



From The Shop



The newsletter of the Lehigh Valley Woodworker's Guild

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Upcoming Meeting Information

Next Meeting: August 15th, 2006 (3rd Tuesday!)

Location: Lehigh Co. Senior Center
1633 Elm Street
Allentown, PA

Speakers and topics:

- Joe Deevy an Family – backyard train village
- Ron Wiley – Virtual Shop Tour
- All – 10 minute Q&A

Craig Bentzley – Queen Anne Tables

Another relatively easy newsletter for me with respect to the featured speaker. Craig, well prepared as usual, supplied me with an Adobe (yes, dried clay!) copy of his article where he provided an in depth description of the project. If you are interested in building this project, or just interested in some of the techniques he used to build this project, I would STRONGLY advise you to get a copy of this excellent article. It is well-written, easy to follow, and has wonderful photographs in spite of all attempts to mess it up.

Craig related that he like tables designed with removable tops, and presented an entire group of antique tables with such attributes in his slides. The table Craig featured in his first ever article in the original American Woodworker in 1990 was inspired from a tavern table. He said that these tables were typically designed with asymmetrically sized drawers, and were generally used for food preparation, not to sit at. And since they have drawers meant to store things, these tables do not have a lot of knee room under the main section.



Queen Anne. Just for the record. May be fun on a Saturday night. Not exactly a candidate for Miss England. Looks a little like Elsa Lancaster (Bride of Frankenstein).

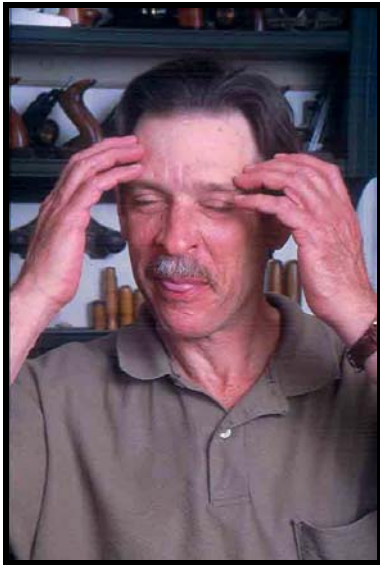
Craig explained some features of the tables – in many cases the legs seem to bow inward. His effect is accomplished by “converging axis turning” or by “parallel axis turning” – the foot of the leg uses one axis turning point, and the leg shaft bottom uses another turning axis point, and the top of the leg orommel side may use a common axis or separate axes. While it is actually simpler when explained, the visual effect is more puzzling to the average person.



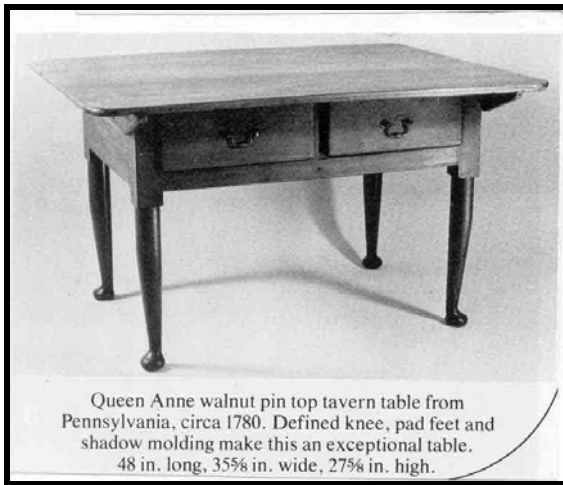
This is the table that is described in Craig’s article and also the subject of his presentation.

These tables typically have breadboard ends on the tops and the tops are substantial in size, so the removable feature, Craig remarked, may have enabled the tables to be more easily moved. The top boards are held together on cleats, which had holes in them that allowed pages to pass through into the apron, holding the top onto the base.

There are lots of easy ways to make drawers and tops and breadboard ends, but Craig is pretty much of a perfectionist. (You know – people that ordinary



Craig straining to get inspiration for his next project. Or – perhaps wondering why he is driven to be a perfectionist. Well, his results show it.

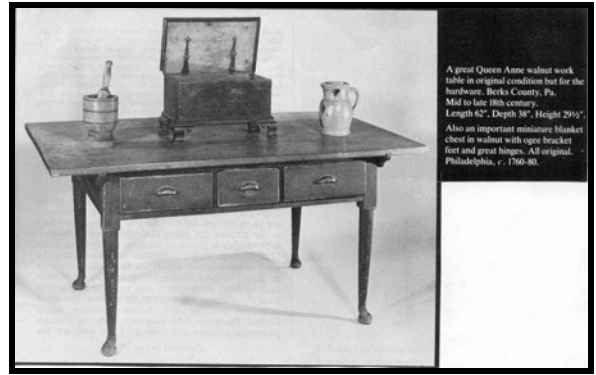


Queen Anne walnut pin top tavern table from Pennsylvania, circa 1780. Defined knee, pad feet and shadow molding make this an exceptional table. 48 in. long, 35 1/4 in. wide, 27 1/2 in. high.

Craig showed slides of many examples of these types of tables. He also provides an in depth description of each one. He is a student of antique furniture, particularly that which was crafted in Eastern Pennsylvania. His passion for this is reflected in his attention to detail and extra labor in recreating the look.



Yet another example of a such a table. Different style and construction used, but the same function for the piece. Craig explained that some of these have two drawers of the same width, three drawers, but most examples have two drawers of unequal width.

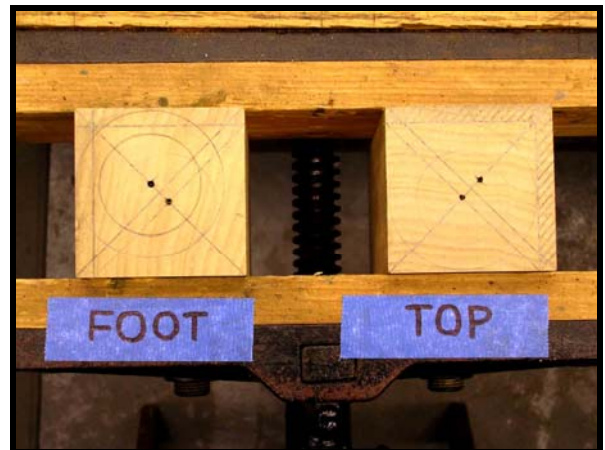


A great Queen Anne walnut work table in original condition but for the hardware, Berks County, Pa. Mid to late 18th century. Length 42" Depth 38" Height 29 1/2". Also an important miniature blanket chest in walnut with open bracket feet and great hinges. All original. Philadelphia, c. 1760-80.

Another example. Leg construction is very much like what Craig reconstructed, but drawer construction on this one is different. Three drawers, with the middle one smaller.

woodworkers really hate deep down inside.) Craig's construction techniques try to adhere to the original methods, improving where he can. Fashioning of the leg, however, is not something that can utilize too many short cuts (get it? Short cuts..?)

Craig used poplar for the legs, apron, and drawers, as this part of the piece will be painted, and used curly maple for the top as featured in the article that this presentation was based on.



Good shot of the blanks and how Craig marks them up for cutting and turning, with dual turning points already indexed. Note the foot area as it is offset from the pommel can be clearly seen in the right hand piece. Especially if you have a color copy.

Making some legs...

Here is how to picture the situation when looking at a blank of, say, 2 1/2 x 2 1/2 wood long enough for a leg (29"?) – when looking on end, the pommel will be in one corner of the stock (say upper right) and will be about 2 1/4 x 2 1/4" square. Now flip the piece to the other end – the foot will be diagonally opposite the center of the pommel, and will similarly measure about 2 1/4" in diameter. Sort of an optical illusion in the making.

So – you rip the leg piece square, but wait – since the foot sticks out further than the top of the leg (or pommel – you know, the square part), the turning center for the main leg shaft will be based on the center of the pommel, but the turning center for the foot will be based on yet another offset center. What? There is a visual at the bottom of this page that translates this better than words do...

You are going to center the foot turning in the center of the foot (WOW – makes sense) and with the corresponding center on the pommel end, depending on the style of leg, allowing material for the height of the foot and foot pad, then move the blank to the main leg shaft centers (using the axis centered on the pommel and corresponding axis on the foot end) to turn the leg shaft. LOOK AT THE DIAGRAM!



Turning the foot end.

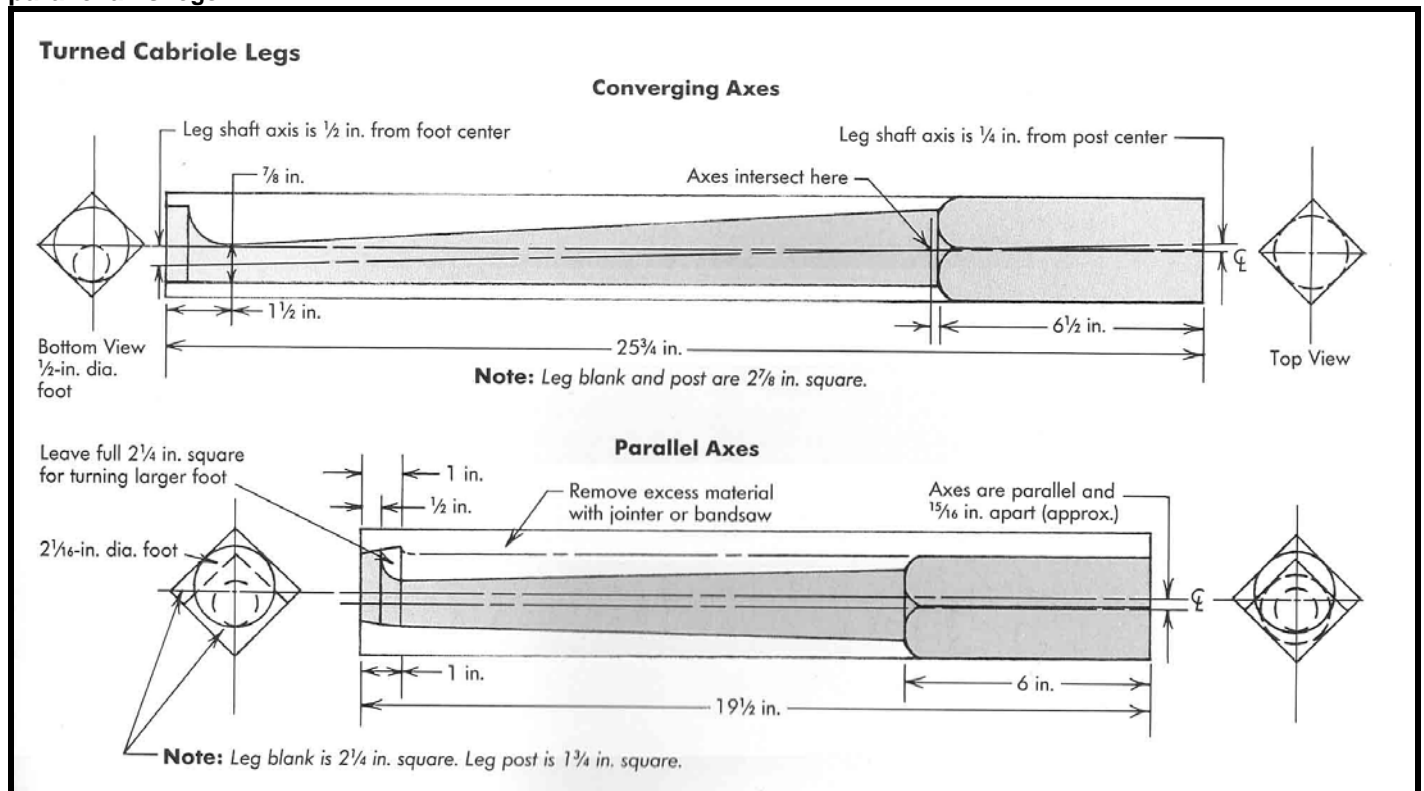
Squaring up the pommel and trimming the excess off of the leg shaft is pretty simple table saw ripping work, which can follow down to where the foot will be. So – if you start by turning the foot, since this turning center is not centered on the stock due to the aforementioned offset, it is a pretty bumpy ride for a while. Use slow speeds when turning an irregular shape, right?



Turning the main leg shaft. Note the use of blue tape at the end of the pommel.

Oh yeah – Craig advised he ALWAYS buys extra material and cuts an extra leg blank just in case something goes awry in this process. He has lots of extra leg blanks around. But this is a good idea for anyone.

The figure below provides an excellent graphical description of the difference between converging and parallel axis legs.



The leg shaft is started by cutting the round portion or shoulder under the pommel. Craig advised that, if you wrap the square end of the pommel where the round portion is to begin with some blue masking tape, splintering is kept to a minimum. Also, cutting into the blank corners with a backsaw at this point helps to reduce splintering where normally the turning tool would have to remove most material.



Turning the ankle. Nothing like a well turned ankle...

Since the leg main shaft is essentially a taper, he uses a straight edge to ensure the shaft is, in fact, being turned straight. The taper goes from 2 1/4" top round section to a 1 3/8" bottom diameter at the "ankle" of the leg, just above the foot. (anatomy). You shape the top of the foot and rear ankle while on this axis.

Now you move BACK to the axis that was centered on the foot, and shape it and the foot pad itself.

It is really easier than it sounds here and the skills required should not be too demanding of a person who has some experience with a lathe.

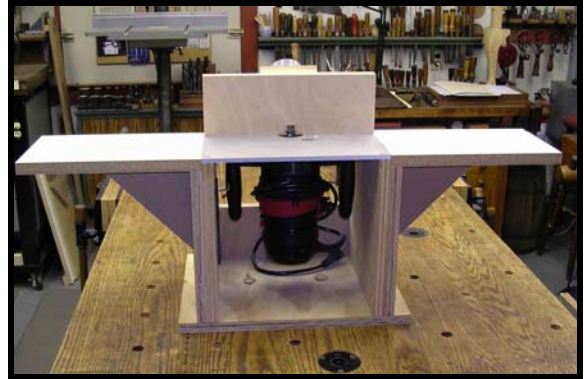


Finishing the foot and foot pad.

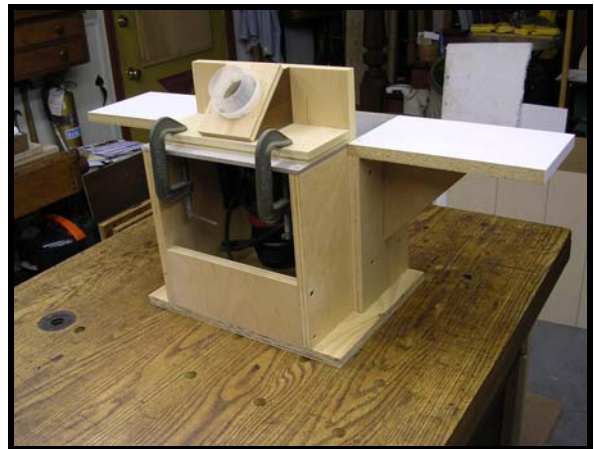
The apron / rails.

Craig remarked that he likes beading and uses it wherever appropriate. He actually made a mini router table that has a beading bit permanently mounted for this purpose. He cuts his tenons on a table saw using a tenoning jig. The rest of the construction is pretty straightforward. Craig uses dovetail type tenons on the top rail of the drawer section, dovetailed into mortises in the tops of the legs for strength, and regular mortise

and tenon construction elsewhere. The side rails, of course, have 3/4" holes drilled in them to allow for pegs to be inserted which holds the top in place.



Craig's stand alone beading router. A cheap Sears router is all that he uses here and it seems to work fine.



Craig has a custom made exhaust port made out of the cap from a detergent bottle.

The drawers.

The drawers are pretty much standard fare. Nothing unusual. Craig used dovetail construction and a beveled wood bottom, but anyone wanting to build one of these can sort of use whatever level of construction sophistication they choose.

The top.



A fine look at the wonderful maple top and the breadboard ends Craig used on this version.



Some detail on the pegs, cleats, and breadboard ends can be seen here. Great job Craig did on his nails...

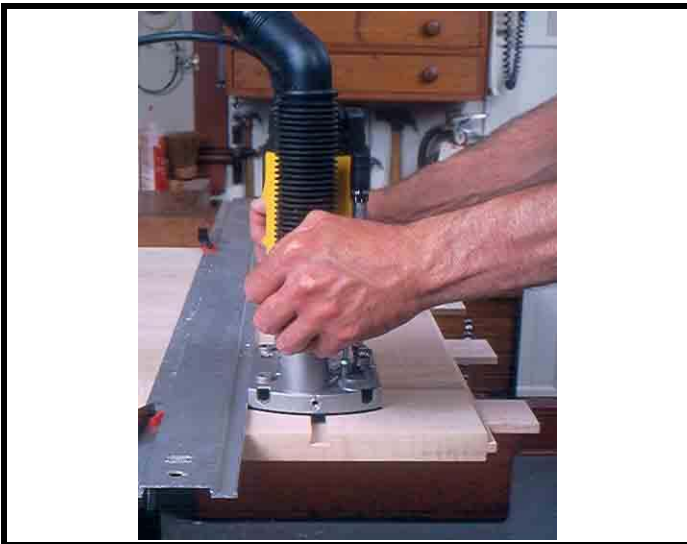
Breadboard ends were Craig's choice for the top of this table and is also a very attractive method for this type of work. He uses a spiral downcut bit for both sides of the tongue. He then marked the tongue and cut them with a jig saw and router. For the breadboard ends themselves, he cut the dado with a table saw, and hand cut the mortises matching the tongues in the top by hand using a mortise chisel. The outside mortices were cut a tad wider ($1/4'' = \text{tad}$) than the tongues. The holes cut in the tongues to accommodate the dowels put through the breadboard ends were ovaled out to allow for expansion.



Hand cutting the mortises in the breadboard end.



An even better look at the tongues on the breadboard end of the table.



Routing the dovetailed dados in the top. Note the detail on the tongues on the right side.

The table bottom grooves were initially cut with a $1/2''$ downcut bit and then finished with a 14 degree dovetail bit to create the channel for the sliding dovetail joint. Craig stops the channel on the end pieces short of the edge, as he does not like the dovetail end to show through to the front edges of the top.

Again, the cleats that have the dovetail on them are drilled with $3/4''$ holes for the pegs which hold on the top. These were turned from walnut to create a contrast.

There is a great deal of detail about how Craig finished the top in his article, which is available in PDF format. To summarize his multi step approach, he sanded, raised the grain and then dry sanded with 320 grit, applied an amble maple water based aniline dye, knocked down the grain again, reapplied the dye. Then he mixed something called Transtint medium brown dye with a tablespoon full of Methyl ethyl ketone (MEK) – that is the stuff that turned good Dr Jekyll into the evil Mr Hyde – and tossed that into a pint of boiled linseed oil. He applied that till no more would soak in, let it sit for an hour, and wiped it off. This takes a few days to dry totally, and then he applied dark de-waxed shellac.



Routing the dovetailed sides of the cleats on the router table.

Then he applied some brown glaze and finished with another coat of shellac. If you are interested in getting the detail of this, I'd get the article. Available from me in PDF format as supplied by Craig.

Craig finished the bottom with milk paint. He used the Earth Green shade from the Real Milk Paint Company. He applied 4 coats, sanding between coats, then shellac, and topped with a coat of the brown glaze. He allowed some of the glaze to remain in nooks and crannies for an "aged" look. Again, get the article if you want to duplicate this look. Interestingly, Craig prepared for some scratches and dings on the legs by staining them walnut before painting them. This will make scratches which go through the paint finish less apparent than if the light popular itself were revealed. Neat trick to remember. Craig dispelled a popular misconception – milk paint was NOT the most used paint in the old days – oil base paint was the most popular. Craig, a scholar of period furniture, advised that red and green were the most popular colors because the pigments were inexpensive. Blue was the most expensive color to make, and therefore when people wanted to show off their wealth, they would decorate their home with a lot of blue items. Neat. Is that where the expression "blue bloods" came from? Hmm.

Well, that about does it for an entertaining and informative presentation by Craig. What can we take away from this presentation? Study and thought are a prerequisite to any fine piece of work, and careful execution of the tasks will provide the result you want. As always, he was well prepared, well spoken, and provided a presentation for a piece that can be easily translated into a workable plan by most woodworkers.

Oh – yes – the photographer for the magazine article where this piece appeared (Popular Woodworking) was none other than Paul Anthony. You may not know that Paul does quite a bit of work as a photographer for

woodworking magazines and books, and his work is highly regarded..



Another facet of Paul Anthony – he does a lot of photo work for many of the woodworker articles you see.

Craig, who is experienced at looking at old, banged up pieces of furniture and identifying features, made a startling discovery – Paul Anthony is a dead ringer for – you are going to love this – THE GRINCH! Craig presented photographic documentation of his theory. The resemblance is startling. When Craig presented these slides, there was a mix of gasps and shocked silence in the meeting room. Some members were still visibly shaken when they left for the night.



Paul Anthony's alter ego? You be the judge.

Clark Kent / Superman.

Bruce Wayne / Batman.

Paul Anthony / GRINCH?

Notice, their first and last names are both first names!

Paul was understandably upset by the reference to the resemblance, and abruptly left the meeting. He was last seen driving out of the parking lot wearing a red hat with white fur trim. (Paul, don't blame me for this one.. Craig started it!)

Lessons learned from Craig's presentation:

In Craig's case, his love for period furniture and his attention to every detail result in a piece of furniture that is as perfect a replica as he can get, and the craftsmanship he puts into the construction results in as perfect a piece of furniture as you will find. This is a common thread among the professional and fine amateur woodworkers in our group. Ken Burton, Paul Anthony and the pieces they bring in, Dave Nichols trucks and wood toys (imagine the planning!), and even the turners who need discipline with spindles or who sometimes work freely on items like bowls or other items need to keep these lessons in mind. In our case, study of the details provided in any woodworking article and give some thought as to how each process works before you pick up a tool or piece of wood. I for one am pretty diligent at reading and rereading and planning for a project, no matter if it is my own design or one from an article. Where I fall short is in the execution. Settling for a so-so cut or using a dull saw blade or tool just because it is there are common pitfalls. Not stopping to run out to the store for the right tool or finish or fastener but using what you have on hand. When I have to repeat an operation on many similar pieces of wood, getting careless and putting the dado in the wrong side because I did not CHECK. Rushing to create a product. I believe ALL woodworkers do this from time to time, but it just seems that Craig is a meticulous and deliberate woodworker and his execution may be even more diligently done than his preparation. Other woodworkers may be short on preparation but diligent on execution, which can mean that, since you stop to plan your next step, you find yourself unprepared and need to regroup. I am seriously trying to evaluate the way I do my woodworking. It is much the same as in all endeavors - proper study and preparation, combined with careful execution will get you where you want to go. No matter in the shop, on the job, or even in the kitchen (I cook a lot), we need to build these mental steps into our processes.

Steering Committee Notes

We are still struggling with the need to bring a fresh flow of speakers into our meetings, but we are making interesting progress. Ron Wiley and Ray Winkler are using Woodcraft experience to contact vendors for "non commercial" presentations. Dan Manturi has contacted the New Jersey Professional Woodworkers Guild for speakers and will be contacting the Central Jersey Woodworkers Guild for contacts as well. Allen Powell is also working a few speakers he knows, and he is talking with them to determine when they are

available. We hope to start 2006 with a relatively full agenda for the year. Until the position of Presentation Coordinator is filled, Ron Wiley will act as single point of contact for anyone who has potential speakers. By the way, the position is still open. Ron actually says he will bring in some decent cookies. Said something about baking them!

The newsletter hardcopy will now be available at meetings or at Woodcraft after meetings. Meeting reminder cards are being sent to inform of upcoming meetings. People who want advance copies should either apply for e-mail copies, visit the web site, or get a friend with a computer to help you out in obtaining them. Note – if you get an electronic copy, please do not take a paper copy – leave them for folks who are not PC enabled. If you cannot make it to a meeting, copies are available at Woodcraft on Lehigh Street. Thanks to Ron and Ray for volunteering this assistance.

A new feature we will try out is Guild Member Q&A. 10 minute opportunity to ask a woodworking question and, hopefully, get some answers. We will need to keep this short, and so questions and responses need to be kept concise. This may be an interesting and entertaining way of getting members to interact. We have a few boisterous people in the group (but I do not want to talk about Bill Grumbine behind his back), but some folks are naturally quiet and may require a little incentive to speak up (de-fibulator works too). In the future we may ask folks to send in questions via e-mail or a phone call so we can publish the questions and have folks think about answers, but we will see how this works in a more informal manner for starters.

And the winner is:



There were a few smaller prizes given out, but Dave Bolash was the winner of the Woodcraft certificate at the July meeting. Congratulations!

Drag and Brag

Nothing was submitted!

Upcoming Presentation Preview

- Joe Deevy and son will do a presentation on a unique train setup that they have in their backyard. The trains as I understand it are metal, but the buildings and accessories are home made. This should really be quite an interesting segment
- Ron Wiley will do a slide show presentation on his shop – the first in what we hope are many virtual shop tours. We also have another guild member, Terry Green, who will be showing us his shop, hopefully in September.
- We will introduce a new feature – 10 minute Q&A. First come, first answered.

October Contest Meeting!! AGAIN!!

In a hands as to who is actually going to bring things to judge. When we proposed this, we got a show of 14 hands of people who were interested in participating. We now have 6. Well, time to get REAL numbers so we do not start the meeting in October and have two participants actually being items. So – at the next meeting, we will be collecting names of people who WILL bring items. If you will NOT be at the next meeting to let us know you will participate, PLEASE call or e-mail Gerry Chiusano and he will make a note of your commitment. Your help is appreciated. nd attempt to plan the October LVWG woodworker's contest, we need to have a show of

Home shop virtual tours! AGAIN!!

How will this work? Good Question. This will be done as a new item at each meeting where someone has a set of slides (PowerPoint, jpg's, anything). We'd like to keep the presentation to maybe 10 minutes – you can have as few as 3 slides or as many as you like. If you have a really large shop and have some items where detailed descriptions are involved, such as unique shop solutions, we would be happy to put you on the agenda as a speaker.

Wood Specials

SHADY LANE TREE FARM

Louise & Mike Peters
5220 Shimerville Road
Emmaus, PA
610 965-5612 Please call

FLEETWOOD LUMBER & FLOORING

BILL BURKERT
27 Rapp Rd.
Fleetwood, PA
610 944-8364 Please call

Member discount 5%

Bailey Wood Products, Inc.

441 Mountain Rd.
RD#2 Box 38
Kempton, PA
610 756-6827

Woodcraft

Pkwy Shopping Ctr.
1534 Lehigh St.
Allentown, Pa.,18103

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Guild Contact Person – E-mail Russ Reinhard	

Member's Mart – For Sale

Nothing for sale this month. Of course, when you get to the meeting, invariably there will be items for sale. But, in spite of requests to give you advance notice as to what it is, I have received no info to give you a heads up. Let's see if there is anything for sale!



From The Shop



The newsletter of the Lehigh Valley Woodworker's Guild
2006 Meeting Calendar:

Month	Topic	Speaker
May 16th	Table Saw Made projects	Ken Burton
June 20th	Laminate Techniques	Bruce Gregory
July 18th	Queen Anne Table	Craig Bentzley
August 15th		
September 19th		
October 17th	Woodworking contest	
November 21st		
December 19th	Holiday Party	

NEXT MEETING – Tuesday, August 15th, Starting at 7:30, sharp. Allow time to arrive and be seated before start time.

Location: Lehigh Co. Senior Center

- Topic - Joe Deevy and Son – Backyard train village**
- Ron Wiley – Virtual shop tour
 - Members – Q&A problem solver session

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