

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

February 2010, Vol. 19, Number 2

February Meeting

Thursday, February 11, 2010, 7:00 pm

History, Culture, Tradition, and Spirituality in the Wooden Masks of Guatemala
– presented by *Ed Contento*

By Ken Evans

The February meeting of NWA will be a presentation by Ed Contento of Saratoga Springs, New York about an aspect of woodworking most of us have never thought about.

In Guatemala, the carving and engraving of wooden masks has evolved into an artform. The creative process used to produce these masks draws from the culture, tradition, and spirituality of the people who make and worship with these masks.

Our speaker will display part of his collection of antique wooden masks and show us their many uses in the religious rituals and dances of the Guatemalan people. Other wooden folk art of this Central American Country will also be displayed and discussed.

Questions from the floor are always welcomed regarding the woodworking or the rituals related to this folk art.

Combining Technology and Hand Crafting to Restore Detailed Architectural Woodwork

By David Mobley

A recent project reminded me that fine woodworking doesn't mean just furniture; exterior architectural woodwork can be finely crafted, too. Howard Mittleman, a local custom woodworker, was restoring the woodwork around the mansard roof of a Victorian-era brick row house in Troy. Howard's work on this three-story house included replacing the deteriorated cornice moldings, copper-lined wooden gutters, decorative panels under the cornice, and six large corbels (decorative brackets under the roof ledge). The corbels were a particular challenge to reproduce. The originals were heavily carved – with an acanthus leaf design – and severely degraded by decades of water damage.

To make Howard's life more interesting, the homeowner was anxious to have the renovation work done



Original corbel on house, showing deterioration and missing parts.



Corbel on neighboring house – in need of painting but still intact.

quickly. He had the scaffolding for a set time and didn't want to pay for another month of rent.

Howard contacted me to see if I could help with the corbels. I have a computer-controlled (CNC) router that can cut out profiles and shape 3-dimensional surfaces.

The original corbels were clearly hand carved. When this house was built around a century ago, there were likely a number of craftsmen, perhaps old-world trained, with the specialized skills to carve the corbels. Today, such carvers are in short supply, and hard to line up

on short notice. After discussing options, we decided the

Continued on Page 4

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Presentation by Peter Leue – January 2010 Meeting

By David Mobley

Peter Leue gave a wide-ranging and enjoyable presentation at our well-attended January meeting. The base of Peter's talk was architectural restoration work. With over 40 years of woodworking experience, much of it involved in salvaging and restoring historical architectural components, he is certainly well qualified to speak on the subject. Peter reviewed a number of specific projects for us – including restoration of Gothic windows and reconstruction of oriel (projecting bay) windows on Victorian houses. The turners in the audience may have been gratified to hear that turning is a bread and butter activity in restoration work.

Peter made his talk livelier by including stories from his career, philosophy of work, and comments on how to make a living as a woodworker. He shared a number of rules he's developed over the years. For example, instead of the adage "measure twice, cut once", he says measure once accurately, and then cut multiple pieces to match the first piece. Or another example: never repair a piece that someone else designed wrong in the first place – you'll just be identified with the mistake.

Peter observed that woodworkers are generally open to sharing information, which he demonstrated as he fielded several questions and stayed around for more discussions after the talk. The questions also covered a lot of ground, from how to find clues for dating a house (crawl around in the attic and cellar) to why he prefers not to use a duplicating lathe for multiple turnings (technical perfection is not the same as aesthetic perfection).

Well-executed restoration work doesn't stand out – it's successful when it blends in. But Peter likes to leave his mark on his work in subtle ways, something that he sees as a long-standing tradition among craftspeople. On one project, he found a very old, but perfectly preserved, clay pipe inside a hollow column. His reaction: he lit the pipe and enjoyed a smoke in honor of the unknown tradesman who had carefully placed it there long ago. He appreciated the bond between artisans across the years, and we appreciate his sharing his craft with us. 🍷



Peter Leue showing slides of past projects.



Peter in one of several post-talk discussions.

Let the Galleries Begin – Repeat Message

By Kurt Hertzog

While it has taken longer than I had hoped, the code is done, debugged, and in place for the NWA website to have members galleries. The goal of generating specific code was to make the galleries “self-service”, i.e. you can generate and maintain your own gallery rather than having me in the middle of things.

If you are a NWA member in good standing, you can email me at kurt@kurthertzog.com and request a logon and password. That gets you started. I'll check against the member roster and return email your info after I setup your gallery.

There are some guidelines on the mechanics and expectations on member galleries written up for your reading pleasure. You can find them at <http://woodworker.org/galleries.htm>. There is no navigation to this page so you'll have to type it in or go to the site through the home page and then add galleries.htm in the URL field. I also include a hot link to this page in your email with your initial information. Regardless of how you get there, it is good reading before you launch in to populating your gallery.

You can request a gallery for yourself or your NWA sponsored groups, events, or SIGs. The galleries are intended to be a window into the NWA membership and its events. What can you put into your gallery? It can be pictures of your work (completed or in-process), your shop, your club meetings, your NWA picnic, or whatever. We ask that you make the galleries non-commercial. You have the option of putting a personal or business photo into your gallery header along with a hot link to your website, personal or wood related business. Other than that, please skip the pricing and sales oriented commentary. Remember, this is the world looking at the NWA and it's membership. Please help us maintain a professional and dignified stature.

At this point, there is no limit to the number of pictures you can post. Dig deep and find the oldies but goodies right up through today. Please make sure you review the guidelines as noted above so you have images that will be usable. If you have questions or run into problems, let me know and I'll do my best to help you. You are welcome to email me and I'll attend to it as quickly as possible.

Having done websites for many years, I can assure you that the member galleries will soon be the bulk of the traffic on the site. As time goes forward and the galleries become more populated, other woodworkers from around the globe will be looking in and enjoying your work. That has been true on every site I've done. The server logs indicate that the member galleries are the top draw on each site. Let's show the world who the NWA is!

Showcase Exhibitor Drawing

By Charlie Goddard

Please help Showcase organizers by submitting your entry forms early and **win a valuable prize**. A last minute rush of entry forms is a real headache for members of the Showcase committee. When we don't know what will be exhibited it is difficult to plan the exhibit hall. We usually have between 400 and 500 items on exhibit, but some years only about 25% of the exhibited items have been submitted one week before the Show. Also, much has to be done with the information on the entry forms. When the forms come in I enter the data into a large database. Frequently I have to contact the exhibitor to clarify information on the form. This file is then sent on to Chris Knite who makes a label for each item. In addition, lists of items need to be made so that the exhibit hall can be organized and so that the judges will know what is to be judged.

To encourage early submission of the entry forms we provide an incentive. Everyone who submits his/her form at least two weeks before the show is eligible for a drawing. This year we are offering an **18 volt drill and a Wixey angle gauge**.

Everyone who gets his/her form into my hands by Friday, March 12 will be eligible. Don't give in to procrastination. Send your form in early. And please fill in the form legibly and completely. Your project does not have to be finished before sending in the form. 🐼

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. It is assembled in QuarkXPress 5.0 on an iMac G5, duplicated by Shipmates, and mailed to more than 1,000 addresses.



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in early March

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WEBSITE(S)

www.woodworker.org
www.nwawoodworkingshow.org



NWA maintains two websites,
the first noted here
operates continuously.
We also offer selected
links to other sites of interest
to our membership.
Webmaster - Kurt Hertzog
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The second site operates from
January 1 to May 30
and carries specific
information about SHOWCASE.



**NORTHEASTERN
WOODWORKERS ASSOCIATION**
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Combining Technology

Continued from cover

best approach was to use the CNC router to do the bulk of the carving, and finish by hand.

CNC routers carve shapes by following a computer model of the shape – a virtual pattern that exists in the computer software. To read shapes into the computer, I use a digitizing probe on my CNC. The probe is put in the router in place of a bit, and the machine scans the shape – lightly touching the surface in a regular pattern of points and recording the coordinates of each point. The pattern of recorded points is used to recreate the original surface as a computer model.

The large corbels (approximately 36" tall, 18" deep, and 9" wide) were not carved out of a single block of wood. Instead, they were constructed of two layers of wood on each side and a row of blocks going up the center face. The center blocks of the original corbels were particularly deteriorated, and some were simply missing. This presented a problem for creating the computer model. Fortunately, a neighboring house had essentially the same kind of corbels in a little better condition to use as a reference.

I scanned the available pieces of the original corbels with my CNC. Based on photos of the neighboring house, I saw that certain design elements were similarly repeated along the face of the corbel. I used my design software to fill in the missing pieces, copying and modifying existing shapes in the computer as needed.

In the meantime, Howard prepared blanks for the corbel pieces from Spanish cedar. Based on many years of experience in boat building, he knew that Spanish cedar is very resistant to wet weather and rot. Spanish cedar (which is neither Spanish nor cedar, but a close relative of mahogany and famous as cigar box lining) is also very nice to carve, because it is relatively soft, but has a close even grain that holds details well.

The next step was to have the CNC router do the rough carving. The CNC machine is automated, but the operator has to set up the cutting procedure in advance. Selecting the right combination of factors, such as feed depths, speeds, and cutting patterns to get a cleanly cut surface requires a familiarity with wood properties and experience with the machine.

Each corbel was made up of nine separate pieces. After all of these were cut and shaped on the CNC, Howard and I assembled them together with the help of registration holes that were included in the automated routing process.

The CNC router did the most demanding part of the carving – establishing the basic shapes and contours of all the decorative elements in the corbels. It also did the tedious job of hogging out waste material from the blanks. After the machine work, each of the corbels still required a number of hours of hand carving. Some of the handwork, such as undercut areas, was necessary because of limitations of the machine. However, other finish carving was a matter of choice.

One choice was very practical: use the method that gets the job done fastest and most economically. In any automated process such as this, there's a tradeoff between the time put into setting up and running the process and the time saved as a result. In a short run of pieces like this project, it doesn't pay to set up the machine to carve as much detail as possible.



Howard and Dave holding two of the finish-carved corbels prior to installation.

But there was also an aesthetic choice that lined up nicely with the practical one. At the state that the corbel assembly came off the CNC machine, there was still latitude to make adjustments in the final product. Accents such as veining grooves were left to be done by hand. Other areas left room for individual interpretation by the carver.

The result of this freedom for expression was positive. Howard and I divided up the work of finish carving the six corbels. Both of us have experience with wood carving, but neither of us does carving as his primary activity. We set about the finish work with a variety of gouges, chisels, and rotary tools, using photos of the neighboring house corbels as guides. When we compared notes, we found that all of the corbels were true to the originals, yet no two of the corbels were exactly alike. In place on the house, there are no striking differences among the corbels. However there are enough subtle differences that the overall effect is more pleasing than if the corbels were all identical.

Having finished the corbels, Howard and his crew were able to complete restoration of the cornice area, have the wood-work painted, and have roof repairs finished – all in time to have the scaffolding down before another month's rent was due. By combining computer-controlled machining with hand carving we



(FinishedRestoration.jpg) – Finished restoration, showing new corbels installed and painted.

were able to deliver finely crafted corbels for the architectural restoration in a timely manner.

Contact information:

Howard Mittleman is the owner of North River Boatworks (www.nrbw.net) and can be reached at (518) 434-4414 or hmr@nrbw.net.

David Mobley is the owner of Windhover Studios and can be reached at (518) 366-8572 or dmobley@nycap.rr.com.

EXHIBIT ENTRY FORM

NWA SHOWCASE MARCH 27 – 28, 2010

NAME: _____ PHONE: _____ Member: Yes _____ No _____

ADDRESS: _____

EMAIL: _____ Professional: Yes _____ No _____

Check here if you would like this information to be available for inquires about your work..

PLEASE COMPLETE THE ENTRY FORM AND SEND IT TO:
NORTHEASTERN WOODWORKERS ASSOCIATION
P.O. Box 246, Rexford, NY 12148

ENTRY DEADLINE IS MONDAY, MARCH 22nd
Any entry received after that date will not be entered for judging, but for display only.

***NOTE:** Display labels are made in advance using the information provided below. The labels will be waiting when you bring your entry on Friday, March 26th. No exhibit items accepted after 7:00PM.*

ENTRY CATEGORY AND DESCRIPTION <i>(State category; give brief description of your item, list types of woods and finish used. Example: Furniture 3: Windsor chair, tiger maple, honey oak stain, lacquer finish)</i>	FOR JUDGING <i>(only one per category)</i>	DISPLAY ONLY <i>(unlimited)</i>
#1		
#2		
#3		
#4		
#5		
#6		
Additional notes:		

(see other side for entry rules)

WHAT: NWA SHOWCASE 2010 (www.nwawoodworkingshow.org)

WHERE; Saratoga Springs City Center & The Saratoga Hilton

WHEN: Saturday and Sunday, March 27 - 28, 2010, 10 AM – 5 PM

EXHIBIT HALL ENTRY CATEGORIES

1. Adirondack furniture and accessories
2. Furniture 1: Tables, beds
3. Furniture 2: Cases, cabinets, desks
4. Furniture 3: Chairs
5. Accessories: Clocks, boxes, desk top pieces
6. Toys/Miniatures: Play things, models
7. Turning 1: Segmented
8. Turning 2: Bowls, platters, plates, vessels
9. Turning 3: Pens, finials, spindles, ornaments
10. Beginner Turner: Over 16 and new to turning in the last 12 months
11. Beginner Woodworker: Over 16 and new to woodworking in the last 12 months
12. Youth: 16 and under.
13. Carving: Representational, conceptual, decorative
14. Inlay, Intarsia, Marquetry
15. Scroll sawing
16. Musical instruments
17. Other: Shop equipment, boats, or any piece not fitting into the above categories

ENTRY RULES FOR EXHIBIT HALL

- Any woodworker may exhibit his/her work. There is no entry fee.
- Entry forms must be received by March 22nd to be eligible for competition. Late entries will be entered for display only.
- All exhibit items must be delivered to the City Center no later than 7:00 PM, Friday March 26th. No exceptions.
- Exhibits are not to be removed from the floor before 5PM Sunday.
- You may exhibit any number of pieces in more than one category, but only one piece per category for judging.
- Award winning pieces from a previous Showcase event are not eligible for competition, but may be entered for display.
- There must be at least three entrants in a category for an entry to be judged.
- The judges reserve the right to re-categorize an item for judging.
- The exhibit hall is not a commercial area. No price tags or literature other than small business cards will be allowed.
- The decisions of the judges are final. At the discretion of the judges, some awards may not be given.

AWARDS

1. Best of Show: One from any entry
2. First Place Professional: One each category except for 10, 11 and 12.*
3. First Place: One each category
4. Second Place: One each category
5. Third Place: One each category
6. Honorable Mention: One each category
7. Richard Pagano Memorial Award for turning (new)

* Professionals: You are a professional if half or more of your livelihood is derived from woodworking. You may submit an entry in any category except 10, 11 and 12. Professional entries displayed in the Professional Gallery will be judged.

For questions: Ken Evans, Showcase Chair (518) 753-7759, kevans1@nycap.rr.com
Chris Knite, Judging Chair (518) 810-2757, 9danke@earthlink.net

Logs to Lumber

Part 3 of a 3 part series

By John Hodgson

This is the last in a series of articles to highlight the NWA Logs to Lumber program. Last month's article described some efforts during the past year to acquire logs for the program. Logs are then milled into lumber for sale at the auction in September. The revenue from the sales goes into the Fiske Fund, which provides grants for education in woodworking.

Unless you are building log cabins, wood in log form is not very useful to most woodworkers. What's more, fresh cut logs are over 80% water and wood must be dried to under 15% before it can be used. Otherwise, moisture, shrinkage and warping will make a mess of your project. (Note: some wood turners do work with wet or "green" wood to make bowls and hollow vessels but that is an exception.) Obviously, that means the logs we collect for the program must be first cut into boards or slabs and then dried before being sold at the annual auction.

Modern technology has taken a lot of the drudgery out of sawing logs. Until the early 19th century, it was done manually by two persons using a long rip saw blade with a crossbar handle at each end. The log was positioned over a long, open pit with one man on top of the log and the other below it in the pit. Starting at one end, they ripped each board off the log using an angled, up and down sawing motion. Not only was this tedious and labor intensive but it was also no fun being the guy in the pit!

Today, the two-person handsaw has been replaced by a gas-powered band saw that travels horizontally above the log. The portable mill provided by NWA member, Joe Kiaunis, is mounted on a trailer and set up wherever the logs are located. They are picked up and positioned on a steel carriage using hydraulic arms. A single operator can cut a board off a 10-foot log in seconds to any desired thickness. Most days we cut and stacked between 900 to 1000 board feet of lumber... and could still move without pain the next day.

We air-dry the wood by stacking the fresh-cut boards in a barn at the Shaker Heritage site. Keeping a space beside each one and using stickers between the layers promotes good ventilation. Stacked in this manner, the drying time for hardwood is about one

year for each inch of board thickness. Look for the lumber we cut this past year to be ready for sale in 2010 or 2011. Fortunately, the program is ongoing so a new batch of dry wood becomes available each year.

If you're a woodworker and you truly love the material, then it's hard to resist being fascinated by this process. There's no telling what lies beneath the bark of each log. The first few cuts begin to tell a story in the form of grain features, interesting colors and even the flaws. It can delight you with the sight of rare figuring or disappoint you when the saw blade hits a buried screw hook that once held up a clothesline...ouch! They're all unique and every one reveals its own secrets.

A "Tale of Two Logs" from my recent experience best illustrates this. One was a 42-inch Black Walnut that everyone expected would provide beautiful lumber. After struggling to get it over to the mill, we stood back and waited for the boards to appear. To our dismay, the less desirable sapwood, usually limited to just a few inches under the bark, extended deep into the middle of the log in places and reduced the amount of richly colored heartwood in the boards. By the time the later cuts got past it, we were into the center of the log where the knots are more prevalent. Overall, the consensus was that the log was a bit of a disappointment.

On the other hand, we cut a 31-inch Red Oak that we picked up from the Global Foundries site in Malta. Mostly at one end but in several other places as well, lateral branches were cut off the trunk. That usually means deep knots will immediately appear that reduce the quality of the lumber. Imagine our delight as we watched the knots fall away with the outside slab wood to reveal beautiful clear wood underneath. We cut half a dozen 10 foot long 1" x 17" boards, and several others that were 1" x 9", of clear, figured oak off that log. The total harvest was 27 boards totaling 327 board feet...a contemporary Maltese Falcon!

If you would like to volunteer to help or know of any large hardwood logs that are available for donation or sale to NWA, please call Charlie Goddard at 518-370-0388. Also, we need stickers for next year's harvest. Please consider cutting up your scrap lumber or saving your ripped cutoffs. Trim them to approximately 3/4" x 3/4" or 1" x 1" x 48" long and bring them to any meeting between now and next year.



Charlie Goddard and Darrell Welch discussing, what else? Woodworking.



10' x 17" wide clear red oak headed for the barn.



Stacked lumber drying in the barn.



Pete Howe and Charlie Goddard tallying up the yield.

CHAPTER NEWS

Mid-Hudson Woodworkers

By Chuck Walker

Wally Cook provided a slideshow of class completed at the Old Forge Arts Center: Constructing an Adirondack Guide Boat. The class was taught by Steve Kaulback of the Adirondack Guide Boat Company in Charlotte, VT.

Guide boats were an essential means of opening up the Adirondack lakes to hunters and “sports”. It is a cross-handed rowing craft with capacity for two-three occupants. Light and stable, a guide boat could be portaged by one person (generally 60—70 pounds), yet it had capacity to hold large amounts of supplies or game.

Early construction featured local materials such as pine or cedar planking – each plank with its own pattern – and spruce “knees” used for the ribs. Copper tacks and glue were used to fasten planking or siding to the ribs. One estimate holds that fewer than 500 guide boats were constructed during the early 1800’s to the early 1900’s. Consequently, they are now collector items, famed for their elegance and craftsmanship.



Bull nose chisel is used for fairing.



Steve Kaulback fairs (smooths) a planked hull.

Modern construction employs cedar strip construction, steam bent and laminated spruce ribs, and cherry accents. Steve Kaulback’s design keeps the classic hard

chines or reflex curves that result in the speed and stability of the boat. In addition, fiberglass covering increases the durability of the craft.

During the four and a half day class, the team of ten students and instructors completed one guide boat hull, oars, and half of a second boat. The attention to finish details makes guide boat construction a labor intensive effort. The completed guide boat was tested in Old Forge Pond and then prepared for shipment to Michigan’s Upper Peninsula.

Floored:

Thanks to the efforts of the Wednesday Group, under the leadership of Pete Chast, a wooden floor has been added to the Opdahl Building (on time and in budget!). The floor will assist in moving the equipment and improving heat retention in the workspace.

Many thanks to all who helped level, install, and seal the floor – good job all!



Interior guide boat view showing laminated spruce ribs.



New floor at Opdahl Building.

Sacandaga Chapter

By Gary Spencer

Our January 13th program featured Alden Witham of Contractors Millwork

Company in Cherry Valley, NY. His presentation was “Building Casement Windows The Old Fashioned Way”. His talk also discussed extensively the use of hand tools that have been around for decades but are still invaluable in the workshop. This presentation was well attended, very interesting and highly motivating. Thanks to Alden for an extremely fine program.

Our February 10th program will feature NWA’s Tom Osborn. His presentation will be “All You Ever Want to Know About Chisels and How to Use Them”. A program we all can use.

Our program for December 9th was to have featured Mike Kratky. His presentation was to be “Tuning and Honing Handplanes.” However, the inclement weather forced us to postpone Mike’s presentation. He will give his presentation at a rescheduled date. (Probably on March 10th)

Our regular monthly meetings are the second Wednesday of each month and begin at 7:00 P.M. at Mayfield High School woodshop. Our next regular meeting will be February 10, 2010. Come on out!

Remember we have door prizes and light refreshments are served.

For Directions or information contact:

Clyde Cheney – 661-5138

Ray Laubenstein – 863-6071

Gary Spencer – 863-6433

AWA January 2010 Demonstration

This month's demo was by **John Kingsley** entitled **A Practical Guide for Using CA**.

John satisfied the chemistry majors by explaining how the CA molecules attach each other to form a polyacrylate polymer but was still simple enough for the rest of us to understand! He told us that there are many ways that medicine and industry use the glue and how to use safely and how to store CA.

John also demonstrated how to use CA as a finisher and the steps and supplies needed. The plain grocery brown paper bag came into play as a substitute for 8000 Micromesh. He suggested too that there was no sanding between coats but that you should have at least 5 applications on the piece.

John's demonstration also included ways that we can use CA with various items from your kitchen to get an inlay effect. Some of these were paprika, cinnamon, rice, seeds of all types and the most impressive to me, baking soda. The baking soda mixed with Ca forms very hard, opaque, porcelain like product that can be tinted with dry pigments.

Thank you John and all that continue to supply us with interesting and informative demonstrations at our AWA meeting hosted by our friends at **Curtis Lumber**.

Next month's demonstration will be on **Two Part Epoxies** by **Leo Berube** to learn the fundamentals for mixing and utilization of 2 part epoxies for woodworking laminations, composite construction, repairs and restoration, coatings and joinery solutions. We shall see if it is "The Wonder Glue".

We at this time would like to thank Ed Van Wormer Past President for his excellent and diligent leadership. He will continue to be a presence at our board meetings but will now perhaps have time to turn. Thank you, Ed.



The New A.W.A. Officers

From left to right: Peter Case, President, Celia J. Carpenter, Vice-President, Dan Tipton, Secretary, Stan Coventry, Treasurer.

Kaatskill Woodturners Meeting January 13

We were all "illuminated" by Steve Sherman who demonstrated the making of a candle holder from a cherry log. The holder can do double duty as it can hold either a traditional wax candle or one of the oil filled "candles" made by Catskill Mountain Crystal.

These are elegant glass creations with applied glass "drips" which can be wrought in either glass or with applied Gold.

Steve began with a roughly shaped form and quickly reduced it to a trumpet shaped cone leaving wood at the top to form a bead later. The form was then hollowed from the bottom using Steve's favorite hollowing tool, a shortened (through wear) parting tool. The hollowing is necessary to prevent checking of the wood as it begins to dry out. The outside of the base is chamfered to create a shadow which gives an appearance of lightness to the form. A rebate was



Hollowing out the form.



Form reversed and working on the top bead.

turned inside the form to allow gripping it with a reverse chuck when the form is reversed to finish the top with a 3/4" hole for the candle and a bead and fillet to add feature to the top. The resulting form is very pleasing to the eye and augments the oil filled candles for a striking presentation.

Several members displayed items in the Instant Gallery. Steve Sherman showed a collection of candles one of which was turned and then textured to resemble tree bark. Carl Ford

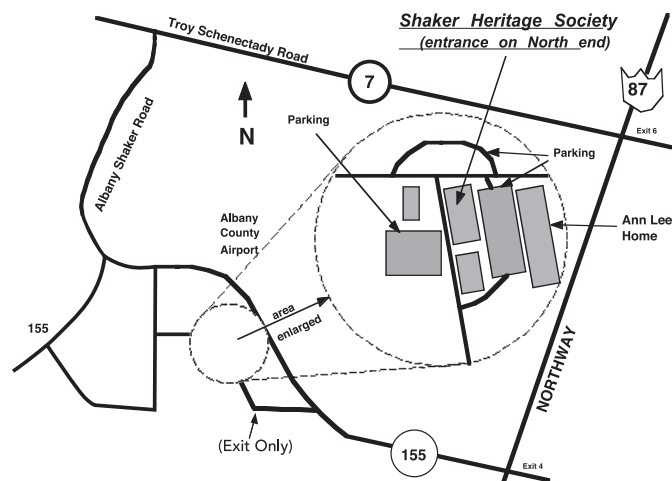
had some platters in various woods, the turning featuring the change in grain pattern in woods like ash and Osage orange. He also had some hollow form vases decorated with texturing and paints to feature the texture created with carving or pyrography tools. Ron Mower brought a segmented vase and a most unusual hollow egg shaped form pierced with a rotary tool. The shape was turned in two pieces to hollow out each half and the two pieces glued together later. The shape was painted a blue and was supported in a contrasting ebonized stand custom made for the project. Karen Aune brought an elegant hand bell shape she had turned complete with clapper, an appropriate start for the New Year! 🎆



Oil candles.



Northeastern Woodworkers Association
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Rexford, New York 12148-0246



February Meeting

Thursday, February 11, 2010, 7:00 pm
Shaker Heritage Society Meeting House
Albany-Shaker Road, Albany

GENERAL MEETINGS AND SPECIAL EVENTS

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

NWA 2010 General Meetings

March 2010
Warren Stoker/ Pete Howe
Millwork from a
professional perspective

April 2010
George Rutledge
Getting started in woodworking

May 2010
Mid-Hudson Chapter
Planes, Then and Now

July 2010
Roger Holmes
Picnic

SPECIAL INTEREST GROUPS

SPECIAL INTEREST GROUPS (SIGs)

Adirondack Woodturners Association - The AWA is active throughout the year. Meetings are every first Wednesday of the month (except in January and July when it is the second Wednesday), and are held at the Curtis Lumber conference room on Route 67, Ballston Spa. Beginners' sessions begin at 6 pm; the main program at 6:30 pm. Wednesday "Learn and Turn" sessions in Stillwater are also scheduled from 6 pm - 9 pm except on AWA member meeting nights. www.adirondackwoodturners.org Contact Ken Evans, 753-7759 or Kevans1@nycap.rr.com

Carver's Guild - meets every Friday at the Clifton Park Senior Center from 9:00 am to 1:00 pm. Sessions are intended for every NWA member who is interested in carving, from beginners to those wanting to learn a new technique. No reservations are necessary, just show up! Contact Bill McCormack, 233-7260.

Scroller's Guild - Meets on the third Wednesday of the month at The School at Northeast, 1821 Hamburg St., Schenectady. A beginner's session starts at 6:30 PM followed by a general meeting at 7:00 PM. Contact: Donna Phillips, (518) 372-3337 or dlphill@nycap.rr.com.

Kaatskill Woodturners - Meets the second Wednesday of each month at 7 p.m. at the Opdahl property in Hurley. Contact Matt Clark, (845) 454-9387.

Jim's "Hole in the Woods Gang"

Meets every Saturday and Tuesday, from 9:00 am until noon at Jim Kennedy's shop at 86 Guideboard Rd. in Halfmoon (just 1 mile east of the Halfmoon Diner on Rt. 9). Our general purpose is public service work for various charitable organizations, including the Double H Hole in the Woods camp for children and recently the GE Elfuns toy mods group. We strive to foster a learning environment for our members through the projects we work on and the informal training/learning sessions given by and for our members. Sharing fellowship and relating experiences are a major part of our sessions. Contact Pete Howe (518) 885-9331 (phowe1@nycap.rr.com), Ed Buell (518) 384-0413 (KC2NMY-eab@nycap.rr.com) or Dick Flanders (518) 393-5215 (rflander@nycap.rr.com) for more information.

CHAPTERS

NWA Mid-Hudson -The chapter meets at 7:30 p.m. 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. Contact Pete Chast, pchast@francomm.com.

NWA Sacandaga - The chapter meets at 7 p.m. on the second Wednesday of each month at Mayfield High School in the woodworking shop. Park by the section of the building that protrudes further into the parking lot and enter the nearest of the (5) doors. Contact Gary Spencer, 863-6433.