

# WOODWORKERS NEWS



Northeastern  
Woodworkers  
Association

December 2016, Vol. 25, Number 10

## December Meeting

### Family Night

*Thursday, December 1, 2016 7:00 PM*

*Clifton Park Halfmoon Public Library*

*475 Moe Rd, Clifton Park, NY*

*(off Rt 146, just west of Clifton Park Shopping Center)*

**NOTE: This is a New Date and Location**

(we will be meeting in Room A-B on the second floor)



Please plan to attend and bring along  
your items for **SHOW & TELL**.

We will have tables for the  
**SHOW & TELL -or INSTANT GALLERY**

**Don't forget to bring along some items to display!**

**These can be any art form, not confined to woodworking!**

As in the past, we ask that you bring a dessert or appetizer to share with the other members and their families. It's a great opportunity to try out that new cookie or pastry recipe, or your tried- and- true holiday treat.

Family Night is known for its goodies, wonderful company, great atmosphere, and dazzling displays of your (and family members') artwork (in any medium), including woodworking talents.

## The Fiske Lecture on November 4, 2016

*By Susan McDermott*

President Wally Carpenter introduced guest speaker Mike Pekovich who is Executive Art Director of *Fine Woodworking* magazine and has over 30 years' experience as a wood worker. He studied furniture making and graphic design in California State College. He custom builds furniture, specializing in Arts and Crafts styles.

Mike taught box making with "Kumiko" tops to our enrolled NWA members Friday and Saturday, November 4th and 5th. The class filled in one day with a wait- list, so we hope Mike will return. His website can be found on <http://www.finewoodworking.com/author/michael-pekovich>

Dave Parkis invited Mike to speak to NWA members about his blending of graphics, teaching, and personal experience as a furniture maker to become a very successful art editor of *Fine Woodworking* since he was hired by the magazine in 1996. His PowerPoint showed the audience early editions of the magazine which were dense with text and had a few black and white illustrations. Mike explained how his layouts, color photographs, captions, and best practices present inspiring wood projects. Mike credited Garret Hack, Chris Becksvoort, and Michael Fortune for teaching him many techniques and strategies of wood working over the years.

He is drawn to Arts and Crafts styles because they illustrate basic construction without ornamentation whose design is dictated by function. Mike likes to combine mixed woods, iron, and ceramics in what he calls “mixed media”. His philosophy directs his work as an editor, teacher, and furniture maker. He said art is self-justifying, but furniture performs a function, and that function constrains the design. He talked of the “Maker Movement” of wood working as a tangible response to the digital age.

When he began teaching, he realized that he had to anticipate the challenges creating a project brings to the learner, and this made him a better writer of the magazine’s features of furniture projects. Teaching enlightened Mike to the processes of building and made his writing more inspiring. When Mike talked about his students, his sensitivity to their determination, their achievements, their pride in wood working was very obvious in his emotional pauses and pictures of students. He said, “Teaching is a profound connection to people.” Mike made a profound connection to our NWA members that night. Members expressed their gratitude with a gift of a hand crafted spill plane made by Max Bloomfield and engraved by Dave Mobley.



Mike Pekovich



Spill plane

## Show and Tell

The well attended Fiske Lecture began with a “Show and Tell” exhibit of eight NWA members’ wood working talents. The photos will tell it all.



John Hegman’s Native American flute with fish fetish





*Ray Puffer's segmented bowl*



*Wally Carpenter's bowls and letter openers*



*Dick Flanders' mitered boxes*



*Diane Balch's wood carvings*



*Dave Axton's boxes, clock, toy*



*Gerry Leonard's country chair*



*Dick Flanders' planes and mallet*



*Lou Hill's wines and bottle holders*



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UNLESS OTHERWISE NOTED, PHONE  
NUMBERS ARE IN AREA CODE 518

## How to Build a Kumiko Box

*By Warren Weckesser*

Ten students attended Mike Pekovich's two-day workshop to build Kumiko boxes. Warren Weckesser described his experience below:

Mike taught a great class. The focus of the course was the decorative Kumiko lattice, and Mike clearly demonstrated his technique for creating it. Mike also demonstrated all the other steps for creating a box with splined miter joints: cutting the miters, gluing up the box, cutting the splines, cutting off the top, finessing the fit with a shoulder plane, sanding and finishing with shellac and wax.

I really appreciate the amount of preparation Mike did for the course. He provided us with all the jigs and stock that we needed to build the box and the Kumiko lattice. Mike had pre-cut the boards for the sides of the box, and left it to us to complete the remaining steps, starting with making the miter cuts on the table saw. He had the stock for the Kumiko prepared and ready for us to cut up, miter (with a chisel in a nifty jig) and assemble into the Kumiko pattern. By providing us with stock that had already been dimensioned, we had time to concentrate on cutting and fitting the Kumiko pieces. The materials he provided made it possible for us to complete the box--including finishing--by the end of the two-day course.



*Warren's Kumiko box*

## Classifieds

**For Sale:** Solid Oak roll top desk 29" deep x 48" wide x 46" high in excellent condition. Two keys lock roll top, file storage in two lower drawers, plenty of cubbies. \$350 Contact Susan 518-438-1909.



## WOODWORKERS NEWS

is published by the Northeastern Woodworkers Association for its members. The Association's aim is to provide a common meeting ground for lovers of woodworking who want to know more about wood and the techniques for forming it. The newsletter is published monthly. The newsletter is available online at [www.woodworker.org](http://www.woodworker.org)



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## Tree of the Month: Butternut (*Juglans cinera*)

*Reprint #8: Wood of the Month: Butternut (*Juglans cinera*)  
by Ron DeWitt C. 1997*

The walnuts number about 20 species worldwide. They range from southwestern U.S. across the country north and east into Canada, south across Central America into South America, across southern Europe into Japan. There are six species native to the U.S. The two most important species are the Black Walnut and the Butternut, both common to eastern U.S.

The Butternut, sometimes called White Walnut or Oilnut, ranges from Quebec to Minnesota and south to Tennessee and Missouri but is found most often in the northern areas of its range. Butternut usually grows as a solitary tree or in scattered groups but is not considered to be common in any area. It favors rich, moist soils along stream banks and low, rocky hills where it grows rapidly.

The tree is short lived, 50 to 70 years, small, 40 to 80 feet with a short trunk and heavy, spreading branches forming a wide, irregular top. Twigs are coarse, sticky, hairy, and greenish, aging to smooth yellow or red brown. On young stems the bark is smooth and gray, becoming cracked into flat ridges of brownish gray as the tree matures.

The leaves are alternate, odd pinnately compound having 11 or 12 leaflets on a 5 to 20 inch stem. A feature distinguishing the walnuts from the hickories and pecans of the same family is the chambered pith of the twigs and stems of walnuts.

The Butternut is **not** a good landscaping tree. It is slow to leaf in spring and early to drop its big leaves in fall. It breaks easily in the wind, and damaged trees are more common than well shaped ones. The leaves and twigs ooze clammy, waxy, aromatic sap which acts as an herbicide to other plants. The leaves and nuts are a mess to pick up, and the nuts stain fingers and clothing to a permanent brown.

The herbicidal qualities of the walnuts come from a compound known as *Juglone*, the brown pigment found in leaves, twigs, bark, roots, nut hulls, and in low levels in the wood. Juglone is not toxic until exposed air or other oxidizing agents convert it to its toxic form, deadly to many plants, fungi, fish, insects, and occasionally mammals, especially horses. The browning and wilting caused by "walnut wilt" is devastating to



*Butternut Tree*



tomatoes, potatoes, alfalfa, and apples among others; although grasses and many flowers such as hollyhocks, begonias, and pansies are immune.

The Butternut, however, does have some redeeming features. That staining from the bark and nut hulls was popular as a source of yellow brown dye, very effective in home spun clothing and requiring no chemicals to fix the dye. Backwoods units of the Confederate Army were called “Butternuts” because of the color of their uniforms.

The nuts of the Butternut, once considered the most valuable feature of the species, are quite unique in character. The rough, deeply fissured and very hard nuts are packaged in a slippery, sticky, but peasant smelling husk. The husks when dried are easily removed with a stiff brush. Gloves are a must when cracking the shells as it takes a good smack or two with a well- aimed hammer to release the delicious kernel which is usually broken and requires a lot of picking. Chopped butternuts in cake or ice cream with maple syrup is a true delight, well worth the effort.

The name “butternut” comes from the flavor, richness, and high oil content of the nut, about 60 percent the weight of the kernel. Native Americans used this oil for cooking and hair dressing. Early Americans used the oil as an excellent furniture polish.

The Butternut is tapped for its sugar too! The sap has only about a one fourth the sugar of hard maple, requiring 160 gallons of sap to make a gallon of syrup.

The bark and roots of the Butternut were used for numerous medications, most notable of which was a strong laxative.

But what about the wood? Butternut is light, soft, coarse-grained and not very strong. Heartwood is light brown, darkening with exposure. Sapwood is creamy yellow and relatively thin. The wood dries quickly with minimal of shrink. It is very stable after drying. It has no taste or odor.

Butternut is semi-ring porous. Early pores are quite large, diminishing to very small in latewood. Pores are singular or in radial multiples of two to several. Rays are fine, 1-4 serrated and stable, though not conspicuous without a hand lens. Parenchyma\* in short tangential lines are also visible with a lens. The tree usually has fluted growth rings which show as an irregular ring feature on flat sawn surfaces. Average specific

gravity is 0.38 and its weight is 27 pounds per cubic foot (a little more than half the weight of oak).

Butternut works easily with hand or power tools and carves like butter, but its softness requires sharp cutting edges to avoid surface fuzziness. It accepts all fasteners well and glues easily. Excellent surfaces are achieved with any finishing material. It is easily and often stained to resemble Black Walnut, hence the name, “White Walnut”. This wood is not durable when exposed to the weather, and it is susceptible to furniture beetle attack.

Because of its excellent carving characteristics, it is used frequently for church altars, pulpits, crosses, and other furnishings. It’s an excellent inside finish and cabinet wood, also used for boat trim, musical instruments and scientific instrument cases.

The supply of Butternut is adequate [because its] usage is quite low. Trees in the Northeast tend to be small and crooked with heart and branch rot, yielding only small amounts of good lumber. Most hard wood lumber yards carry Butternut. An eight inch wide board 4/4 C2F will be about \$6 per board foot. \*\*

\*tissue of higher plants that consists of thin-walled living photosynthetic or storage cells capable of division even when mature and that makes up much of the substance of leaves and roots, the pulp of fruits, and parts of stems and supporting structures (Merriam-Webster 2016)

\*\* Hankle Lumber Inc. 2016



*Butternut Leaves*



*Butternut Trunk*

# Changes in the NWA Membership Renewal Process

Once again, it is that time of year when your NWA Membership needs to be renewed. This year we are trying a new method of payment that will streamline the entire process and require less of a workload on our volunteer staff.

Historically, the entire NWA membership expired on the same day every year (August 31st) and therefore, every member owed his/her dues on the next day (September 1st). This was workable when we were a small organization. However, now it has created an avalanche of processing for three months and created a lopsided revenue stream for the organization. All the funds would come in during September, October and November and then virtually dry up for the remaining nine months of the year. The mailing process and postage has become too costly to continue in the same manner as before. So this year we are proposing two distinct changes in the process.

**First**, instead of using August 31st as a membership expiration date, your membership will expire on the anniversary of **your Enrollment Date**. Therefore, your membership will be renewed in the month that you joined NWA. That will spread out the process over 12 months which will be much more manageable and even out our cash flow.

**Second**, you will be notified by email that your membership is due to expire. You will then have the option to pay your membership by mail with a check, or pay online by credit card. Many of the Membership have been asking for this option and it will streamline the process. In either case, you will receive an online receipt that your dues have been received and that you are a *member-in-good-standing* for another year.

The few members who do not have access to email will receive a notice by mail as in the past. The process will not change for those few members.

## ***Dues Increase***

In the 25 years that NWA has been in existence, there has only been one dues increase (10 years ago). We have gone from a small group of woodworkers meeting in each other's garage/workshops to a membership nearing 1,000 members and a state-of-the-art Learning Center at Solar Drive. We have increased our services and expanded our education program. The expenses to keep an organization of our size viable have also increased. The NWA Board of Directors has approved a modest increase of \$5.00 to the dues structure. Therefore, an Individual Membership is now \$30.00 a year and a Family Membership is now \$35.00 a year.

## ***Discontinuing the NWA Membership Card***

In the past we returned a paper membership card as proof that you paid your dues. You could cut out the card and put it into your wallet. It was supposed to be used to get discounts with vendors associated with NWA.

Today the only vendor that honors a discount for NWA Membership is **Curtis Lumber**. Curtis Lumber will give you a 10% discount on some items if you tell them you are an NWA Member or show them your Membership Badge. Producing the cards is labor intensive, costly and therefore, is not really necessary anymore.

During this year of transition a few members might get a free month or two on their membership, however, once the cycle is completed, ***the memberships will always be due in the month the member enrolled in NWA.***

As in all new systems, there may be a few glitches and therefore we ask your patience and cooperation. However, please contact [nwamembers1@gmail.com](mailto:nwamembers1@gmail.com) if you have any questions or concerns with the new process.

Thank You  
***The Membership Committee***



# Message from the NWA President

*By Wally Carpenter*

With the holidays approaching, many of us will be letting those thoughts of Lie-Nielsen, Robert Sorby, and other hand-tools enter our conscience, and as we dream of that final tool, we need to make our woodworking efforts complete.

The one thing I'm always told is that we actually need fewer tools in making a wood project than we want to believe we need. I have not found that to be the case as it all depends on what we're making. I have migrated from the more classic rectangular and cubic types of furniture pieces to much more sculpted pieces over the years, drawing from newly found carving, scrolling, and turning skills I was unaware I had. In each new learning opportunity, I find there are specialized tools that make the task much easier and pleasurable to perform while improving the results of what is achieved.

I know I've shared with many of you the story of finding a wooden hand-made spoke shave which has become one of my prized tools. I swear it was made just for my hands. It became so prized I started to be concerned I might drop it or lose it and began to think I should put it away somewhere safe, so no harm would become it. What a waste it would be if I did that, for the spoke shave and me. It wouldn't realize its potential nor would I by not using it. The good news is I learned they were still made as Dave's Shaves. Once again, the spoke shave is a regularly used item and continues to produce excellent results.

With as much pleasure using all of our tools brings us, there will come a time in each of our lives we will no longer have the physical or perhaps mental capacity to use them any longer. I can see this each year with a growing number of fine tools which have likely produced many

excellent family heirlooms finding themselves at our annual tool and lumber auctions. A very good friend of mine frequently quotes, *"My greatest fear is after I die, my wife sells my tools for what I told her I paid for them."*

This brings me to my message. Our creator has granted us a limited time on this earth to do as we see fit. Hopefully we have done good things and even enjoyed making a few things while we're here. One opportunity we should all be considering is how to make sure the tools that have brought us such joy continue to bring pleasure to others after we can no longer use them. We have a large population of late middle aged members. In order to ensure the long health of our organization and craft, we need to be drawing in younger members who can be taught how to use the tools of our craft and even who might be the next heirs of our own tools. These could be our children, grandchildren, neighbors, and friends.

Our tools need not sit idle, waiting to reach their full potential, when they could be put into the hands of someone trained by us. That training takes many hours over many years to gain the appreciation of the tools we currently possess. If we start now, those tools will be more than a mantel piece. They'll be prized and used possessions of the next heir. You'll be passing on something as valuable as the tools themselves – your experience. However, this takes time, and that's one thing we can't assume any one of us have in abundance.

So, find someone you can mentor and train. Have them appreciate the tools you love, and at some point in the future, see that those tools continue to produce heirlooms after you can no longer use them.

## www.woodworker.org

# Kaatskill Wood Turners

*By Wally Cook*

**Expressions in Pyrography:** Karen Amodeo shared her experience using pyrography for embellishing wood turnings. Karen describes herself as self-taught, but has strong artistic skills and a background in jewelry making. She saw pyrography as a means of partnering with husband, Sam, to produce beautiful turnings. Sam's turnings have become the canvas for Karen's pyrographic artwork.

Karen started pyrography in April after Sam and she purchased a Colwood wood-burning set at a wood show. The Colwood set was attractive, because the controls were straightforward and provided a reasonable range of heat settings. Although Karen is an accomplished sketch artist, working with various wood burning tips required practice. The smaller 'j-tip' was the easiest for a beginner to use while the heavier tips took time to master.

Karen does her work freehand – no stencils are used. Symmetry and balance are the focus of her designs. Individual strokes can be cleaned up, but design mistakes are more serious. To begin, Karen may use a soft graphite pencil to lay out a rough design for a guide. (Beware – hard pencil leads can leave unwanted indentations). Then the wood burning tips are employed with smooth strokes. Grain changes on



*Karen Amodeo shares her experiences with pyrography*



*Favorite burning tips include these three. The middle 'J-tip' is her go-to for freestyle*



*Karen's embellishments of Husband Sam's turnings*

the wood surface contribute to drag or sliding, as does fluctuation in the temperature

at the tip of the hand piece. In addition, it may be necessary to employ different heat settings or levels of pressure depending on the species of wood (e.g., cherry is a bit more difficult to work than poplar). For these reasons, Karen recommends purchasing “polished” tips, which reduce drag.

If a stroke slides in an unexpected direction or stutters when going across grain, smaller tips can go over the burn lines to clean up the outline. Many times, Karen finds that they lead to pleasing design changes. Natural defects in the wood (knots, gum pockets, or voids) can be interesting elements to incorporate into an embellishment.

Color can also be added to pyrographic designs. Karen uses gouache (an opaque colorant similar to watercolor paints). The advantage of gouache is that it does not emit noxious fumes if a wood burning tip is needed to clean up the outline of the design. Gouache is generally a matte finish, but Karen displayed several colored pieces which really ‘popped’ when a protective finish was applied over the paint.



*Natural defects in wood can be design points for embellishment*

**Upcoming:** On December 10, John Franklin will demonstrate an alternate method of segmentation. His process builds up “tiles” of wood with epoxy “grout”. The finished surface has the appearance of stained glass. We will meet at the Robert Opdahl building in Hurley at 9AM. At that meeting, we will also feature an open house, so bring goodies. Election of officers and selection of topics for 2017 will be on the business agenda.



# A True Story of Myra and Me

By Eric Marczak

I'm always amazed at how things come about; our personal reality unfolds before us with a story always in the making. Being a member of the NWA, has changed my life and influenced me in so many positive ways. It's the people, the tools, the smell of wood, and, of course, successes and failures that begin to define us as woodworkers.

It literally started with a phone call in 1994.

"Hello, is this Eric Marczak?"

"Yes it is can I help you?"

"This is Myra Nakashima".

The pause was so pregnant; I thought I was having triplets. Myra's dad, George Nakashima was a major influence on my design features. His book, *The Soul of a Tree*, made sense and spiritualized the art of woodworking.

How did Myra get my name? What's this about?

Myra said she had a client in New York City that just inherited 23 pieces of Nakashima furniture. The pieces were made in the late 1950's and had been in a self-storage shed in Reno, Nevada for the last five years.

The answer to my first question was, Milan Fiske, Evidently he admired my work and believed I was up to the task. To say I was honored to assume the project would be an understatement.

Although our time together was short, Milan Fiske and I had several discussions leaning heavily towards philosophical. At the NWA's first showcase at the Saratoga City Center, I recall Milan's eyes filling up with tears as we both agreed there had been so much love put into all this woodwork. The hours, sweat, sometimes anxiety, and the outright determination was and still is inspiring.

Sure, I can take this on, I told Myra without hesitation. Though I had to bank on confidence I had not yet received. OMG, did I say yes before any of the specifics?

Could you give me the details Myra?

Certainly... the woman who owns the furniture will not let the pieces out of her twenty first floor apartment. They must be repaired and refinished at the site. Some of the pieces are broken, and some have long cracks due to the storage conditions. Mind you, there had been five years in a metal storage shed in the hot sun of Reno.

I was working full time at the NYSDOH, but I could get to the project on the weekends, all ten of them? Having to do the work on site indoor, presented some problems and had to be mindfully thought through.



*Mingruen II Coffee Table*

Here is a list of the pieces in the architectural vocabulary of George Nakashima:

- 2 End tables with shelves
- 1 Kevin table
- 1 Conoid cross legged desk
- 1 Conoid dining table
- 6 Conoid chairs
- 1 Kent hall lamp
- 1 Table lamp
- 3 Triple chests, with reed mat backing
- 1 Double chest
- 1 Greenrock Ottoman
- 1 Single day bed
- 1 Conoid cross legged end table
- 1 New chair rocker no arms
- 1 Arm chair original style
- 1 Minguren II coffee table

Myra had some information on the person who ordered the custom work in 1958. She told me that the Walnut used for this furniture was harvested by “Dad” in northern Iran. That makes it *Juglans Regii*, or European walnut. Myra referred to it as Persian walnut. Almost every bench and table top was extremely curly and chatoyant.

Myra also told me that her father did not sign his work until later years after much encouragement from the family. He enjoyed being anonymous and humble.

The repair work consisted of fixing a dining set chair runner. Nakashima’s signature design in chairs was a runner, not a leg. This was designed to make it easier on a rug surface. All work had to be done by hand as carrying any power tools on the train to NYC was not an option. The repair was made with a sturdy spline, Japanese chisels and Dozuki saw.

Another runner on the Minguren II coffee table was chewed on by the original owners German Shepard. Luckily, it was about an inch and a half of the very end. After consulting with Myra, I merely cut the damaged end off and gave the runner a similar profile as the good end.

The remainder of repairs were cracks due to 137 degree temperatures for five years. The obvious fix, true to Nakashima, was the use of butterfly dovetails. I asked Myra if the repairs needed to be done at her shop to preserve their worth if the pieces were to be sold at an auction house at some point. Her response was, we don’t want to see these at our shop, and I could do the repairs just as easily with her blessings. She suggested that I take a rubbing from George’s butterflies to get the proportions correct and use Indian laurel, his favorite for the task. Now I pictured myself hand cutting the dovetails into this sacred wood. These tops were hand planed by George Nakashima. You have got to be joking!

Why me? Why not?

I made a trip to Garrett Wade, conveniently in NYC, to purchase a Japanese dovetail chisel. I brought it home to sharpen up to 12,000 grit and get it ready to make those daunting cuts. I took a few practice cuts in walnut and could not believe how the harder white steel chipped out. This was an expensive tool and I didn’t need a case of buyers’ remorse. I immediately called a woodworker in Japan whom I met while working at the Grafton Peace Pagoda. He told me the chisel

was of high quality but needed to be “tamed”. I was instructed to get a block of maple and just keep pounding. The heat created by friction would be just enough to soften the crystal structure and make it serviceable. After a minute of pounding, I touched the blade and burned myself. Since then I’ve learned that you can take the handle off and put the chisel in a 450 degree oven overnight for the same effect. The five butterfly dovetails got done and were true to shape and execution.

The pieces were now ready for finishing and refinishing. The first step was cleaning. I’m indoors on the twenty first floor of this East side Manhattan apartment house. What to use? A little research got me to Liberon. They are out of England and had a distributor in California at the time. Do yourself a favor and check them out. They have great products that really work. I purchased some bronze wool. This would not rust, and the “0000” was incredibly fine. The mild solvent based cleaners from Liberon were made with citrus based chemicals and smelled like grapefruit. I had to know what finish was on the pieces to make good choices.

I made a trip to the Nakashima studio in New Hope, PA. to learn what I could about George’s finishing techniques. Myra assured me that “Dad” used only McCloskey’s tung oil finish. Then I was taken to the finishing shop to talk to the finisher. It was a very brief visit. The instructions were simple, “I wipe it on.....I wipe it off”. Seriously, that was it. Of course he stressed the importance of surface preparation as oil finishes will show sanding scratches rather easily. Since this was an oil finish, that means it goes into the wood not on the wood. A good scrubbing with the cleaner and bronze wool did the trick. Then wipe it on...wipe it off. This compromised at least 90 % of the time spent on the project.

When you get this intimate with Nakashima’s works it’ll tell you a bit about the man. For instance, when cleaning under the dining room table, I noticed many stalactites of glue coming out of various joints that had not been initially cleaned off. There were also several plane marks that had overlapped as well as the results of a nasty chip on the plane blade that he didn’t bother with. You have to be on your knees to see all of this, of course, but it made me aware that George was human, and he could be as error prone as any of us.



I had a difficult time explaining to my client that Nakashima wanted his furniture to be used. It's meant to be sat upon, eaten upon, and even scratched. He referred to his young son, Kevin, coming into the shop and scratching a pristine table top as "Kevinization".

She could not bring herself to eat on the table, or sleep in the bed, or even write on the desk. She was in possession of one of the largest Nakashima collections outside of a museum and needed to use it. My client was always telling me how the Carnegie Deli has the best corned beef on rye sandwiches. So I made the trip to the deli. We sat at that table and ate, and she was right! Even the pickles were great.

In closing, I have one more brief memory of Myra and me. On occasion, famous woodworkers

are called upon to perform extraordinary tasks. Myra asked me if I'd like to go down the cellar and look at some of the wood collection. The Nakashimas have several sheds full of such wood throughout Buck County, but there in the cellar she pointed out were some slabs of cypress. Myra proceeded to tell me her father got a call on day from Japan. It seems a large Hinoki Cypress died at the Imperial Gardens. He was summoned to harvest the tree but could not use powered tools. He made his calls and had a team of sawyers from Thailand do the hand work. He brought the wood back and worked much of it up to a dining room set for Emperor Hirohito.

What an Utterly Amazing Experience!

Thanks Milan,  
Eric Marczak

## Scrollers Guild News

*by Barbara Nottke*

On September 28th The Scrollers had the pleasure of having Clark Pell at the monthly meeting. We had a nice turnout.

Clark spoke about getting involved with marquetry. He started out in art classes in college and from there he evolved into woodworking. He brought samples of his early works to show his progression. He started out with wood burning and then combined this with painted accents.

His love of photography and Maine seaports gave him his inspiration for many of his beautiful marquetry. He spoke of his technique of using a beveled cut to fit his pieces. Just when you think it couldn't get any better, he started doing what he refers as double beveled marquetry. This technique gives the illusion of three dimensions. The pieces were truly extraordinary.

Clark also spoke of the differences between marquetry and intarsia. He does not do intarsia. Intarsia is the technique of taking different wood species to create a picture using cutting and sanding. (This is a most simplistic description of intarsia. I hope all my woodworking friends that do intarsia forgive me!)

Clark's double beveled marquetry is sanded and shaped in much the same way, but it is added on top of another piece of wood. He uses the same marquetry techniques he has always used. The piece he had in Showcase this year was using this new technique. I'm sure everyone remembers the beautiful flock of geese flying on a cherry burl.

It was a great presentation and inspired us all.



Clark



Geese

# December Meeting

## Family Night



*Thursday,*  
**December 1, 2016**  
**7:00 PM**  
**Clifton Park**  
**Halfmoon**  
**Public Library**  
**475 Moe Rd,**  
**Clifton Park, NY**

## 2016 - 2017 MONTHLY MEETINGS

Unless noted otherwise, held at the Shaker Meetinghouse  
on the Second Thursdays 7:00 PM)

### December Family Night

**Thursday, December 1 at 7:00 PM**

held at Clifton Park Halfmoon Public Library on Moe Rd.

### January 12, 2017

Prototypes/Templates/Story Sticks/Planning and  
Executing/Order of Work - Wally Carpenter

### February 9

Tool Sharpening - both power and hand tools - Dave Parkis

### March 9

Shop Tips & Techniques, plus Jigs & Fixtures - Pete Howe

### April 13

Fundamentals of Bowl Turning - Rick Angus (Dave Mobley)

### May 11

World Famous Tool Chest - Mike Mascelli (Wally Carpenter)

For meeting cancellation information,  
call Ken Evans 753-7759 or Charlie Goddard 370-0388

## SPECIAL INTEREST GROUPS (SIGs)

**Adirondack Woodturners Association (AWA)** - The AWA is active throughout the year. Meetings are held the first Wednesday of the month (except in January and July when it is the second Wednesday), and are held at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY from 6:30 PM to 9:00 PM.

Wednesday "Learn and Turn" sessions occur on all other Wednesdays at the NWA Learning Center. These sessions run 6:00 PM to 9:00 PM. [www.adirondackwoodturners.com](http://www.adirondackwoodturners.com) **Contact:** Ken Evans, 518-753-7759 or [kevans1@nycap.rr.com](mailto:kevans1@nycap.rr.com)

**Scroller's Guild** - Meets on the fourth Wednesday of the month at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY. A beginner's session starts at 6:30 PM (TBA), followed by a general meeting at 7:00 PM. **Contact:** Jeanne Aldous at [AMJAMtat2@aol.com](mailto:AMJAMtat2@aol.com) or Barbara Nottke at [scroller87@aol.com](mailto:scroller87@aol.com) or 869-6268.

**Kaatskill Woodturners** - (will now shift to) Saturday mornings at 9:00 AM -- the second Saturday of each month at the Opdahl property in Hurley, NY. **Contact:** Wally Cook at [wally.cook@gmail.com](mailto:wally.cook@gmail.com).

**NWA Crafters** - Meets every Saturday and Tuesday, from 9:00 AM until noon at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY. The Crafters provide public service woodworking for various charitable organizations, including the Double H Hole in the Woods camp for children and the GE Toy Modifications Group, and the Make A Wish Foundation. Sharing information, fellowship, and relating experiences are a major part of these sessions. **Contact:** Dave Axton (518) 237- 6942, [daxton@nycap.rr.com](mailto:daxton@nycap.rr.com), Wayne Distin (518) 674-4171, [wdistin@nycap.rr.com](mailto:wdistin@nycap.rr.com) for more information.

**NWA Musical Instrument SIG** - Meets every first Tuesday of the month at 7:00 PM to 9:00 PM at the Learning Center. The purpose of the group is to discuss all aspects of all musical instruments, playing, building, repairing, and history. Meetings involve a show and tell table, a program on an appropriate topic, and lots of member interaction. If you want to be on the email list for notifications, **contact** Ken Evans at [kevans1@nycap.rr.com](mailto:kevans1@nycap.rr.com) or 518-753-7759 or 518-281-0779.

**The NWA Wood Carvers SIG** - The NWA Wood Carvers SIG - Meet each Thursday at 5:00 PM until 8:30 PM all year at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY. The goal is to promote the art of Wood Carving and to have a good time doing it. The only prerequisite is a desire to carve while making new friends. Wood, tools, and patterns are available. **Contact:** Diane Balch (518) 338-5637, [signs@balchsigns.com](mailto:signs@balchsigns.com)

**Hand Tool SIG** - Meets on the 2nd and 4th Wednesday of each month at 7:00 PM in the Herm Finkbeiner Education Center at 15 Solar Dr, Clifton Park, NY. **Contact:** Dave Parkis for further details: [dparkis@nycap.rr.com](mailto:dparkis@nycap.rr.com)

**Segmented Turning** - Meets the first, third, and fourth Thursday of each month at 6:30 PM to 9:00 PM at 15 Solar Drive, Clifton Park, NY. **Contact** Toby Pauly phone 788-7253, e-mail [tobypauly@yahoo.com](mailto:tobypauly@yahoo.com)

## CHAPTERS

**NWA Mid-Hudson** - The chapter meets at 7:30 PM on the third Thursday, except July and August, at the Hurley Reformed Church. The Church is just off the the Hurley exit from Rte. 209. Right at the exit, right at the stop sign and left into the Church parking area. John VanBuren, President (845) 444-8281 **Contact:** Pete Chast, [pchastnow@gmail.com](mailto:pchastnow@gmail.com).

**NWA Sacandaga** - The chapter meets at 7:00 PM. on the Second Wednesday of each month at 55 Second Avenue, Mayfield, NY. **Contact:** Gary Ratajczak, President - (518) 852-1204