneously, but the stacks of materials must be contained between rigid sheets of wood with some sort of attachment method such as staples.

Marc also updated us on the selection of tapes to be used when joining and applying veneering patterns. He no longer uses specialty animal glue veneer tape, but rather prefers purple Shurtape CP 28 (1 in. and 2 in. widths), a professional grade, low adhesion painter's tape for use on delicate surfaces that demand a low-tack, high performance tape. I used to find this tape at hardware stores, Lowes, Home Depot, etc. but with the proliferation of cheap overseas products, the real Shurtape product may be more difficult to find. One online source is Amazon, Findtape.com (www.findtape.com/Shurtape-CP-28-30-Day-Purple-Painters-Tape/p276/), or even Walmart online.

Marc reviewed the basic tools used for Parquetry;

1. Straight edge (perhaps cut from Melamine or other hard countertop material and backed with

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sandpaper to avoid slippage);

2. High quality self-healing cutting mat (avoid the cheap ones, Olfa a good brand, Fiskars not so good as the mat takes a set when rolled);
3. Choice of cutter with extra blades;
4. Kevlar gloves to avoid cuts to yourself and blood stains on your project (such as G and F Cut Resistant Work Gloves, 100-Percent Kevlar Knit Work Gloves; (A good example is double-side PVC Dotted from Amazon. Marc mentioned Woodcraft or Rockler but I could find no comparable product online at either source. A cheaper source may be Global Industrial - www.globalindustrial.com.)

As to parquetry patterns for projects Marc suggested quilting books as a source. For cutting the pieces he showed the use of 30-60-90 degree triangles used in concert with the cutting straightedge. He also offered cutting guides/jigs he had made on a CNC milling machine, with versions available for making various multi-pointed star designs. An internet search for "parquetry designs" produces a multitude of sources for patterns.

The basic steps in inlaid parquetry are to cut multiple and repeatable geometric shapes, tape them together in multiple sets to make the desired pattern, trace and cut the completed pattern into the background, then glue the entire assembly onto a core. As to glues, Marc prefers various resin glues. He recommends against yellow PVA glues (they cure to color), and exhorts against contact adhesives (as these will fail over time). He uses white glue in his classes, but only for speed and convenience. He then warns to put white glue only on the core/substrate, otherwise the veneers and assemblies will curl due to the moisture. It was interesting that Marc said the future of adhesives may be the new plastic films which are coming out for industrial applications. Much plywood is now made this way. The film is placed between the pieces to be joined, and made to adhere by heat or UV light. There is no moisture involved which is a great benefit when it comes to wood movement. But apparently these film adhesives are not yet available to the hobbyist.

As to substrate cores, one can use solid wood (but have the grain direction in harmony with the veneer), plywood (but will eventually warp and the grain may "telegraph" through the veneer), or MDF (which is his preferred choice). But if one chooses plywood then use only Baltic birch plywood and be sure to veneer both sides to reduce warping. For pressing or clamping the veneer while gluing, Marc says vacuum bagging is the way to go, but the equipment can be costly, in the thousands of dollars. An alternative is the use of multiple clamping cauls and plenty of clamps. For finishing of parquetry Marc recommends finishes which contain UV inhibitors to slow the inevitable wood color changes with exposure to light.

Great books on veneering are produced by Scott Groves, such as *Advanced Veneering and Alternative Techniques*, available via Amazon Prime for about \$40.

The afternoon session was devoted to joinery. Before delving into three specific joints for instruction, Marc demonstrated his preferred method of sharpening a card scraper, as well as showing a quick way to sharpen and hone a chisel. Marc stated that card scrapers are not a substitute for sandpaper for final surfacing, but many period furniture makers prefer the card scraper, or even a very sharp smoothing plane to create the surface for finishing. The right tool produces a very smooth surface, and can better emulate the surfaces found on actual period pieces.

Marc's favorite card scrapers are those made by Bahco. These are sold in various forms by Woodcraft (<https://www.woodcraft.com/search?q=cabinet+scraper>) and also by Highland Woodworking as the Bahco 474 Card Scraper, "the Original Sandvik Scraper." (<http://www.highlandwoodworking.com/bahco474cardscraper.aspx>). His basic sharpening steps are:

1. File the edge with a six-inch Nicholson single cut mill file until the surface is continuously smooth.
2. Remove the step 1 burrs with a chisel shaft edge pulled at an angle while held perfectly flat on the side of the scraper.
3. Roll the cutting burr on the scraper's edges

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(continued from page 5)

using the same chisel as the burnisher, applying very little pressure and holding at a very small angle.

Marc also demonstrated a fast technique of sharpening a chisel using an inverted (Bosch) belt sander with a something like a 220 grit belt. Marc mentioned this as being the Tage Frid method and I did see reference online to a video on Dovetail making in which Tage demonstrated this technique. But before sharpening the bevel Marc sharpens the back of the chisel on a set of three sanding discs glued to a flat surface, with 200, 600, and then 1,200 grits. After sharpening the bevel on the belt, he polishes it on a buffing wheel to remove the burr, being careful to stand on the back side of the powered buffer such that the buffing surface is moving away from the operator. Marc uses Herb's Yellowstone Honing and Stropping Compound on the buffing wheel, the compound being available on Amazon, and also Klingsor's Woodworking Shop (www.woodworkingshop.com).

A handout was provided which reviewed the construction of the three joints which Marc elected to cover in this workshop; the dovetail; the mortise and tenon; and the hip joint. He demonstrated the cutting of a dovetail joint, but one with a single tail, following the instructions on the handout. He reminded us that "layout is everything." He



used a small Hamilton marking gauge, which he considers to be the best on the market for dovetails. (<http://www.hamiltontools.com/>) He also prefers Japanese saws which cut a thin kerf on the pull stroke.

For the Mortise and Tenon joint, he recommends the tenons be cut on the table saw using a dado blade with miter gauge or sled, as this is the safest approach. He prefers to cut the mortises using a plunge router with an attached mortising jig. He showed his own design of a simple mortising jig, which was basically a round Lexan router baseplate with cylindrical pegs mounted equidistant from the bit center. He explained how to easily make such a jig, and how to then use the jig/router to cut the mortises, cutting a little deeper on each pass and using additional clamps to control the long-dimension "width" of the mortise. This method produces much cleaner mortise walls than either hand-chopping or mortising machines. Of course the mortises so made have round ends, so the associated tenons must have rounded ends.



the ends of tenons which were cut on the table saw.

The last joint covered was the hip joint, an extremely strong joint used wherever horizontal and vertical pieces meet. This is the type of joint which Sam Maloof used extensively in his shaped furniture. It is made in part using a router with a 3/8 in. rabbet bit, and a 5/8 in. round over bit. The graphic steps for making this joint are included in the handout sheet, but would be rather difficult to explain in this text.

We thank the management team of the Guild for arranging another informative and enjoyable day with Marc Adams. And I encourage all members to take a class or two at his internationally famous school.



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The Picture Gallery



Marc Adams demonstrating how to sharpen a chisel on an inverted belt sander



Marc is buffing the chisel to remove the burr. Note that the buffer is rotating away from him