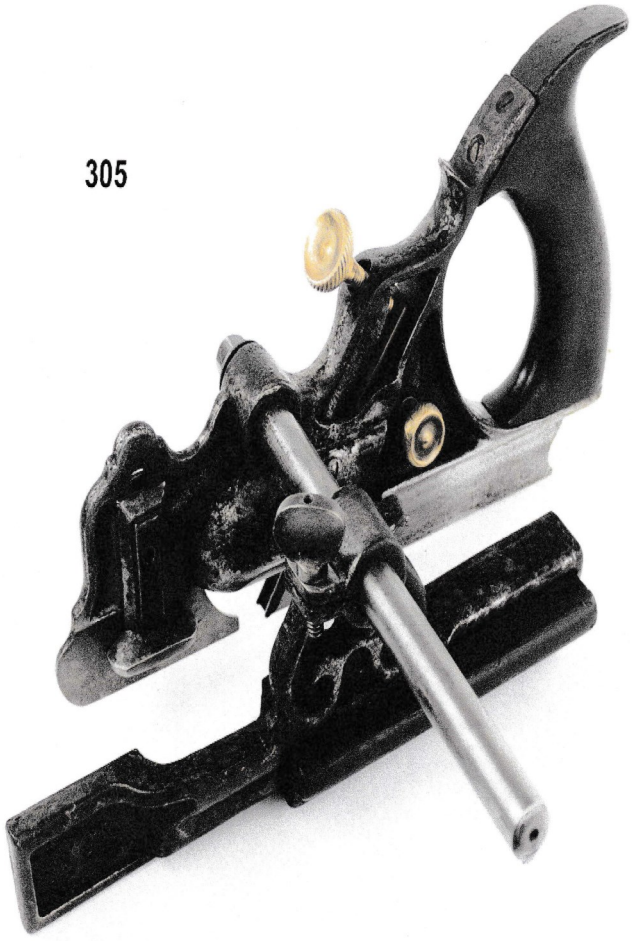
The DOVE-TALE

Volume 15. 2nd Quarter
June 2023

Guild of Maine Woodworers

NEWSLETTER



Photos of a few rare molding planes shown. These are the forerunners of the more common Stanley #45 combination. There are many short lived prototypes that did not survive production due to rapidly emerging new innovations . Their rarity is due to the lack of numbers produced.

Photos from "Fine Tool Journal" auction catalogs

PAGES **CONTENT**

STATEMENT: All woodworkers, from beginners & hobbyists to professionals, are invited to join the Guild of Maine Woodworkers where individuals can meet and share their knowledge and skills. Monthly meetings include demonstrations, tool discussions and guest speakers as well as the popular "show & tell" where members show off their woodworking products, tools or gadgets. Meetings rotate around member's shops. Maybe you will gain an idea fort your shop. If you need help on a project the Guild is the place to be.

CALENDAR OF EVENTS

PREVIOUS

January:	Annual Business Meeting	February:	Guild Meeting
March:	Quarterly Meeting	April:	Guild Meeting
May:	Guild Meeting	June:	Quarterly Meeting (cancelled)

CURRENT

July & August: (No monthly meetings) Scheduled Skill Sessions (E-mail notification)

September 2nd :	Quarterly Annual Picnic	Barbara White	Yarmouth
September 30th:	Skill Session (layout stick)	Wes Sunderland	Baldwin
October 16th:	Guild Meeting	Rolf Dries	Windham
November 20th	Guild Meeting	Ron Boes	Windham
December 9th	Quarterly Business Meeting	Wes Sunderland	Baldwin

Guild Meetings—Monthly, 3rd Tuesday evening: Guild Quarterly—Monthly, 2nd Saturday or TBD.

GUILD OFFICERS:

President:	Wes Sunderland	Secretary:	Randy Mayse
Vice Pres:	Jim Hanscom	Treasurer:	Pat Sunderland

BOARD OF DIRECTORS: (Date indicates year end of term)

2023	2024	2025
Susan Chandler	Frank Southard	Ron Boes
Bob Kearney	Barbara White	Rolf Dries
Wes Sunderland	Bill Lewis	Randy Mayse

GUILD MEETING SOP: The Guild conducts meetings and activities on a monthly schedule.
Regular monthly meetings are January, February, April, May, October and November.
Quarterly meetings are March, June, September, and December.
Regular meetings are held the third Tuesday of the month starting at 6:30 pm.
Quarterly meetings are held on the second Saturday of the month beginning usually at 10 am.
Summer months of July & Aug. have no meetings, however ”skill sessions” are randomly held.
One week prior to a scheduled meeting, an E-mail reminder is sent to include directions.
Regular meetings provide a meal (food) for all members and a convenience to those coming directly from a work day job.

The Guild has continued with a good year. Membership is growing at a slow and positive rate and members demonstrated a strong participation not only in meeting attendance but also in sharing woodworking skills to other members. This is a Guild's mission, that is to share knowledge and coach others in new skills.

Currently retired from woodwork manufacturing, that is larger scale of cutting wood, to being a woodwork hobbyist, I'm proud to identify myself as a hobbyist. Without the time crunching element while making a product, I have finally learned to slow-down when creating a project.

So, sharing some of these woodworking skills with members is an important factor to the Guild program. It is important to share this knowledge with the other members who represent all levels of skills in woodworking. A thought and saying that reflects this is "all artists began as amateurs". And crafting in wood is art work. One must begin some where, and "there's a first time for everything".

Individuals joining the Guild enter at their level of skill sets, and those skill levels are of the full spectrum. The Guild has a "tutor skill program" that members may request a one-on-one individual tutoring from another member that has stepped forward representing some specific skill that they are an experienced craftsperson. Currently, five individuals participate providing a wide scope in skilled woodwork.

The Guild's summer skill sessions, in it's second season, has continued to reach individuals seeking specific techniques. Most skills are basic foundation processes in which five sessions are scheduled this summer during a 3 month cycles. It is all voluntary and no costs are involved.

Most of the skill sessions employ hand worked crafting, however, Randy Mayse has included an introduction to routing dovetails with the use of the Leigh routing jig. This is a wonderful devise enabling a variety of joinery with the use of machinery, a divergence from all handwork. These skills reflect our motto, "the Guild is the place to be". WES

Susan Chandler—Freeport

Susan's shop and the members relaxing and socializing.

Show & Tell

Mark Tshiegg with a cherry bowl turned from a chunk of firewood. A great first start in turning for Mark.

Collapsible stool.

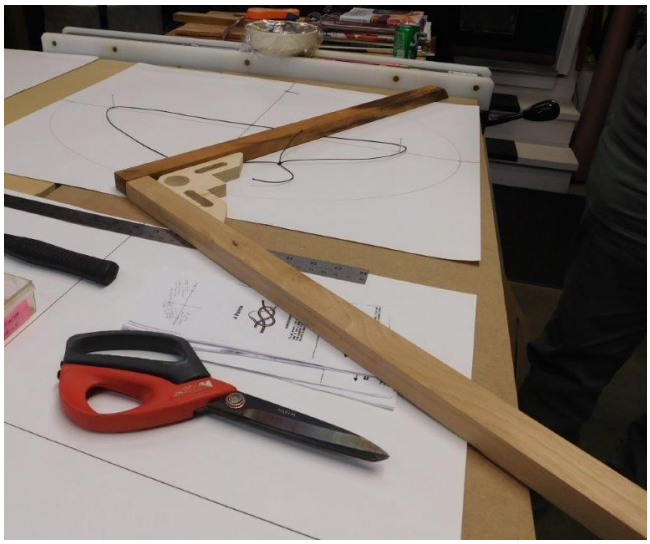
Susan Chandler — Freeport

Susan presenting a method to draw an ellipse, one of several methods to form the shape. She implemented this type of ellipse to form a table top for her wood-work crafting.

This technique develops a major and minor axis and gives control to the size of ellipse desired. With the use of a string & pencil an ellipse is executed. This is one of the more accurate methods.

Show & Tell with Steve Smith

Art Fahie—right angle clamping jig.



Randy Mayse — Buxton

The members gathered in Randy's shop, a spacious area, and enjoying pre-meeting networking.

The meal provided before meeting business.

Show & Tell.

Randy Mayse — Buxton

Show & Tell — Art Fahie w/box **Susan looking on as Stig shows a sheep pull toy**

Wes with another inside-out turning. **Randy showing a box**

Art Fahie with 3 small boxes made with exotic woods

The Tool Box Guy

WES SUNDERLAND
Maine

TOOL BOX STORAGE IS PART OF MY CRAFT AND MY SHOP

This article was published in "Pins & Tails SAPFM quarterly newsletter (Society of American Period Furniture Makers.)

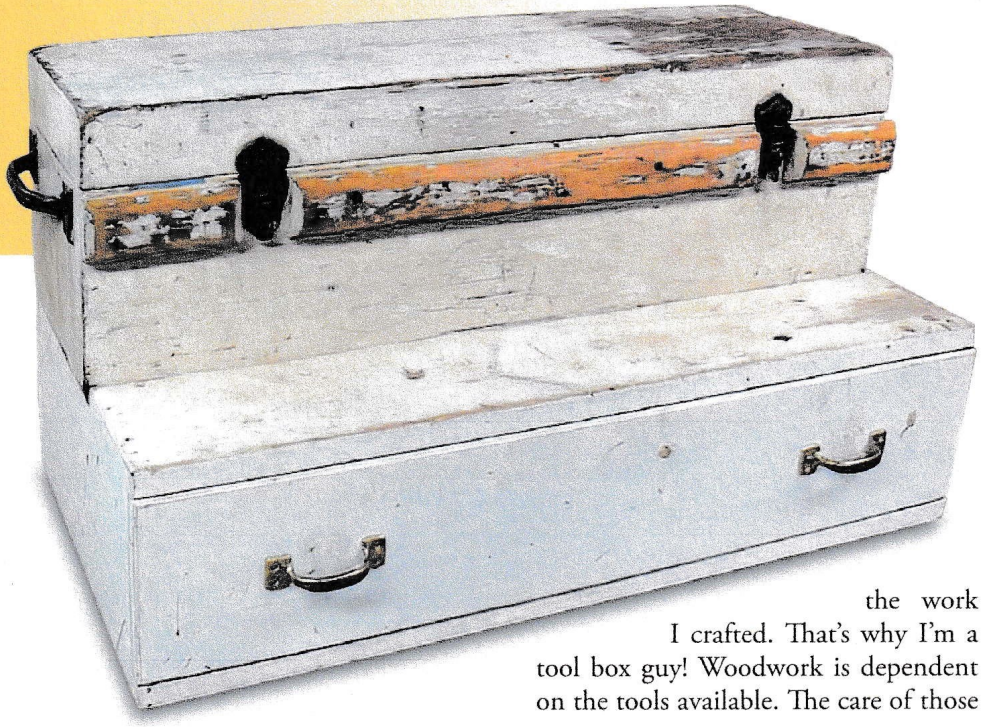
At some moment in time we all hope to start a career. You need a goal with a plan and yes, in woodworking, my plan was to be a cabinetmaker.

I had had some previous carpentry experience, so I was confident about committing to shop-oriented woodwork. Eventually, by 1970 I had a business and a shop. It was truly a learning curve.

The care for your tools has an influence upon your work as a craftsman. Your skill status with a customer is first reflected by the care for your tools. As a self-employed woodworking contractor customer relations were very important. Think of your toolbox and care for your tools as your first impression. It does pay off!

"I spent much of my earlier woodworking life traveling and installing the work I crafted. That's why I'm a tool box guy!"

I spent much of my earlier woodworking life traveling and installing the work I crafted. That's why I'm a tool box guy! Woodwork is dependent on the tools available. The care of those tools influences how well you execute the work. In 1980, my work was influenced by exposure to antiques and my woodwork world began to change with the crafting of period furniture. It was a slow product-making transition to earn a living. Travel was reduced and job site installations became fewer.



Toolbox storage has remained in my crafting life and my shop. However, the toolboxes have increased in size and can be viewed as furniture boxes or chests. I'm just not attracted to having my tools permanently attached to a wall.

Below is an early creation of a white painted toolbox made from 1x10 lumber. As seen, the exposure of the box to the environment has been abusive but the tools were safe. As a carpenter in those earlier years, it contained almost all that was required. The 10"x12"x 32" pine box carried 68 pounds of hand tools, about all that one would want to carry from job to job.

I have never understood why some toolboxes are made with flat tops. Every box I've designed always had a lid with sides creating a recessed top for more tool storage. It further offers easy access to a few tools that would otherwise become buried deep within the box. I have always used the box lid, because of its larger flat surface, as an area for saw storage and often a few other easy-to-

The Tool Box Guy *(continued-2)*

TOOL BOX STORAGE IS PART OF MY CRAFT AND MY SHOP

access, frequently needed items. As the carpentry tasks became more shop oriented, a drawer unit was added beneath the box.

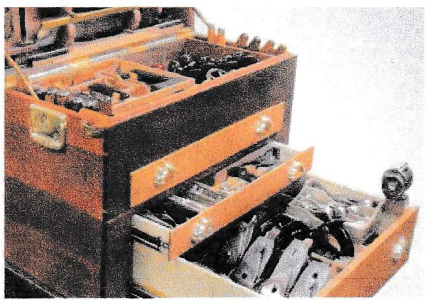
Shop-oriented work became a plus in my career as was the accumulation of refined tools. In 1985 I discovered during one of my travels Lie-Nielsen Toolworks. In 1994, this box was crafted to keep and protect the Lie-Nielsen tools I had acquired. The box design was oriented for function. The result was a mahogany tool chest with cherry sides held by dovetail joints, and of course a recessed lid. A rising tray was designed to house small planes. The box served me well through time but it was eventually outgrown.

In my earlier days, I purchased many Miller Falls hand tools, now a defunct manufacturer. Sargent tools, Union tools, as well as Witherby cutting tools have disappeared as many other tool makers have been squeezed out of business. These are now considered "collectible tools." Eventually, I indulged an urge to create a "Miller Falls" toolbox with a walnut front dovetailed to cherry sides, and birds-eye maple drawer fronts. Again, I included a recessed lid to store several large brass-back saws. Not all of the tools were Miller Falls, mostly planes, a few egg beater drills and a few odds and ends.

The top drawer has innovative wood full-extension

drawer rails. With waxed slides it works well. The red-handled chisels in the drawer are the first good Miller Falls tools I purchased in 1962 that remain in mint condition, not heavily used

The lower two drawers were added later and have metal extension slides. They carry a lot of weight. They contain larger Miller Falls bench planes and a few Stanley rabbet planes plus a



removable pencil sharpener fitted into a wedge holdfast on the drawer edge.

This box has not traveled but has remained in the shop. The base with casters has been added. Occasionally, things need to be rearranged in the shop similar to rearranging living room furniture. With heavier toolboxes, casters should always be employed. Ahh, convenience!

The large oak tool box has replaced the earlier made Lie-Nielsen box with more of the same tools, what else! The exterior carcass is fully dovetailed and in the critical front corner location wedged tenons were used. A chip-

carved outer surface in the style of pilgrim furniture, also known as Jacobean period was applied. This

The Tool Box Guy *(continued-3)*

TOOL BOX STORAGE IS PART OF MY CRAFT AND MY SHOP

can be further studied with Peter Follansbee's crafting techniques to reproduce furniture of the 1620 through about 1690 era. A period of wonderful furniture when very limited tooling was available.

When the top lid is opened, rear supports are required to assist holding the weight of the lid. The lid top is paneled with quartersawn white oak

triangular sections bordered with hand-planed walnut molding.

As the lid is lifted open, the cabinet wings remain closed. The tray with small planes is in the home position and may be raised after the wings have been swung open.

The box/chest with the upper section fully opened includes a recessed top lid with wing extensions. Saws are in the lid and chisels are in the wings with a few spoke shaves, all easily accessed. A rising tray separates and holds

my small planes. A narrow drawer contains multiple layout tools, both Lie-Nielsen and Bridge City tools along with a few others.

The two lower drawers were added later as the acquisition of tools continued. The middle drawer section con-

tains specialty planes such as shooting planes, shoulder planes, and routers.

The bottom drawer contains large bench planes. A tray slides to the side

and allows better extraction of the large planes. Within the deep bottom drawer, another drawer, only three inches high, contains sharpening equipment and string inlay tooling.

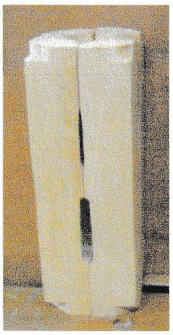
All frontal surfaces received a variety of carved designs. This includes the inner drawers and the lid wings. An enjoyable crafted addition reflecting art in woodwork.

The objective is to construct tool storage with a functional design. Wall cabinets may be convenient. My requirements were fulfilled while on the move in earlier days and now remain fixed in my current shop habits. I have arranged the placement of my toolbox close to the workbench. As I select and use a particular tool, it is returned to the box and not accumulated on the bench as clutter. That's a good habit. I use the bench to craft the parts required and then assemble a project on sawhorses close by to maintain a freed-up bench surface. My 60 years of toting tools around has exposed me to many experiences related to design and craft. These photos should stimulate some new ideas. Enjoy creating your next toolbox (or cabinet) to protect and keep in one location the mechanical means that makes your artwork in wood possible.

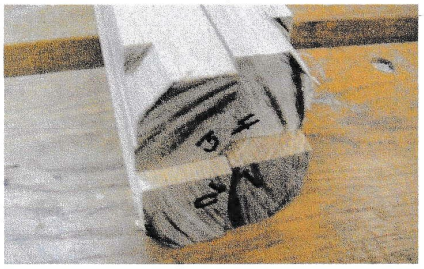
INSIDE-OUT LATHE TURNING

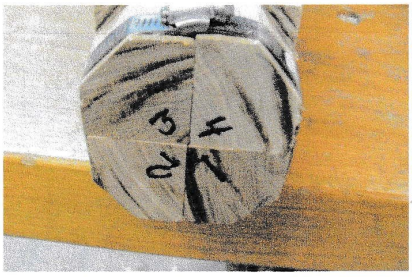
By: Wes Sunderland

What is inside-out lathe turning. It is a mental challenge to imagine the results of this form of turning. The turning is a two step lathe operation by arranging wood sections first to be an interior portion of an object and then remounting to an exterior side of the stock. It will be a challenge to comprehend the relation of first turning the inner portion and then turn the outer portion that will eventually intersect with the first turned inner shapes. With practice and repeated shaping you eventually become able to anticipate the mix of intersecting turnings.



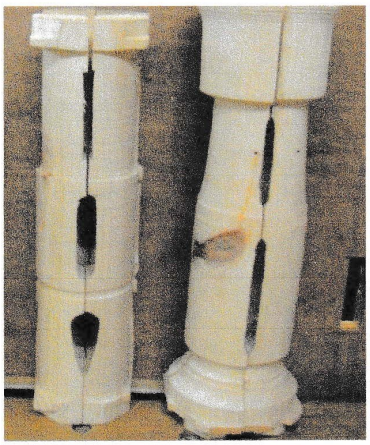
How do you manipulate the stock to turn first the inner part and secondly turn the outer part? As shown below, four squares are accurately milled square and joined to form a wood block assembly mounted on the lathe and made ready to turn the first inner diameter.



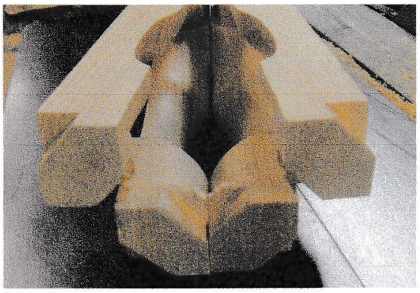


The four squares need To be separated after the first turning portion, and then be reversed in position to expose the outer surfaces. The common method is to glue the 4 quarters together using newspaper between the gluer-up surfaces. The method used here is to cut the quarters longer than needed and provide end space to mount metal hose clamps as a binder for the quartered parts. Care needs to be applied to accurately align the quarters exactly. With the glue-up method, the parts need to be split apart using a chisel as a wedge. However, hose clamps makes easy work when ready to reverse the quarter parts. It further allows to go back to the previous inner turning to make improvements in shapes.

As shown, it may take a few experimental turnings to obtain a mental image how the inside turning coincides with the outer turning. It is a mix of deep or shallow diameter turnings in relation to the maximum circumference or a smaller circumference in the outer turning.



The three illustrated samples clearly show changes in shapes and the intersection of turnings creating void gaps.

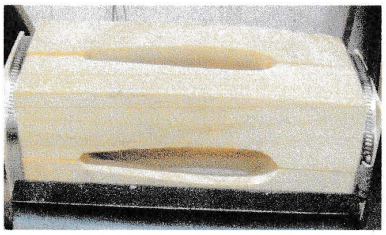
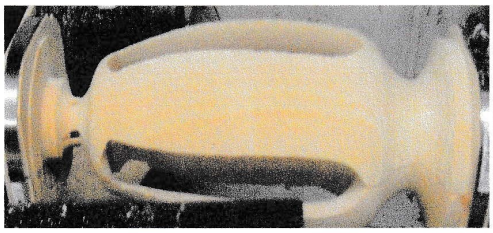
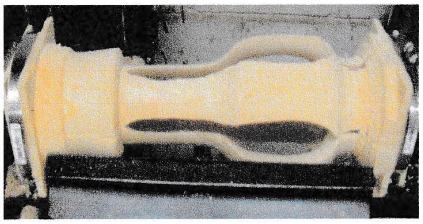


The objective is to create these gaps as an interesting and decorative void space and result with a cleverly designed object. Also note the results of straight turnings to in & out diameters and the resulting intersections as opposed to a tapered intersection of in & out turning to get an expanding or tapered void space. This is when you experiment and learn the intersecting results of various turning diameters as they form voids. You need to develop a mental remembrance of turned diameters and the final results. This is a brain teaser !

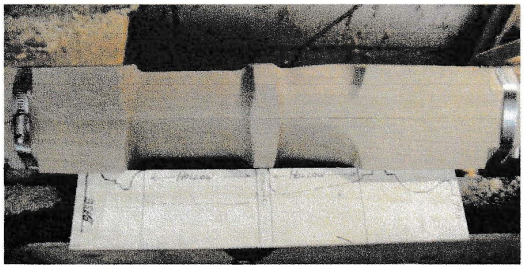
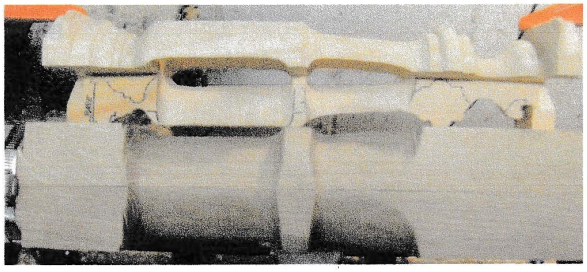
Preparation of hose clamping areas is important. When you turn the first inner diameter shapes, do not turn any diameter void at the ends where future clamp locations are to be placed. When the 4 quarters are reversed, solid wood is required to remount the lathe drive centers. Practice will show the way.

When the experimental stage ends, the fun begins to design a variety of shapes with voids. The examples shown (right), trials were shaped to achieve a lamp baser. It is up to the turner to make that decision to satisfy himself.

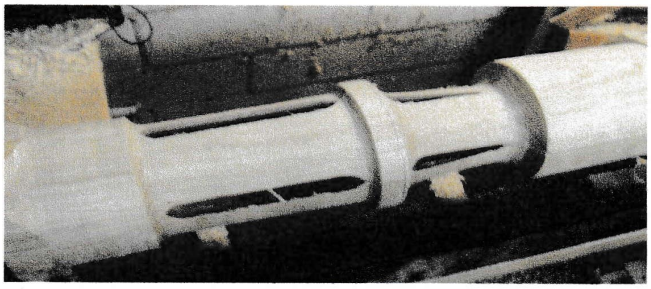
As the change is made from inside to outside, it is important to keep the quartered sections accurately centered to maintain symmetry as the void appears in the turning. This is the same as when working segmented turnings. If the centers are not aligned perfectly then the final appearance will be lopsided, not symmetrical.

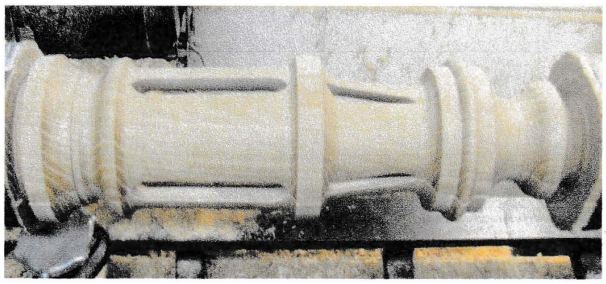




The start of an oak lamp base is being shaped on the inner quarter sections. It will be similar as with the final experimental turning. The lamps overall height is 15 inches. With the end clamps attached working block length is 18 inches. When roughing the inner void areas, remove only those areas. Do not remove any other stock, particularly the top and bottom end portions. The final turned item will need a solid inner surface to make the final glue-up together. Shown is the desired inner diameters before reverse assembly to the outer quarters.

Turning the outer diameter will reflect how good the imagination was when planning inner diameters. The locations to be turned needs to be penciled in place so the intersections of inside to outside works correctly. This oak base needed the outer slimmed down more to make the exposure of the voids larger. As a lathe turner, this is known as "artistic freedom".





The final void areas are correctly sized. Note the final chisel action of turning needs to be a light touch, a sheer cut to avoid edge breakage of the stock at the voids and only yield "fuzzies". These are unavoidable. Some filing and sandpaper will easily eliminate the few wood splinters remaining. The turnings on the outer body are typical beads and coves with fillets. It's your artistic preference in design. And before glue-up remember to plan for wiring thru the base.

Lamp base with clamp ends eliminated. This is white oak .