



SUNFLOWER WOODWORKERS' GUILD

Established 1991

THE KNOT HOLE

"building of woodworking skills thru the sharing of knowledge"

THE NEXT MEETING **Tuesday, January 27** AT
Kechi Community Center

VOLUME 25

ISSUE 1

Social Gathering @ 6:30 PM
Meeting Starts @ 7:00 PM

This months meeting

Program for January

The program will consist of the judging of the half-sheet plywood projects followed by a report from John Belt on the Guild Christmas Display at the Sedgwick County Historical Museum and a report from Kenny Hill on the toy display on Dec. 13. Also see Paragraph 3 below about changes coming.

**From The President's Corner –
January 2015**

A few Words from the President

Every year bring changes and this year will be no exception.

Last year's changes included starting to work with the 4H Clubs, the Scouts, and being forced out of the Senior Citizen Center by an unfortunate fire.

This year there will be changes too. I hope they are all for the better. If things develop as they appear to be, we won't be returning to the Senior Center. If this happens, in addition to a new meeting space, we will have access to a wood

shop in which to do demonstrations and hold workshops. I should have more information about this at the meeting.

In order to help the Guild grow and improve I want to know what you want from your participation in the Guild. So, I want you to think about what that may be and write it down. I'll collect your comments at the meeting.

Some of the ideas you might think about include: Should we develop some kind of certification program, should we have fewer business meetings and because we have such a wide variety of experience should we have two parts of the program one part for beginners and a second part for more advanced woodworkers.

This fall we will be bringing an outside expert to hold a weekend program. Please think about whom you would like to have or what you would like to learn.

One final comment, I have heard a number of comments about what is happening at the meetings involving people having private conversations during the program. I know that not every program is going to interest you so, if you must talk, take it outside or go to another room where we can't hear you. It will make it easier on the presenter and will make a better

impression on the new members and visitors. I appreciate your cooperation with this issue.

See y'a at the meeting.

Burt Unruh

Old Business and Regular Monthly Announcements

Current Business and Regular Monthly Announcements

1. Handtools Group:

Following is a list of dates for future meetings and topics:

If you are not currently on the e-mailing list to receive notices and updates, please contact Slim Gieser at: sgieser@cox.net.

2. Youth-in-Woodworking Group:

Clark Shultz is working with a 4-H club (the Achievers) who meet at his shop - on-going. No current schedule at this time.

If you are not currently on the e-mailing list to receive notices and updates, please contact Bill Tumbleson at: edn732@sbcglobal.net

3. Librarian:

Bob Ziegfeld: Nothing to Report.

4. Burt's Barn:

Purpose: Learn woodworking using both hand and power tools.

Frequency: Meets the Saturday following the General Membership Meeting; January 31, 2015.

This Month's Project: Burt's Barn programs for January will be designing and creating a material list for a side or end table. I will have a basic design that can be used as is or customized to their taste. The following months

will be dedicated to building and finishing our tables.

Materials: No materials needed this month.

Location: 2506 W.15th Street N, Wichita, KS. Two blocks north of Indian Hills Hardware to 15th Street N then west to 1st house facing south. Burt's Barn is in the garage behind house, entry on west side.

Schedule: 9 AM to Noon is dedicated to working on common projects. 1 PM to 5 PM is optional. In the afternoon you can continue to work on the common project or any project of your choice. We also help solve woodworking problems and tune up equipment. You **do not** need to attend the morning session in order to come in the afternoon.

Contact: Burt Unruh, phone 316-655-4151

6. Guild Membership News / Applications

Sunflower Woodworker Guild caps are available for \$12.00 each.

If you would like information, please contact Bill Patton at: threads1@cox.net

Calendar of Events

January Meeting at Kechi Community building same as November's Meeting), 220 West Kechi Road, Kechi, KS; Conference Room.

Minutes December 16 2014

OPEN MEETING

Pres. Huntley called the meeting to order with requests to turn off cell phones, and for new members to have John Rhoads take their photos for the directory.

GUESTS

Steve Pruitt; Friend of John Rhoads, Restores old firearms.

Nick Myer; Has band-saw mill, and has wood for sale. Call 461-5968

Don Hayworth; Fireman

SPECIAL INTEREST GROUPS

Burt's Barn; will hold practice and learning sessions on the Saturday after the meeting.

Hand Tool Group; We restored some of our old hand saws and learned the basics of saw sharpening. Next meeting will be at Jerry Carpenter's shop on 1-10-2015.

PLYWOOD CONTEST ENTRIES

Helicopter toys by Larry Bakula

Folding Table by Ron Jackson

Pet Coffin by Bob Johnson

Tool Box by John Rhoads

Chair by Burt Unruh

GUILD DEVELOPMENT

Bill Tumbleson said that after investigating and considering the pros and cons, the Guild will not be moving forward regarding the possibility of creating a Guild sponsored shop and meeting area.

VINTAGE CHRISTMAS

The Vintage Christmas Toy Exhibit was held at the Wichita Historical Museum. John Belt, who spear-headed the exhibit, reported that the exhibit featured 26 items made by Guild members and painted by local artists that are reminiscent of the toys found under Christmas trees a century ago. The auction at the end of the exhibit raised \$2500.00

TOYS

The Guild does not sponsor a toy program any longer, but some members have continued to make toys, for the Salvation Army to give out at Christmas. Kenny Hill said members displayed about 470 hand-made wood toys at East Heights Methodist Church on 12-14-2014. John Belt indicated that even more toys are being made available. Thanks go to Kenny Hill and John Belt for coordinating those members who wish to make wood toys available

501 (c-3) PROGRESS

John Rhoads reported no new information.

PLAQUE OF APPRECIATION

John Rhoads presented Outgoing President Jim Huntley with a laser engraved plaque of appreciation.



Jim Huntley gave thanks to all the other officers and committee members for their service this year.

KNOTHOLE

Jerry Keen reminded us to be sure Mike Hutton has their correct e-mail address so the Knothole newsletter will be delivered correctly. He also reminded us to check our Junk Mail and Spam Filters to be sure they allow the Knothole to be delivered.

RUFUS ALCORN'S PASSING

Kenny Hill, brother-in-law of Rufus Alcorn, announced his death. Kenny told us how very active Rufus had been in the Guild. He was especially active in the former Guild sponsored "toy program". All members that knew Rufus appreciated his work in the Guild.

WICHITA VO-TECH

Bill Tumbleson reported that the Wichita Area Vocational / Technical College are considering offering Personal Enrichment Programs including woodworking. Bill Tumbleson and Slim Gieser discussed with WAV/TC what they would require for such a program. They may be in further contact with our Guild.

SHOW N TELL

1. David Fowler brought his replica of a late 1800 work bench. Made of maple, walnut, and Lignum Vitae



2, Bill Tumbleson brought a hand plane with an adjustable throat, an anti-racking device, toys, and a storage box for his Lincoln logs.



2. Ed Griffith showed his Scrabble Plaque in a picture frame he made. He also brought a wooden urn. An example of some others he has made.



Half Sheet contest entries





PROGRAM BY DENNIS LAIRD

Each year Dennis Laird, from the Big Tool Store, presents the Annual “What’s New at the Store” presentation, where he brings new items and things of interest. This year he brought many items. He did lament the lack of any WOW item for the year.

He showed us the following: The new K-5 Kreg Jig, Wood Wizard metal finder, Festool LED light, Vacuum assisted clamp called a Wing, LED light with spot and strip lights,

Gripper push block and Jointer Push block, Large end clip for ¾ inch tape measure, Digital angle finder and sliding bevel gauge, adjustable angle guide, small refillable spray paint device, Hardened drill guide, Wood Pecker X-Mat system, How-To books, Bosch Laser measuring device, Miter Aide, Square Punch to make fake pegged joints, Festool version of the Fein Multimaster with unique plunge accessory, Gorilla Epoxy Glue and tape, Router Table Dust Collection Kit, Diamond Sharpening system, Swab-Eez industrial swabs, custom Knife Kits, and a sharpening system with honing compound.

NEXT MEETING

A fire damaged the Senior Center therefore, until further notice, the meetings will be held at the Kechi Civic Center. The next meeting will be 1-27-2015

Gould Woodworking

Among Colonial America’s busiest seaports, Salem boasted a wealthy citizenry who relished fine things for their homes, and it became an important furniture-making center. The study of that decorative legacy is a particular strength of Salem’s Peabody Essex Museum, which in the past has mounted exhibitions of the work of cabinetmakers John and Thomas Seymour (in 2003) and of cabinetmaker and consummate woodcarver Samuel McIntire (in 2007). Now, through March 29, the PEM’s “In Plain Sight: Discovering the Furniture of Nathaniel Gould” concentrates on a figure relatively forgotten for two centuries.

In 2006, The Massachusetts Historical Society cataloged the papers of Nathan Dane (1752-1835), an attorney whose trove included “3 account books of client Nathaniel Gould.” The three ledgers meticulously recorded the Gould workshop’s production of almost 3,000 pieces of furniture for more than 500 clients over a quarter-century span before and during the American Revolution. The documentation proved that Gould had produced all manner of furnishings, from elaborate mahogany desks and bookcases to utilitarian kitchen chairs, pine cradles and coffins.

Suddenly unattributed or tentatively attributed masterpieces in public and private collections were revealed to be by Gould and his workshop, and his obscurity was transformed into renown as one of the most important 18th-century American cabinetmakers.

If the McIntire show was about wood as a medium for elaborate carving, the Gould show is about wood itself, especially mahogany in all its lustrous splendor. Apart from running his cabinetry workshop, Gould (1734-1781) was a major importer of raw materials and exporter of furniture, especially insect-resistant cedar furniture, which he bought from other cabinetmakers and profitably resold on the Caribbean market. Gould's primary imports were cedar and Caribbean mahogany logs—he virtually cornered New England's mahogany market, selling some logs to other workshops while keeping the very finest specimens for his own use. Gould's discerning eye for this material is apparent in every mahogany piece on display. Hence the case pieces, tables, chairs and related objects arranged in a single spacious gallery constitute an exhibition overwhelming not in size but in beauty.

A selection of complementary period objects vividly places Gould's work in context, including portraits of Gould clients by John Singleton Copley and other artists, and a copy of Thomas Chippendale's influential design book, "The Gentleman and Cabinet-Maker's Director"—Gould was a primary force in introducing Chippendale's style to Salem. To illustrate Gould's own woodworking techniques, a video shows master cabinetmaker Philip C. Lowe, director of the Furniture Institute of Massachusetts, hand-carving various furniture elements using Gould's time-honored methods. An introductory display shows the options he offered clients. First came form—desk, chest, table, chair, etc. Second, the primary wood—mahogany and walnut, most expensive; cherry, maple and birch, cheaper. Clients could select styles of leg, foot and carved ornament—the more complex the detail, the more costly. Choices were based on where a piece would be used. Parlors,

libraries and dining rooms called for the costliest pieces; bedrooms less so, as they were not seen by visitors. Kitchen furnishings, normally used by servants, were the cheapest—instead of fine mahogany or walnut, a well-carved rush-seated Gould kitchen chair here is made of mahogany-stained birch. Instead of fashionable cabriole legs, its sturdy turned legs and fringelike Spanish scroll feet are throwbacks to an earlier era.

One of the most striking Gould pieces is the commanding mahogany desk-and-bookcase made for merchant and shipowner Jeremiah Lee. Lent by the Metropolitan Museum of Art, it is displayed with a loan from the Lee Mansion in Marblehead, Copley's equally commanding 1769 portrait of Lee, his protruding waistcoat obviously "with good capon lined," as Shakespeare would say. Lee was one of Massachusetts' wealthiest citizens, and the Gould desk corresponds to an order of wedding furniture Lee made in 1775 as part of his daughter's dowry. An adjacent showcase contains a Gould daybook and account book, both opened to entries relating to this large order.

This majestic piece reveals how as a designer Gould masterfully exploited the exceptional beauty of a specific parcel of mahogany lumber. One's eye is immediately drawn to the mirror-matched satin grain of the arched bookcase door panels. The left panel bears the black, flame-shaped scar of a burning candle once positioned dangerously close on one of the paired candlestick slides just below the door. Light raking across the desk's slant-top emphasizes the rippled surface of hand-planed, hand-polished grain. Adding rhythm to the broad polished expanses are the crisply fluted pilasters framing the doors, and the block-front shaping of the desk supported by ball-and-claw feet whose short legs curve sharply inward. This almost crouching appearance is characteristic of Salem furniture by various makers, observes the show's organizing curator, Dean Lahikainen. Gould's signature motif, the carved scallop shell on the bottom skirt of the bureau section, is echoed at the bonnet top of the bookcase by an applied ornament that Mr. Lahikainen has seen only on Salem case pieces by Gould: a gracefully

carved concave shell that is canted (i.e., positioned with a downward slant).

A similar concave shell mounted with an even more pronounced cant embellishes the curvilinear bombé desk-and-bookcase made about 1765 for the Cabot family. Inspired by the decorative pear shape popular since the 17th century, gracefully swelling bombé cabinets had been produced by the best Boston makers since the 1750s. Gould apparently introduced them to Salem. Though 19th-century cabinetmakers like John Henry Belter used steam to soften and bend wood into curvilinear shapes, steam technology had not yet been invented in Gould's day. Discussing this with me at the exhibition, Mr. Lowe confirmed that Gould and his workshop produced the bombé shape using only handsaws, chisels and planes to hew the curving elements out of mahogany planks several inches thick. And the bombé cabinet had to be conceived on two planes—the curves of cabinet sides and drawer fronts had to match up at the corners. It took Gould time before he achieved just the right proportion of straight and curved planes, so that a finished piece would be graceful and not potbellied.

This exhibition has also resulted in an equally beautiful exhibition catalog by furniture scholars Kemble Widmer (the show's consulting curator) and Joyce King, with splendid contributions by Mr. Lahikainen and scholars Glenn Adamson, Daniel Finamore and Elisabeth Garrett Widmer. In addition to superb photography and detailed discussions of each piece, the book includes appendices reproducing and categorizing the contents of the Gould ledgers, making it an invaluable resource for collectors as well as scholars and connoisseurs of American antiques.



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SPONSORS

The Sunflower Woodworkers' Guild of Wichita Kansas publishes the Knot Hole newsletter monthly. Deadline for articles and information is the 2nd Monday of each month. Mailing date is the 3rd week of each month. Permission to reprint original material is granted to other woodworking groups, providing proper credit is given. *Articles attributed to publications other than the Knot Hole Newsletter should be used only with permission from that particular publication.* Send articles, photos and information to: Jerry Keen
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Sunflower Woodworkers Guild membership is voluntary. Our paid dues list are consolidated after the June meeting, eliminating from that list all those who have not paid their 2014 dues. This list determines who gets the Knothole. New and previous members will need to submit new applications when joining.

Newsletter of the Sunflower Woodworkers Guild
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