



East tEnnEsSE WoodWorkErs Guil d

P.O. Box 51804
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www.etwg.org

September 2010 Newsletter

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Next Meeting

September 13th – General meeting in the Maryville High School Woodworking Shop.

Program: Featuring: **Tony Hayzen, on**
“The use and techniques of Marquetry”

Everyone is invited to bring something to show at “Show-N-Tell”.

Door Prizes include:
To be announced at the General Meeting.

ETWG General Meetings

6:30 pm
Maryville High School
Ruby Tuesday Room
(Unless otherwise announced)
2nd Monday, odd months

ETWG Board Meetings

6:30 pm
Al Hudson's House
(Unless otherwise announced)
2nd Monday, even months

President's Message

What did you do this summer?

For my part, I did more reading than usual. It is a long story but the result came about after my nine year old granddaughter got some summer reading assignments.

“Maine Woods”, by Henry David Thoreau was my favorite book. He made three extended trips to northern Maine during the period 1846 to 1857. The writing is of somewhat antique vintage, but the stories are completely captivating. He dwells on detailed descriptions and tales about the natural history of the area and of the few souls living off the land at that time. In particular, he writes extensively about the trees and their wide range of uses. Some of these applications were similar as today but others were “off-label”, completely unfamiliar to me.

There is a great deal of woodworking lore and history between the covers. The “woods” at that time were a virgin forest without inhabitants, with several important exceptions. Human exceptions were “lumberers” who worked all winter (because it was easier to get around on snow and ice

than in swamps, rivers and lakes) and drove their logs to the sawmills on the spring floods; a few settlers with houses 30 miles apart, more or less, who provided supplies for the lumberers; and a few hunters who were mostly native Americans of the Penobscot tribe. The forest exceptions were white pines. Commerce had declared the pines of Maine to be the most desirable of trees. They were used domestically for many kinds of construction, and shipped to Europe as well. The devastation was such that the forest from a distance appeared to be untouched, but when it was seen more closely it would be realized that most or all of the pines were gone. Spruce, fir, cedar and hardwoods like maple, birch, beech and elm were mainly left standing. Some of the white pine stumps were large enough for “a team of oxen” to stand upon.

The few houses in the woods were designed and constructed, “... with the freedom of stroke of a forester’s axe, without other compass and square than Nature uses”. Huge logs were used in the construction, chinked with clay and moss. Roof shingles, room partitions and everything else were split from logs. The thick floorboards were, “...all so straight and smooth, that they answered the purpose admirably, and a careless observer would not have suspected that they were not sawed and planed”.

The canoes they traveled in on two of the trips were made of the bark of white birches, whose leaks were sealed with pitch and fat. Thoreau documented in detail how a Penobscot canoe was built--a remarkable picture of in- the-forest, yet highly perfected woodworking., which included boiling and then bending the cedar ribs over a mans knee. Birch bark also was used almost as a universal resource. Cut into sections, it made serviceable dinner plates at a camp. When someone lost his tobacco pipe,

another pipe bowl was quickly made of a rolled strip of birch bark, which was periodically soaked in water to avoid it burning up. “Candles” for reading after sundown were rolled strips of birch bark. Useful writing tablets could be made of that bark, with black spruce used to mark with. The peels of the bark, as well as cedar peels were tinder for the fires. Strips of cedar bark were used to tie up packs and for lashing things together. There is an interesting account of how to strip fibers from black spruce root, which are good enough to use as fishing line in a pinch. After finishing the book I concluded that I had received an unexpected education, but also realize even more how little I know about woodworking.

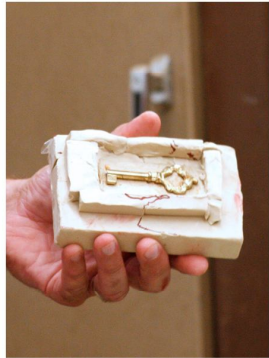
There are two ETWG items to bring to your attention. The first item relates to the 2011 Master Woodworkers Show. Scott DeWaard, who has played a key role in the last three MWS, has made a proposal to the ETWG board for a change in organization of the MWS. The proposal is printed later in this newsletter. The board will decide on the proposal a week after the September ETWG meeting. This timing has been set to allow the proposal to be seen by members and to give feedback before a decision. Any comments or questions are welcome. You may send your comments to me or to any board member. As I mentioned in the last newsletter, we have arranged to continue the ETWG picnic after a one year hiatus. The picnic will take place at Ron Clayton’s home in Loudon on September 26. Details are included in this newsletter and the picnic will be announced at the September 13 meeting.

Best wishes,

Lou Mansur

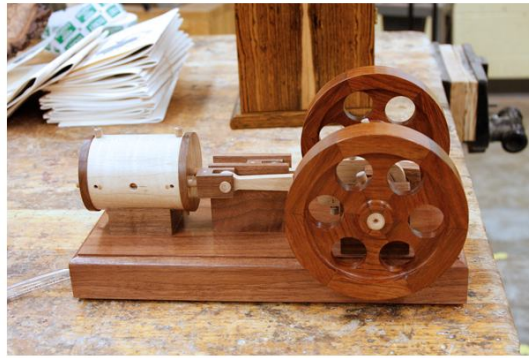
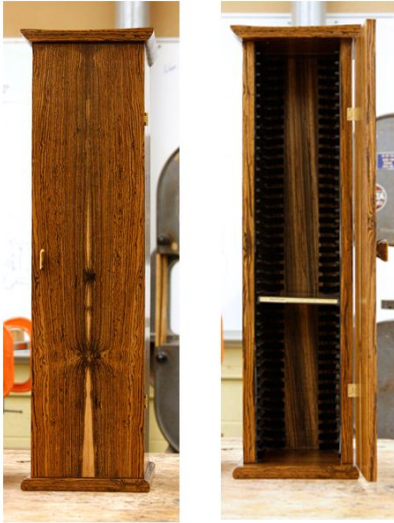
July Presentation

by David Reeves



(Photos by Vic Kaminsky - Colored photos can be viewed at ETWG.ORG)

July "Show - N - Tell"



(Photos by Vic Kaminsky - Colored photos can be viewed at ETWG.ORG)

“How I Became Interested In Woodworking”

(by Al Hudson)

In 1931 at the age of 12, I entered the 7th grade in what was then called Junior High School. Part of my curriculum in addition to the usual 3 R's was a course called “manual Training”, which was a requirement in those days. Sadly it is not so today. Too many young boys today do not learn hand skills except maybe how to punch a computer! At any rate! My manual training class consisted of mechanical drawing a half year (which I liked and still do) and a half year of woodshop work. I did real well in the first half mechanical drawing class, little realizing that it would become the “*sine qua non*” of my life's work.

In our second half, we went to the woodshop where we were assigned a work bench and given a piece of 2x4 about 8 inches long, out of square and told us to square that block so that the two faces, two sides and two ends were flat and square to their adjacent surfaces. We were given a No. 5 Jack plane and a saw to do this. I sawed the two ends off close to square and began trying to use the plane. It didn't cut very well, jagged gouges etc. and the block was getting smaller and more out of square the more I pushed the plane!! One night at home, my Dad, who was a good woodworker and superintendant of a large planing mill, inquired about my progress in woodshop at school. Almost in tears, I told him how frustrated I was in trying to square the block and was getting nowhere at all. “No success, no fun, what was the point in squaring that stupid block?” “*Is your plane sharp?*” he asked. “*I don't know*” I replied. “*Will it produce a ribbon shaving?*” he asked. “*What is that?*” I replied; not really aware of the importance of his questioning. He then took me to the basement, took one of his planes from his tool box and showed me how a sharp plane would produce a ribbon shaving. I was amazed. He told me to remove the blade the next day and bring it home and he would show me how to sharpen it. I did and he did while giving me some instruction on how to use a plane, which I sorely needed. Back at school, planing on that block actually became fun and I soon had it square, well ahead of everyone else in the class! It was then that I learned the value of a sharp tool and the joy of feeling a sharp tool slice through a piece of wood from my Dad. In that short class and experience, I was hooked on working with wood!

In High School, we had power tools and were taught how to use them. I had four (4) years of shop and mechanical drawing. My Dad designed a dining table and a sideboard which I made in my Junior and Senior years. They are now in use in one of my daughter's home. At the age of fifteen (15), Dad put me to work at the mill where I worked for four (4) summers as an apprentice under the watchful eyes of my Granddad who was a master cabinet maker and my Dad. During those four (4) summers, I was exposed to a wide variety of woodworking such as spiral stair cases, mantles, church pews, etc, etc. and was fortunate to learn from the professionals. Yes! I was really hooked on woodworking.

As long as I have worked with wood, I still marvel each day in my shop at how much there is to know in this wonderful field of woodworking, and how little I have been able to absorb all these years. There is a sign hanging on the wall in my shop that says it all and sorta serves as my credo!

*“THE LYF SO SHORT
THE CRAFT SO LONG TO LERNE.”*

John Ruskin

“Master Woodworkers Show Proposal”

Date: 9 August 2010

To: Board of Directors, East Tennessee Woodworkers Guild

From: Scott DeWaard, member

Re: Proposal for the Master Woodworkers Show

The Master Woodworkers Show is now approaching its 4th show since its return in 2005 after having been dormant for more than a decade. I remember participating in the show back when it was held in the Candy Factory and the show was directed by Michael Perrin, a founding member of our Guild. It was a different show back then. The structure of the show was that of a booth type show and while the show was juried, each participant was responsible for his or her own booth design and set up. When the show was reconstituted in 2005, I was instrumental in restructuring the show to what you have seen for the past three shows.

I believe the show now stands at a crucial juncture. For the show to maintain its current and growing reputation, it is my opinion that it will require consistent attention and guidance. In light of this perspective, I ask you to consider this proposal.

I propose to create and direct a nonprofit for the Master Woodworkers Show. I see this as beneficial for many reasons.

Benefits for the Guild:

- This would relieve the Guild of having to find a director for each show.
- This would relieve the Guild of responsibility for the logistics and operation.
- This would maintain a high profile, professional event associated with the Guild.
- Guild members will be exposed to typical professional show standards.
- This show has proven to stimulate new memberships in the Guild.
- This would provide Guild members exposure to makers outside the Guild.
- This may provide the Guild with prospective programs and training from show participants.
- This provides the Guild members with a popular event that they can easily participate in.

Benefits for the Master Woodworkers Show:

- This would insure longevity of the show.
- This would provide long term and consistent guidance.
- This would create a consistent contact person to foster long term relationships with other potential sponsors.
- This would provide consistent, year-to-year attention to recruitment and promotion.

In conclusion, let me clearly say that I would not want the public perception of the show to change in any way. I think the show must remain closely associated with the East Tennessee Woodworkers Guild. In fact, I cannot see how the Master Woodworkers Show could continue without the Guild as its primary sponsor and volunteer support.

Sincerely,
Scott DeWaard

ETWG PICNIC

The ETWG will continue the annual picnic, to be held on September 26th at Ron Clayton's facility in Loudon. Attendees will be requested to bring a dish to share.

Details will be at the Guild September General Meeting.

Ron Clayton 785 GRIMES ROAD, LOUDON ----- 865-458-2342

Directions: get to intersection of highway 72 and 11. Go toward Sweetwater south about 1/2 miles, turn left on Georgia Rd., continue to Grimes Rd. on left, turn left, travel 1/4 miles to a bend in road and brick pillars and gate. You've arrived.

“Google Sketch – Up Class”

Richard Harbison, has volunteered to continue his Google Sketch up class one hour prior to each regular meeting.

INTERESTED IN BECOMING A JURIED MEMBER?

Please refer to “Standards Committee Guidelines” found at ETWG.ORG

WORKSHOP INSTRUCTORS NEEDED:

Anyone interested in hosting a workshop please contact:

Wes Loukota at wloukota@yahoo.com (865-579-1856)

WORKSHOPS PLANNED.

Jack Rule: Turnings – Open forum – (865) 690-7980
Limited space – Please call ahead - No cost

Clay Crowder: Turnings – Open forum – (865) 719-6125
Limited space – Please call ahead - No cost

Wes Loukota: Turnings – Open forum – (865) 579-1856
Limited space – Please call ahead - No cost

(NOT PART OF ETWG)

Larry Nowell: Wood Carving – 1:00 – 5:00PM every Tuesday at Woodcraft (865) 539-9330
FREE of charge – Class is limited.

Recycle your unneeded woodworking items: If you have serviceable used items that you no longer need, consider donating them for door prizes at our regular bimonthly meetings. For example, you may have tools that you haven't used, or duplicates of tools that are taking up space in your workshop. You may have boards, turning blanks or useful cutoffs that need to be cleared out. Give a fellow member a chance to get some use from them. Contact Chris Hedges at 740-707-4013 or just bring your items to the next meeting.

Dates to Remember

2010

- **September 5-11 – Arrowmont Art School Classes Dixie Biggs - Woodturning
Steven Tengelsen - Woodworking**
- **September 13 – ETWG General Meeting**
- **September 12-18 – Arrowmont Art School Classes Ray Key - Woodturning
Michael Doerr – Woodworking**
- **September 19-25 – Arrowmont Art School Classes Alain Mailland - Woodturning
Anthony Ulinski – Woodworking**
- **September 26 – ETWG Fall Picnic**
- **September 26-October 2 – Arrowmont Art School Classes Kim Winkle - Woodturning
Seth Rolland - Woodworking**
- **October 3-9 – Arrowmont Art School Classes Marilyn Campbell - Woodturning
Craig Vandall Stevens - Woodworking**
- **October 11 – ETWG Board Meeting**
- **October 15-17 – Arrowmont Art School Classes Mark St Leger - Woodturning
Mark Barr - Woodworking**
- **November 8 – ETWG General Meeting**
- **December 13 – ETWG Board Meeting**



P.O. Box 51804
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**2010 Board of Directors
and Special Advisors**

Director and President	Lou Mansur
Director and Vice-President	Ron Clayton
Director and Treasurer	Dan Land
Director and Secretary	Vic Kaminsky
Director	David Reeves
Director	Wes Loukota
Director	Sandy Pittard
Special Advisor to the Board	Jay Harkins
Special Advisor to the Board	Al Hudson

**2010 Committee Chairs
and Project Coordinators**

Directory Information	Jay Harkins
Door Prizes	Chris Hedges
Education Committee Chair	Wes Loukota
Email Coordinator	David Lewis
Exhibit Committee Chair	Sandy Pittard
Library Coordinator	Richard Harbison
Nametags Coordinator	Rick Scott
Newsletter Editor	Lee Gossage
Photographer	Vic Kaminsky
Programs Committee Chair	David Reeves
Standards Committee Chair	Ron Clayton
Web Master	Jay Harkins