



Wood Words

Kansas City Woodworkers Guild www.kcwoodworkersguild.org

Volume 23 Issue 7

July 07

Guild Meetings:
Jacob's Well Church,
1617 W. 42nd St.,
KC Mo. 64111

**Buy Raffle Tickets
and Support the
Guild. Your tool box
will thank you!**

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July Raffle: Bill Evans will have his usual assortment of items

Next Meeting Wed. July 18th , 7 PM

Program: Eagle Jigs

Sawdust: The Presidents Corner

Jim Bany



I've been reflecting more lately about how fortunate I am to be a woodworker. After listening to Bill Johnston's program on the history of his tool box I realized two things. One, somebody might appreciate my own heirloom tools when I'm gone.

So, I'm going to keep a better history of my own tool box and work bench and the projects I've built with their use. The second point I realized was only a woodworker can really appreciate someone else's hand made tools.

It was apparent that Bill had to know the history of his new purchase. I got that it was not enough to just get a bargain; he had to know the history as

well. To buy and run was not an option. I can just imagine how much better the lady who sold the box to Bill felt knowing that it was going to someone who cared enough to ask about its' former owner. Deep down I bet she had second thoughts about letting it go.

Bill also showed us some of the advantages of building ones own hand tools and planes. Now I'm not about to give up my Lie-Nielsen planes but I can't wait to try my hand at building a hand plane. I've built a number of my own power tools and I can't imagine being without them, so I can already start to appreciate the joy of a hand built plane.

I keep hearing the term "carbon footprint" and thinking globally and acting locally. So now you can help global warming by building

your own plane. Think of that! What's going on in your shop?

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Ozark Lumber

Program:

Patternmaking, Handcrafted Tools, and Fred Früh By William Johnston

Perhaps you appreciate and collect old tools ... incorporate the use of old hand tools in your woodworking ... are interested in tools that were handmade by the user ... or just wish to make woodworking tools for your own use.

Many who appreciate old tools have a dream ... to come across the toolbox that once belonged to a lifelong woodworker years after he has passed on to that great workshop in the sky.

This story starts with a man named Fisher who built coach bodies in the late 1800s. Coach builders rarely employed straight lines ... Coach Bodies bellowed ... partially to add elegance ... and more importantly to maximize the space inside for the passengers over a standard wheelbase. Coachwork was designed to keep weight down, as the coach was drawn by horses. Each piece of wood was hand fitted.

Later Fisher's sons, the Fisher Brothers, took over the family business. By 1910 the Fisher Brothers had begun making bodies for three different automobile manufacturers. And as you know they later became the "Body by Fisher" owned by General Motors. But what do we know about 1910. First there were a number of automobile manufactures. After all, this was the year of the first "Great Race". The Model T Ford had just been introduced the year before in 1909. The Great Race was from Chicago to Seattle. The race came through Kansas City. Over much of the course there were no roads ... and certainly no roads designed for cars. It was an endurance race. A Model T won, driven by a man from Lee's Summit, Missouri. His son still lives there.

So at this time, 1910, Fisher undertook a major retooling effort. Automobile bodies required heavier and stronger components and unlike the hand fitted parts of the coach, each part now had to be interchangeable with another just like it. The retooling was to facilitate the making of heavier, stronger, interchangeable parts for the Automobile industry.

Now Fred Früh was born in Germany in 1890. At age 20 he came to Detroit to work for Fisher Body. The Year was 1910 and near the start of Fisher's retooling. Fred worked for Fisher Body as a patternmaker for 30 years until he retired in 1940. When he retired he came home with the tools of his trade and put them away with out opening his toolbox again. Fred's thumb size salt shaker (used to salt his boiled eggs for lunch) was still sitting in the top tray of his toolbox when he died two years later in 1942 at age 52.

Early in his career Fred fashioned the planes, rules, slicks, marking gauges, and other tools needed for his work as a patternmaker. Other tools were created as needed. Many of the

tools of the patternmaker were not available for purchase. The planes required to shape hollows and curves look like miniatures of traditional planes. However, if you look closely, you will see that they function as carving tools that create the three-dimensional shape of the pattern. His planes were made of figured maple. Other tools such as the gouges and chisels were adapted from manufactured tools of the time. He took gouges, cut off the handles, fashioned an offset handle, and brazed the new handle onto the stub of the old. This produced a really ugly tool with its outstanding lump of brass on a steel handle in unsightly contrast to the beautiful curly maple bodies of the planes that he created.

Fred also made a spokeshave and a coachmaker's plane both out of aluminum. While useful and practical in patternmaking, these tools lack the beauty that only their father could truly love.

In the pre-plastic industrial patternmakers' world, thin sheets of red material know as "composite" was available for the patternmakers' use in parts of the pattern in addition to mahogany, the most common wood for patterns. Fred incorporated this red composite into his planes, usually in the traditional wear spots. Whether this pre-plastic composite was used originally or incorporated later when wear appeared is not known.

Fred also made sweeps and straightedges of nice thin pieces of figured maple or of the same red composite. Sweeps are like rulers, some marked off in inches, some not, that make gentle curves. They are flexible and allow the drawing of gentle curved lines on flat or three dimensional surfaces (think drawing a curved line on a globe's surface).

It is common for patternmakers to work with a different set of rules ... literally. These rules are called 'shrink' rules. A "shrink" inch is just a bit longer on a shrinkage rule. This allows for a pattern that is just a little bit larger than the final sand cast product. The patternmaker makes an oversize pattern. The pattern is pressed into the top and bottom (the cope and drag) of a mold filled with damp fine sand and clay which acts as a binder. The pattern is removed and the depression remains. The cope and drag are put together. The molten metal (brass, iron, bronze, aluminum) is poured into the mold. Each of these metals shrinks in the mold on cooling to their final specifications. Since each metal shrinks a different amount a different shrinkage rule for each type metal has to be used to create the pattern. There were no shrinkage rules in Fred's toolbox. However, Fred did make a normal rule. Since it was twice the length of his toolbox, he made it in two pieces. The pieces are joined together in a brass mortise and tenon secured together with a small thumbscrew. The markings are hand engraved with numbers stamped with a metal stamp.

In 1978 I roamed the country-side in my work as an insurance company marketing representative. This provided the opportunity to check out garage sales on many Thursday's. Detroit had many opportunities to collect high quality old metalworking tools at almost giveaway prices, as you might suspect from the motor city of tool & die makers. Woodworking tools were equally scarce in Motown. Worse yet, a single old geezer (I am one now) always seems to be one step ahead of me. The scarce woodworking tools I wanted, always seem to be "just sold to this guy that bought them all". They showed up at his "Mall" antique booth at very high prices.

So when I stopped at a Detroit garage sale that day in 1978, Mrs. Frueh, wife of Fred's grandson, living in the same old house that Fred came home to in 1940, say's to me, "Looking for anything special"? Usually my answer is, "Nah! I try to keep an open mind at garage sales." This was, of course, to not give away that I am looking for tools and cause the asking price to rise. You've got to be casual or they will find you out. I spotted a handmade wood "saw vice" on the floor of the garage than was once mounted on a workbench. It was oak, old, and black (oak turns black on exposure to moisture and iron filings). It cost a dollar. Now that garage was for a single car and much too short for any car made after 1950. So, as was typical on houses built in Detroit prior to 1940, the back of the garage had been removed and a four foot deep lean-to was added on to accommodate the "modern" car hood allowing the garage door to close.

I looked around the dirt floor for additional tools. Seeing none I broke down and said, "Got any tools?" Mrs. Frueh led me to the back porch ... not a real part of the garage sale. There was Fred's handmade toolbox, just like he left it in 1940. "Yah! Hay, that's nice!" Doesn't hurt to be polite. "What are you asking?" "Oh! My husband wants \$150". Now, I'm thinking \$150 is a bit high (in 1978) for a handmade tool box, Kennedy style ... the kind with a locked top compartment, the front panel comes off (for a writing surface??) when the lid is lifted to reveal several drawers. It wasn't that well made anyway.

Well, let's look at it anyway. Open the lid. There's the thumb size red salt shaker! And sure enough, almost all of the tools in the compartment are a rusty mess, many beyond repair ... salt, humidity, time. "I don't believe anyone has even opened that since Grandpa died", she apologizes in embarrassment.

I looked in the drawers. The handmade tools, planes, sweeps, were all perfect ... none of the rust of the top compartment on the metal blades. The box was full of Fred's handmade tools and other tools of all kinds ... just like Fred left it. My heart pounded ... how to sneak away with the tool box full of tools for \$150 and second, how would I pay for it? This could well have been my single largest antique tool purchase ever. How could I explain to my wife? The cash flow came easy. I had my \$250 expense account cash from a recent expense draft. Now to just deal with the wife problem ... one of many such instances involving tool purchases. Sneak it to the basement. "Did you just buy that?" "Nah! I bought that a long time ago, haven't you

seen it before".

Okay! I forked over the money fearing that Mrs. Frueh would come to her senses and not be so foolish as to part with such a valuable piece of family history. My mother had done much the same some years earlier when my dad died, selling among other unforgivables, a similar actual "Kennedy" toolbox (empty) and a ship's bell clock made aboard my dad's navy ship with the brass case made out of a cannon shell.

With the money accepted and the toolbox safely in the trunk of my car, I engaged Mrs. Frueh in a conversation to elicit as much history about Mr. Fred Früh as possible.

My sins! I cleaned the rust off of as many of the tools in the top bin as possible. To recover my investment, I sold manufactured tools that were duplicates of tools that I already owned. This easily, in a single garage sale, allowed me to recover the entire \$150. Manufactured tools that were not duplicates of tools that I already had, eventually found their way into my general collection. Fred's handmade planes were carefully stored in his handmade tool chest as they are today. I hang his handmade yardstick on my wall along with his sweeps. A steel triangle, still showing the effects of storage in the "salt shaker" top compartment, hangs on my wall above my Shopsmith to check the square of my miter gauge to the saw blade.

Redemption! A few years later I came across a 'sale' in a ladies home. She had a number of small handmade wooden planes that her late husband had made. They were beautiful. Not overpriced. I talked her out of selling them. I hope she didn't sell them to the next "collector" that came by and kept her promise to "give" them to a local museum for display ... or at least keep them herself or in the family.

A number of years ago I began making woodworking tools for personal pleasure, for use in my woodworking hobby, or to give or trade to woodworking friend for a future "draft" choice, usually an antique "find". My personally handcrafted tools consist of several wooden planes and several workbenches among other tools. Lately I have been making tools that incorporate brass and steel in the "wood infill" style of English "Spiers" and "Norris" planes of the turn of the last century. These I have made using a small metal working lathe, mill and hand tools, with skills still very much under development. I often wonder if my tools with have a place in my family or will they go to a "garage sale" collector in the future when I go join Fred Früh in the great workshop in the sky.

Want to help cut guild monthly costs? Consider receiving the newsletter via email. It is faster and comes in color. If you are interested, please send an email to William Johnston at: johnston@everestkc.net, or add your email to the Attendance list at the monthly meetings.

Flashback

This month we take a look back at July, 1985. It seems sometimes, the more things change, the more they stay the same. It seems there was even someone named Wayne, 22 years ago, that knew a thing or two about finishing. So sit back and enjoy this blast from the past.

Kevin Thomas— Editor

MINUITS 6/12/85

The meeting of June 12 opened with an explanation of the Leigh dove tail jig by Jim Perrin. Although an expensive device, it greatly increases machine dovetail possibilities.

Tom Laux handled the business section of the meeting expeditiously and we moved to the main program.

David Bayard did an excellent presentation on basic joinery, first laying the foundation by discussing wood and it's properties and tendencies.

Next, David showed examples of various joints and their inherent strengths and weaknesses. Participation from the group was high, and many experiences were shared. Due to the level of participation, the meeting ran over by about 90 minuits. It was a rewarding meeting for all.

BEGINNING FINISHING

By Wayne Trainer

The final step in preparation of a piece for finish is to remove all machining marks from planer, shaper, router, etc. Properly sharpened and used scrapers and hand planes are the quickest means of removing those marks. After which sand paper of various grits, a reciprocal electric sander and a couple of padded blocks are used.

For the padded blocks, I would recommend one 9 1/2" x 2"x3/4" and one 4 1/2" x 2 1/2" x 3/4" (aprox.) the width should be adjusted to suit your hand. These sizes will offer good use of your paper. I recommend you use a softwood

block for weight savings. Glue 1/16" cork to one side and medium weight felt on the other (use the glue sparingly, as too much glue will stiffen the felt and reduce it's effectiveness). Once the glue has dried, round over the leading edges slightly. Un felted blocks are less efficient since the felt helps the paper maintain contact with the wood by allowing the paper to follow minor irregularities in the surface of the wood.

Sand paper has come a long way over the years, coming in many grit types and sizes as well as several types and weights of backing. Lighter backings are more flexible and therefore more suitable for finish work. You will need grits from #80 to #280 with an A backing. Do not use flint paper, it is an inferior performer and has an inferior backing. I prefer garnet paper, myself.

When choosing a sander, try to get one with a reciprocal action, orbital sanders will leave circular scratches which can be difficult to remove. I have never used the hand held belt sanders, but understand they can be difficult to handle, and have a tendency to gouge. They can create more work than they accomplish at times.

In factories, when a piece is leaving the cabinet shop, the cabinetmaker was generally obliged to finish sand his work down to a #150 grit. Finer paper can be used in finish work.

The old German finishers used to sand the work, then stain lightly, let dry, and resand. A tedious, but effective method to show sanding flaws.

Editor's Note:

Due to space constraints I am unable to bring you the entire article. This was the first article, in a series, on finishing by Wayne Trainer. Unfortunately, this is the only one we have access to at this time. If you want to read the whole article, please check out the Guild's website. The entire July, 1985 newsletter is posted there.

Member of the Month Paul Twenter

By Nan Melton



Our July Member of the Month, Paul Twenter, started woodworking as a boy in 4-H. After a long hiatus, he started dabbling again about seven years ago, and got serious about improving his skills four years ago. He recently served a three-year

term on the Board of Directors and has given guild classes on using dovetail jigs.

His favorite hand tool is a router - "a life of 90 ° is boring." His best deal of a tool was a retractable extension cord he picked up for next to nothing at a Grizzly tent sale because it had a scuff on the cover. He finds it indispensable in his shop.

He likes to work in cherry because of its warm glow, pleasant grain pattern and working ease. He also tends to use a lot of red oak for price reasons, contrasted with walnut and bubinga.

He doesn't claim a specialty, but finds himself doing a lot of raised panel construction, doing casework and doors. His favorite project is a coffee table with a waterfall bubinga veneer on top. His first attempt at veneering was very successful, and the waterfall grain pattern was beautiful. Paul also enjoyed the challenge of matching the many curved parts.

His favorite guild activity was working on the chair project - he not only learned a lot about finishing, he got to know other members better, an experience that many of us shared.

His best shop tip is to make jigs that stand the test of time - they are adjustable and will adapt from project to project.

His safety tip is one we should all heed: "Don't cut off

any part of your body that you will miss!"

Paul, thanks again for your dedication to the Guild and congratulations!



TREASURY REPORT

(July 2007)

Beginning Balance- \$7723.79

Income- \$359.00

Expenses- \$219.73

Ending Balance- \$7862.91

Paid Members-

Senior-29

Regular-69

Associate-10, **Sponsor-** 3

Antique Tool of the Month

Don Kruse

I have collected size 8 planes for a long time. These are the iron jointers that are around 24" long, the size 8 is taken from Stanley's and several other plane making firms that were in business in the late 1800's and through the 1900's. Also, I had acquired a few planes made by the Edwin Hahn Co. of Wilkes-Barre, Pa. He was listed as a plane maker from 1908 to 1918. His planes are almost identical to the more common plane made by Jacob Siegley who made planes in the same city until 1905. For this reason it is assumed that Hahn acquired Siegley's plane making patterns and possibly his equipment. There have been no records found of any connection between the two men so all of this is speculation at this point. The only known advertisement for Hahn planes is on a letterhead from the Hahn Company. It is not known except from the planes that show up every once in a while what sizes of planes he manufactured. The numbers found on the planes in my collection do not agree with the Stanley numbering system, for example a Hahn size 8 is only 18" long which would be a size 6 in Stanley's system. Hahn did make 24" planes, they are marked no 12 in their system.

Until a couple of years ago I thought that the no. 8's were the longest mass produced iron plane made in the US. There were a few specialty planes made for the coopers trade and a few home made ones where the maker had a long bed and possibly a frog cast at a foundry and assembled a plane from these parts. I have one 32" long made in this manner.

With all of this background material we finally get to this month's tool. It is a Hahn no. 18, measuring 28" in length. Until I saw it at a tool collectors meeting last year, I was unaware of its existence. I have been collecting for almost 30 years and had never seen one before and only one person that I have contacted has seen another one, so it is an ex-

tremely rare find. Now the obvious question arises. Are there other lengths between the 24" number 12 and the 28" number 18?



Newsletter Deadline: 1st of the month:

Please send all submissions for articles, tips, want ads announcements and anything else to Kevin Thomas: 816 941-8865 email: kv1014@sbcglobal.net

Show & Tell



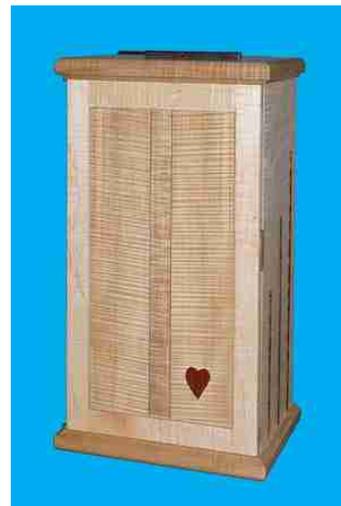
Bill Kuhlman– Segmented Walnut and Red Birch plate



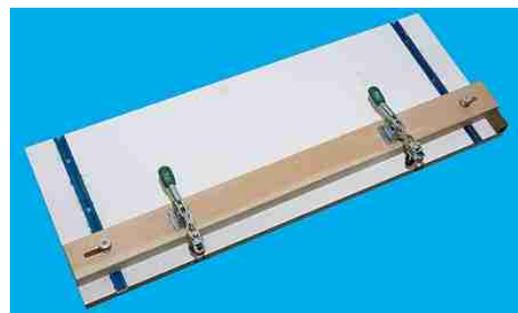
James Childress– Small Scale Cherry & Oak Table



Cliff Bell– Jewelry Box made of Curly Maple and Walnut



David Roth– Intarsia Shell of Cherry and Walnut



Dale Albert– Table Saw Taper Jig



P.O. Box 413922
Kansas City, MO. 64141

Meeting Minutes

Phil Akers

News / Business:

Jim Bany reported that the Andre's bench proto-type is nearing final completion. It will then be available for Marcel to give final approval. Hopefully then, begin the bench project in earnest.

Jim also announced the start date for the Habitat for Humanity building project that will take place in the Armourdale neighborhood in Kansas City, Kansas. That date is the 1st weekend after Labor Day. An open invitation was also given for all those present at the meeting. Roger Grout will again be taking vacation to help on this year's home. Thanks Roger!

Jim Bany showed a short DVD demo on the Lamello flush trim tool that possibly will be purchased by the guild to be used on the Andre's table tops. It can trim up to 2 inches wide. The cost is \$1200.00. Jim is looking for someone in the Kansas City area that has one.

Visitors that attended the June meeting were **Robert Lawson** and **Mel O'Brian**.

New Tools:

Jim McCord purchased an 18v. DeWalt Drill to use on his deck. It did the job well and had plenty of power. He also purchased a Lee Valley honing guide that works like a dream and is an absolute winner.

Raffle:

Big Ticket Winner- Mike Jones- General Tilt –Head Mortise machine.

Dan Hurley- chisel set

Kevin Thomas- Box clamp set

Dave Bennett- taper drill/counter sink set

Ron Lomax- screw driver/level set

David Roth- tool tote

Ken Sokol- hand saw

Phil Akers- sharpening set

Bob Caldwell- palm sander

Vince Dittrich- adjustable clamps

George Rexroad- Zircon level

Kevin McAndrew- utility knife

Show and Tell:

Fred Chael shared pictures of the crucifix-candle holder he built. The crucifix is 8ft. high and 4ft. wide. It's built out of laminated white oak and rough cedar. Fred finished it with polyurethane.

Bill Kuhlman brought in a segmented plate that he had turned as an ex-

Calendar

Executive Meetings, 7:00pm Kansas City Public Library 1410 W 10th St. KC MO 64105

Guild meetings, 7:00 p.m., Jacob's Well Church, 1617 W. 42nd St., To reach us "during the meetings, call: KCMO. (816) 561-8177

Executive Meetings

Guild Meetings

2007

January 3rd
February 7th
March 7th
April 4th
May 2nd
June 6th
July 11th
August 1st
September 5th
October 3rd
November 7th
December 5th

January 17th
February 21st
March 21st
April 18th
May 16th
June 20th
July 18th
August 15th
September 19th
October 17th
November 21st
December 19th

All members are welcome at any board meeting. A call to one of the Officers is all that is necessary.

periment. It was made out of walnut and red birch with a lacquer finish.

Cliff Bell brought in a jewelry box made from curly maple and walnut with a Danish oil finish. He built it with two carroussels and several small compartments.

Dale Albert brought in a table saw taper jig made from MDF and plastic laminate. He included two aluminum tracks that enable him to adjust the toggle clamps.

David Roth brought in an intarsia shell made from cherry and walnut with a brush on lacquer wax finish. The shell was modeled after a scallop shell.

James Childress brought in a small scale table with two drawers. It was made from cherry and red oak. The drawers were made with hand cut half blind dovetails and the drawer knobs were hand turned out of iron wood. The finish was linseed oil and shellac