



# BENCH TALK

The Monthly Newsletter of the  
Northeastern Wisconsin Woodworkers Guild

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## WOODEN BOAT RESTORATION



Taking a beautiful wooden boat out on the lake is kind of like taking your best living room furniture and leaving it on the outdoor deck. It won't be long before it needs work. Hence, wooden boats and restoration go together! And, this month, Steve Lockhart will be telling us about restoring wooden boats. The photos are of a boat that Steve recently restored.

Steve enjoys woodworking, boating and fixing broken stuff, so restoring wood boats is a natural fit. He's restored several wooden boats, most recently a 1966 Cruisers, Inc. 20 foot lapstrake outboard runabout. Other boats he's restored are a 1962 Century 16 foot in-board and a 1962 Thompson 16 foot outboard.

In addition to describing the boats, Steve will review construction details that might interest woodworkers who are not necessarily familiar with boat building. He'll discuss two particularly interesting aspects of boat construction: bottom construction and finishing techniques.

A boat manufactured in the 1960's would have been expected to last about 10 years before major work would be required on the bottom. The sealers and caulking prevalent in those days dried out rather rapidly, causing the boat to leak, especially if the boat was not soaked in the water to swell the bottom boards before use. Modern sealers last much longer and retain their elasticity. Steve will describe sealers and techniques used in bottom construction.

Varnishes used for boat finishing have not, however, progressed very much in the last 40 years. Most of the same techniques and materials used for finishing used now are the same as those used in the 1960's. A few labor saving methods are available now that weren't around then, such as foam rollers and brushes, but, mostly, finishing a boat with varnish is a very laborious process. Steve will describe the techniques he uses to varnish a boat.

**The meeting is at 7:00 P.M., this Friday, July 15 in Room 109 Mary Ann Cofrin Hall, UWGB. There is lots of construction on Highway 54, so enter the University grounds from Nicolet Drive, using the Southwest entrance (That's the one with the statue of the doe and fawns). Drive around the inner loop until you come to the intersection leading to the Phoenix sports center, the Ecumenical Center, and Mary Ann Cofrin. Take a left.**



## THE ANNUAL ELECTION

This year's annual election held no surprises. The slate presented by the Board was elected, as there was a collective sigh of relief by others, having escaped the dire fate of being elected to a Guild office.

Rich Ward agreed to serve another term as President. Lyle Martens said he would continue as Vice-president for Programs. Steve Carroll agreed to continue on as Vice-president for Public Information. Steve Lockhart stepped sideways to move from Treasurer to Secretary, while brand new officer Tom Carlson graciously agreed to be Treasurer. Joe and Trudy Ferrier agreed to serve as Librarians, partly because Trudy told Joe that it meant he could buy books. In a daring parliamentary move, Jane Alesch agreed to be editor, while Dan Alesch fell from the slate, having already served the maximum number of consecutive years permitted by the by-laws.

As for appointed offices, Fred Juengst once again agreed to take on Membership, Jane Alesch will Chair the Spring Show, Mark Brienens will continue to mind the web site, and Tom Charlier will be responsible for Special Projects.

Many thanks to the brave souls who stepped forward to be elected or appointed to these critical positions. But, on the other hand, it probably ensured that they would not have to serve on active duty in Iraq.

## THERE WILL BE NO AUGUST MEETING, BUT WE WILL GET TOGETHER TWICE IN SEPTEMBER

This is not as complicated as it sounds. We've moved the August picnic to September 11 (see below), but we will still have the regular September meeting on the third Friday of that month. We will not meet in August. There will be no August newsletter. This is it until September.

## THE GUILD PICNIC

Every year, the Guild holds a picnic to celebrate a great year and to kick off a new year of fellowship, advancing our skills, and sharing our interests. This year, as in recent years past, picnic will be held at DeBroux Park in Bellevue on Sunday, September 11. Things get started about

noon. A few of us get there earlier to get the fire going and to start cooking corn and stuff. This is a family event. Bring your spouse, kids, grandchildren, or significant other.

The Guild provides roast corn, brats, burgers, hot dogs, condiments, soft drinks, plates, and plastic ware. Everyone brings a dish to pass, a big appetite, and their own serving utensils.

The Guild also brings tomatoes, onions, and pickles, but, if anyone has an overflowing garden and would like to make one or more of these their "dish to pass," please call Jane at 468-0132 so she doesn't spend money on them.

A sign-up sheet will go around at the July meeting, but not everyone in the Guild will be there. If you would like to come, let Jane know who you are and how many are coming. Call her at 920-468-0132 to ask questions about the picnic or to tell her you're coming (and how many of you there will be). If no one answers, please leave a voicemail (it is painless). Or, reach her by e-mail at ([jalesch@new.rr.com](mailto:jalesch@new.rr.com).) Knowing how many will be there will keep us from running out of food and drink.

Bring along a project or some photos for show and tell.

*A map to the park is included elsewhere in this issue of Benchtalk.*

## THE JUNE CHIP CARVING PROGRAM by Fred Juengst and Ron Dauplaise

Chip carving was reviewed at the June meeting by the two of us, Ron Dauplaise and Fred Juengst. Chip carving is an incised form of carving and is used for decorative purposes only. The particular type of chip carving discussed is based on the Swiss style as described by Wayne Barton. Only two knives are used, the carving knife and the stab knife. Ron discussed the design of the Barton chip carving knife and how the shape helps the carver hold it at a 65-degree angle, considered the optimum angle for deep cuts. Deep cuts improve the shadows and the perception of the design. Ron demonstrated the use of the knife to cut various patterns on a sample board along with the basic positions for holding the knife. One pattern may yield different images depending on what chips are removed. Ron also showed how the stab knife is

used to create patterns by simply pressing it into the wood.

Ron discussed the 15th century Gothic hearth stool reproduction he built and carved. Both positive and negative imaging were described and shown on Gothic crosses and Christmas tree ornaments Ron displayed. He also demonstrated a variety of cuts on practice boards. Ron made special note when carving smaller objects, like the cross and the ornaments, that the object should be cut to rough outline first to make it easier to hold in the lap while carving. Most carving is done with the project in the carver's lap. When the carving is completed, the object is then cut to final form.

Fred brought a wedding plate that he had turned on a lathe. The plate had a center surrounded with a "v" cut and additional "v" cuts to contain the border and the names of the couple. It is much easier and cleaner to turn the "vs" than to carve them. For a wedding plate, Fred likes to use a 7-sided rosette cut to look like bells in the center of the plate. The next choice is for the border design around the rosette. Fred uses his Barton books for designs or occasionally designs his own. The border helps to transition from the rosette to the names of the couple. The rosette was used to divide the border into 14 segments, which aids in the drawing of the border design. Fred demonstrated cutting out the border he prefers, as well as the bell rosette, on a practice board.

The tricky part of the plate design is getting the names engraved and centered on the plate. The upper half has the two first names and the lower half has the new last name. Fred transferred the plate "v" cuts outlining the letter area to a piece of Clear Print drafting paper. Next, he traced Barton's Old English letters onto the paper. It does not make much difference where you start because you will center the first names and the last name onto the wood after the letters are laid out on the paper. The last name is done in a similar manner, but the in the lower part of the plate letter ring. Fred likes to have the letters all right side up rather than just go around the plate. To center letters on the curve, draw lines from edges of each letter on the paper to the compass

center point. You can now easily center each letter.

Once all the letters are laid out, you need to transfer the lettering to the plate. Fred draws a line at the outside edges of the first names and also of the last name. These two lines will not be parallel. Now cut out that section containing the two first names and tape it to the plate. Slip a piece of graphite paper under and transfer the pattern to the wood. Do the same with the last name. Position the line for the last name so it is parallel to line for the first name. Fred likes to have centerlines drawn at right angles on the plate to help centering. Plates with the grain running up and down look best. Fred cut out a few letters to show how it is done.

We both noted that the preferred woods for chip carving are basswood and butternut.

Finishing can be completed as suggested by Wayne Barton, or by other methods such as spraying shellac or lacquer. Oil finishes can be used to advantage as well, as they penetrate the wood and do not fill the fine incised carvings.

Ron invited anyone interested to try a few chips using practice boards. Thanks to Ron and Fred and the cameraman for this interesting presentation.

*Many thanks to Ron and Fred, who not only put together their own revue, but who also wrote their own review. Thanks, guys, for all the fine examples you brought and for making us believe that we can do it, too. Editor Jane.*

## **THE OLDE CARVER'S NOTES**

*by the Olde Carver*

The carvers will continue to meet at Dan and Jane's Studio A on Wednesdays, now that they have returned from their Great Western Mountain Adventure with Children and Grandchildren. The first session will be July 13, with subsequent meetings on July 20, July 27, and August 3.

Call ahead if you are new to the group or have missed a session or two. Summer is a little "iffy" at the Alesch camp; they sometimes get called away and the group sometimes decides spontaneously to change the date of a get-together. When they do get together, the group gathers at 7 in the evening and usually has swept up and is gone before 10.

If you think you might like to sit in on a session of show and tell, carving, chit chat, praise and critiques, and yummy-munching, give Jane or Dan a call at 468-0132.

I hear that Jane and Dan stopped in at the National Woodcarving Museum in Custer, South Dakota, on their recent trip. Dan reports that it really was not all that good. Most of the carvings are by one person, a caricature pioneer, and they are primitive by any measure. One interesting feature of this fellow's work is that he created animated scenes, employing cams, cogs, wheels, and whirlygigs. The CCA carvers had a small exhibit that was worthwhile and the folks at the little commercial museum were mighty friendly, but you might wish to save your money. Jane will have digital photos available at the next meeting.

## MEMBERSHIP STATUS REPORT

*By Fred Juengst*

Please take a few seconds to see whether your mailing label is marked with a pink marker. We have eight people whose membership is due in July and 13 whose membership was up for renewal in June. Another 13 memberships were due in May; these are now overdue by two months. Please consider continuing being an active member of the Guild and pay your dues today.

Members failing to renew their membership and who are overdue by at least three months received a postcard attached to their *Bench Talk*. This will be your last *Bench Talk* unless you pay your dues promptly. If you do not wish to continue your membership, just print your name on the postcard as shown and drop it in the mail. The postcard confirms your intent. Please keep your nametag in the event you choose to rejoin the Guild at a later date. If you borrowed books from the Guild Library, please give Joe or Trudy Ferrier (920-438-8116) a call to arrange for the return of borrowed items.

If you wish to continue your membership, do not mark the post card in anyway just slip the post card and dues in an envelope and mail it to me. This will allow us to reuse the postcard.

We do, on occasion, make a mistake with your membership and I regret it. Please don't

hesitate to point out any mistakes right away so they may be corrected promptly. My address is Fred Juengst, 846 Cornelius Dr., Green Bay, WI 54311. If you have any questions about your membership, call me at 920-469-1919 or e-mail ME at [mdjuengst@aol.com](mailto:mdjuengst@aol.com). Thanks from the Guild.

## FYI

*Little tidbits of sometimes relevant, irrelevant, and irreverent news, observations, and assorted stuff from and about members and their pursuits.*

*by Dan Alesch*

● On our trip west into the Tetons, Yellowstone, and the Black Hills with the kids and grandchildren this past month, Jane and I had a couple of good adventures (not counting the sleet pounding against our bare little legs in Yellowstone on a long hike). Two experiences provided a delightful juxtaposition. We spent July 3<sup>rd</sup> at Mt. Rushmore and watched an extravagant fireworks display over the heads of the presidential sculptures. It was incredibly professional, accompanied by music, and viewed by more than 30,000 people who swelled the Park to capacity. An awesome spectacle.

The next night, the 4<sup>th</sup>, found us in Chamberlain, S. D., a town of just 2,300 people. We all ate at Al's Oasis and, driving back to our motel across the Missouri on the local causeway and bridge, found we were just in time for the local fireworks. Jane and I parked on the causeway with the locals, got out and walked to the bank to watch.

While engaged in the mosquito-slapping mambo, we got chatting with locals. The folks in the pick-up next to us offered me a folding chair and invited Jane to sit on the back of the short-bed Chevy with the rest of them. As the first of the fireworks burst high above the Missouri, oohs and aahs emanated from those assembled. This little town put on a grand display lasting half an hour with an incredibly appreciative crowd clapping and shouting and setting off firecrackers, bottle rockets, and all the stuff we used to have in Wisconsin a half century ago when I was a kid.

It was wonderful. The contrasts with the previous night's display were obvious, but so, too, were the similarities – a shared culture operating a lots of levels.



- We were very impressed with the National Wildlife Art Museum in Jackson, Wyoming. As you might expect, I was particularly taken by the wildlife sculpture, but the paintings were exceptional and included several very well-known pieces that have appeared time and again in art, wildlife, and southwestern art magazines. Jane was taken aback when she looked up and saw a larger than life mountain lion poised to pounce on her from above the impressive winding staircase leading down to the exhibits. The building, too, is magnificent, blending into the hillside just north of town. If you get a chance, don't fail to stop in. Great place, great people.

- Josten Park is located in Bellevue in southeastern metro Green Bay. Exit I-43 at JJ (Exit 181). Head east on JJ, turning left shortly after your exit. Follow JJ to Blue Moon Drive. Turn south to Dorset Drive and enter the park. You'll find the Guild Cook Crew in and around the park building.

