

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

January 2007, Vol. 16, Number 1

January Meeting

*Thursday, January 11, 2007, 7:00 pm
Shaker Heritage Society Meeting House
Albany-Shaker Road, Albany*

Furniture Repair: Charlie Goddard

- Herm Finkbeiner

A very special kind of woodworking that many of us occasionally encounter is repairing the work of someone else. If you are like me you approach those jobs with great hesitancy and perhaps even dislike. In fact they are usually the occasion of lengthy procrastination.

The speaker at the January meeting takes quite the opposite approach. He goes looking for those jobs. As a result he is sought after as his clients pass the word to their friends. He has tackled everything from broken legs on antique chairs to tables that never should have been built the way that they were. Recently he was faced with a 1850 clock that had its case broken in shipping and his concern was that some of the glue lines might be visible.

Charlie has been a member of NWA almost from its very beginning and has served the membership in many different ways. He chaired committees for Woodworkers Showcase, was the Show's general chairman for 6 years and is today the NWA Executive Secretary. His role as chairman of the Fiske Fund and especially his part in making the September auction a huge success are other examples of his contributions to NWA. 🐾

Thomas Wetzel -- American Windsor Chairs

*Thursday, February 8, 2007, 7:00 pm
Shaker Heritage Society Meeting House
Albany-Shaker Road, Albany*

- Chuck Hill

Most woodworkers are quite familiar with tools like the jointer, planer, table saw, band saw, and router. But what do we know about the shaving horse, drawknife, steambox, adz, spokeshave, scorp, travisher, and inshave? And if the woodworker is using this latter set of tools to split, rive, shave, carve, turn, steam, and wedge, then what is he making? If you were Thomas Wetzel, you'd be building low backs, comb backs, sack backs, fan backs, continuous arms, bow backs, and rod backs. These are all types of American Windsor chairs, with their distinctive thick, contoured seats; turned, splayed legs; and spindled backs.

For the past 15 years, Thomas Wetzel, now aged 46, has been making American Windsor chairs the way it was done in the eighteenth and nineteenth centuries, before mass production overshadowed craftsmanship. His skills have grown to the point that he is a leading exponent of this style of furniture, having been



Continued on page 12

Fasteners and Holding Devices - Showcase 2007 Exhibit

-Ken Miller

This exhibit is shaping up nicely, and here are some ideas to inspire you to action. Search your shop to find the commonplace, the exotic, the ridiculous, and the items needed to make the exhibit a success. Anything that fits into the following or your expanded idea of what the topic encompasses is appreciated: Glues, screws, nuts and bolts, nails, clamps, vises and vices, rope, Wiener Snitzelbanks, chucks, weights, staples, hold downs for a work bench, thumb and fingers, drill press, lathes, clothespins, paper clips, tape, etc. A variety of brands, styles, shapes and colors will go a long way to making the exhibit interesting. I anticipate a variety of surprises. 🐾

OFFICERS

President - Ken Evans 753-7759

kevans1@nycap.rr.com

Vice President - Pete Howe 885-9331

phowe1@nycap.rr.com

Secretary - Kitty Scharl 765-3189

crowridge@empireone.net

Treasurer - Austin Spang 393-2859

spang@nycap.rr.com

Past President - Pat McCord 439-1232

tmccord@localnet.com

Historian -

Position to be Filled

Executive Secretary - Charlie Goddard

370-0388 Cgodd@aol.com

CHAIRPERSONS

Mid-Hudson Chapter

Joe Mikesch, President 845-383-1338

Sacandaga Chapter

Co-Presidents

Fritz Henze 883-8537

fjhenze@citlink.net

Rod Nielsen 863-8794

Education

Herm Finkbeiner 371-9145

hfinkbei@nycap.rr.com

Adult Programs

Position To Be Filled

Youth Programs

William Van Brunt 767-3060

wvanbrun@nycap.rr.com

Fiske Fund

Joe Kennedy (845) 473-1598

JKenn23333@aol.com

Hospitality

Al and Emily Stahl 587-2420

astahl@nycap.rr.com

Library

Wilhelmina Evans 753-7759

wiltw0@nycap.rr.com

Membership

Pam Cook 392-5638

butternuthill@taconic.net

Programs

Ken Evans 753-7759

kevans1@nycap.rr.com

Publications

Position to be Filled

SHOWCASE

Larry Zinn 583-1227

lrzn@aol.com

Tool Crib

Gerry O'Brien 459-9266

go12211@yahoo.com

Videographers

Dave Ellison 872-0980

ellisd@rpi.edu

Hans Kappel 861-8753

bluespruce@juno.com

Pat Pugsley 634-7144

ideas@mhonline.net

Bob Conahan 355-9032

conahanbob@hotmail.com

Kirk Hardenburg

725-1997

UNLESS OTHERWISE NOTED, PHONE
NUMBERS ARE IN AREA CODE 518

From the President

- Ken Evans

Just a quick note to say 'thank you' for all you have done for NWA in the past year, and for your cooperation working with me in my role as NWA president. I hope we have had some fun working together and contributing to our respective areas of NWA. NWA has had a terrific year due to your efforts, a year we can all be proud of.

I look forward to working with you next year in our attempts to make NWA even more successful.

Wilhelmina and I wish you the best of the holiday season and a very happy and prosperous New Year.

Ken

Volunteers and Projects Needed for Showcase 2007

- Larry Zinn

At the upcoming NWA meeting Guy Garrett will begin recruiting volunteers for Showcase 2007 (Guy's phone # is (518) 287-1220 and his e-mail address is GarrettG@midtel.net.)

Please mark and save these dates on your calendar and come to the meeting prepared to commit to one or more of the following assignments:

Setup - Friday, March 23, 2007

Takedown - Sunday, March 25

Door Host - Ticket taking and handing out programs

Floor Host - Walking the showroom floor answering ????

Ticket Sales - Selling tickets

Lecturer's Assistant - Help lecturers setup/take down, operate lights & equipment.

Sawmill Assistant - Work short shifts outdoors assisting the operators

Raffle - Sell tickets during the show

Truck Drivers - Friday and Sunday pickup and delivery of equipment

Callers - Help to communicate assignments and solicit more volunteers

Whatever - If you are willing to be assigned where a need occurs

We will need 400 or so volunteers from our membership. The perks are free admission to Showcase (only members who volunteer get in free), a chance to win a nice gift for one or more of the volunteers and the satisfaction of helping to make a big operation run smoothly.

If you haven't completed the project you plan to bring to the show, it is time to get busy. 🐾

Lie-Nielsen Tool Discount

- Herm Finkbeiner

Several NWA members recently went to Boston to visit an exhibition that Tom Lie-Nielsen, the owner of Lie-Nielsen Toolworks <http://www.lie-nielsen.com/>, had put together. One result of that trip was the offer by Tom to give NWA members a discount on everything he sells except the workbenches.

The opportunity which he is offering us is a 15% discount. Since we would not be paying either sales tax or shipping charges this amounts to an approximate 25% savings, considerably more than the 10% that is available at our show. However we do have to reach a minimum size order.

If you are interested in this offer send an e-mail to: hfinkbei@nycap.rr.com or call (518) 371-9145 🐾

Safety

- Ken Miller

At the November 9 general meeting, I demonstrated the plunge cut with a portable saw. The cut is safely executed when you (1) place the front or the back of the table FIRMLY on the board after carefully lifting the saw guard. I recommend a 6 1/4" or 7 1/4" saw because it is light enough so that you will not deal with a powerful and potentially dangerous motor. (2) Turn the saw on after you make sure that the blade does not touch the board. The picture shows this stage of the cut. Notice the ear protection and glasses. (3) Lower the saw slowly, concentrating on keeping the front or back of the saw table firmly on the board. Use the contact between the saw table and the board as though a hinge is attached. (4) Lower the saw until the table meets the board, and then move straight forward to complete the cut. Do not go back or turn the saw. (5) If you are not on the line, stop and start over. (6) When the cut has been completed, stop the saw and wait until the blade comes to a complete stop.



Above all, be patient. I should comment that I was not concentrating on cutting because I was talking to you, and I forgot to tighten the saw table; it was set at maximum depth. Fortunately, I had the board on 3" blocks and did not cut into the table. Safety is free, so use lots of it. Safety cannot be wasted, but carelessness can! Above all, pay attention.

In January, I may talk about the drill press, and revisit the table saw because of an accident by a member resulting only in a bruise. 🐾

Wood Guild Revived

- Herm Finkbeiner

The first special interest group in NWA was the wood guild. For several years the wood guild met every month when there wasn't a general meeting and a wide variety of programs were presented. Included were programs about how trees grow, how a piece of wood is structured, how lumber dries and how it should be dried, how manufactured lumber is actually made, what goes on in a logging operation, how is timber graded on the stump, wood identification and many more.

For a variety of reasons the wood guild did not survive. However, during the past six months so many NWA members have asked wood-related questions that it was decided the wood guild should be reborn.

Perhaps the most fundamental question that anyone can ask about wood is, "What tree is that?"

On February 15 at 7:00 pm in the Shenendehowa Senior Center (where Family Night was held), the first meeting of the new wood guild will take place. Ed Miller, an accomplished amateur botanist, will tell us about the methods that are used in identifying trees and how to go about using those methods. Elsewhere in this issue of Woodworkers News Ed has an article about using classification keys.

Reserve the date and come on out to the meeting! 🐾

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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Clark E. Pell, Editor 731-2475
cepell@MSN.com

Elizabeth Keays Graphic Artist
Designer



WEBSITE(S)

www.woodworker.org
www.nwawoodworkingshow.org

Blog Site:

<http://woodworkerorg.blogspotcom/>

Website Editor
Position to be Filled

NWA maintains two websites,
the first noted here
operates continuously.

We also offer selected
links to other sites of interest
to our membership.

Webmaster - Justin Rohrer
rohrej@woodworker.org

The second site operates from
January 1 to May 30
and carries specific
information about SHOWCASE.



**NORTHEASTERN
WOODWORKERS ASSOCIATION**

P.O. BOX 246
Rexford, New York 12148

Kaatskill Woodturners

- *Wally Cook*

Embellishments: Pat Paraggio conducted a demonstration of altering surface treatments for a turning. Pat's thesis is that there is rarely only one way to finish a turned object. To prove his point, Pat added designs on practice bowls, using a variety of wire brush, carving and burning techniques.

Pat showed how both hand and power carving tools can be employed to incise designs. Any design can be transferred to a rounded piece using a soft pencil and/or gray carbon paper....standard blue carbon paper can leave stubborn blue marks. He recommends the proper safety equipment while carving because good results depend upon very sharp tools. Protective gloves and eyewear are necessary. In addition, Pat has made a work cushion filled with rice which can hold an object securely during the carving process. (It is true that he calls the cushion "Moshy", but it is not true that it is a constant companion.)

Throughout the demonstration, Pat emphasized the use of found objects for creating surface treatments. Nails, screws, and nuts were used to create designs; interesting patterns can be applied by heating metal findings with a torch and applying to the outside of a bowl.

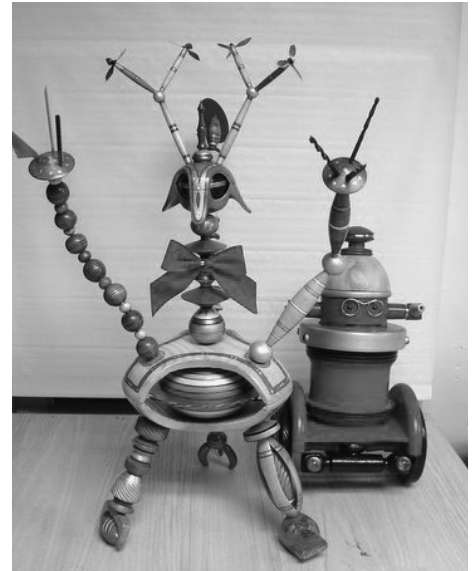
Robots: The showdown between Team Ford and the Hurley Tories produced two interesting products for the robot challenge... Scrap Box vs. Hydrantor. Clearly, Scrap Box showed the best design and diversity of woodturning techniques. Carl and the rest of Team Ford are already planning improvements for the next challenge.



John Franklin's new gouge for detail work



Pat demonstrates power carving on a bowl



Scrap Box vs. Hydrantor



An example of carving, stippling, and wire brushing texture

Upcoming: The January venue will feature George Guadiane and Off-Axis Triangular Turning on January 10 at 7 pm. Beth Ireland will conduct both a workshop on January 27, as well as a hands-on class January 28. Please contact Matt Clarke at (845) 454-9387 for more information. 🐾

Shaker Box Classes in Syracuse

- *Charlie Goddard*

John Wilson, a world- renowned Shaker box maker, will be in Syracuse on Friday evening, March 9 and all day Saturday, March 10 for beginner and advanced classes in Shaker box making. Then on Sunday, March 11, John will teach plane making with your choice of planes or even a spokeshave. For more information contact: Bob Casey, 121 S. Plymouth Ave., Mattydale, NY 13211. ph (315) 455-2593 or email woodnutbob@hotmail.com 🐾

Blinding speed is pointless if you don't know where you're going.

Wood of the Month®

- Ron DeWitt 2005

Incense-Cedar (*Calocedrus decurrens*) (Torr.) A Softwood Cupressaceae - Cypress Family

The small genus *Calocedrus* was recently segregated from the *Lirocedrus* genus on the basis of form and distribution. It contains just three species, one native to North America, one in Taiwan and one in China. The genus name *Calo* comes from the Greek for drop or tear referring to the tree's resin droplets, *Cedrus* for cedar. The specific epithet, *decurrens* relates to its fused leaf form.

Incense-cedar (*Calocedrus decurrens*) is considered a "false cedar;" it's actually a cypress. It may also be called California incense-cedar, bastard cedar, post cedar, California post cedar, white cedar, red cedar or pencil cedar.

This evergreen conifer is native in North America only from the mountains of western Oregon to southern California and western Nevada in the U.S. and into northern Mexico. The tree has been introduced to and does well in western and central Europe, and as far north and east as Massachusetts in the U.S.

Incense-cedar varies greatly in size over its range. It is a medium to large tree with level branches and a narrow columnar crown. Typically it grows 80 to 120 ft. (24 to 37 m) with stem diameters of 4 ft. (1.2 m). In the Sierra Nevada mountains, its best growth range, it may reach 150 ft. (46 m) or more with a dbh of 7 ft. (2.1 m). Incense-cedars are long-lived and hearty, occasionally living over 500 years. Some are said to be 1000 years old. The National Register of Big Trees reports a tree 165 ft. (50 m) with a diameter of 12.5 ft. (3.8 m) growing in the Marble Mountains of California.

Incense-cedar flourishes in a wide variety of soil types and conditions. Best stands are usually found in deep, well-drained moderately acidic loams. Once established it prospers in dry areas. It is quite tolerant of both sun and shade. Its natural range is characterized as having dry summers, annual rainfall of 10 to 80 inches (250 to 2030 mm) in elevations between 200 and 6600 ft. (61 m and 2010 m) with annual temperatures of -30 to 118 degrees F (-34 to 48 degrees C).

These trees seldom grow in pure stands, usually associating in the U.S. with Douglas-fir, ponderosa pine, Port-Orford-cedar and other western conifers. They are slow-growing, usually slower than their associates. Typically they add 12 inches (300 mm) of height a year through age 40 then slow to 7 inches (180 mm) by age 90.

The shiny green leaves of the incense-cedar are scale-like, small, lightly keeled and much longer than wide, 0.12 to 0.5 inches (3 to 13 mm) long. They occur in tightly overlapping whorls of four, alternately spaced around and extending the length of the branchlet giving



Branch with seed cones

ing it a knobby appearance. A leaf whorl is said to resemble a long-stemmed wine glass. Leaves contain a small resin gland and are very aromatic when crushed. Branches develop in flat planes, sweeping downward in graceful curves. At treetop they are erect forming an open crown.

Unique reddish-brown seed cones, 0.7 to 1 inch (2 to 2.5 mm) long, hang down at the ends of their slender leafy stalks. Cones have six paired, hard, flattened and pointed cone-scales. Closed they are said to look like a duck's bill; starting to open it becomes a duck's mouth, tongue extended. Fully open it becomes a flying goose. Only the central pair of scales are fertile, containing four or fewer seeds.

Tree stems are neat and gracefully tapered in young trees, becoming heavily buttressed, rumpled and less uniform over several centuries of advancing age. Branches become more angular, crowns spread, sometimes developing multiple leaders. The resinous purple-brown bark becomes bright cinnamon red-brown, shreddy, deeply and irregularly furrowed while thickening to over 2 inches (50 mm). Bark on mature trees is quite fire resistant.

Wood of incense-cedar is often mistaken for red cedar. Sapwood is thin and nearly white. Heartwood is reddish-brown to dull brown, sometimes with a lavender tinge. Growth rings are distinct, quite uniform in width with a gradual transition from the broad zone of earlywood to a darker narrow zone of fairly conspicuous latewood. Although resin cells are plentiful there are no resin canals. Parenchyma is very abundant, visible with a hand lens and often seen by the naked eye. Rays are fine, mostly uniseriate, and plainly visible with a hand lens.

Wood is straight, even-grained, uniformly medium-textured, light weight, moderately soft, and moderately low in strength properties. It has a spicy acid taste (with a burning sensation) and a long-lasting characteristically pungent scent.

It dries quickly and easily with little check or warp. Average shrink values from green to oven-dry are low, 3.3 % radial, 5.2 % tangential and 7.7 % of volume making it very stable in service. Sp. gr. of incense-cedar is 0.37; weight, also at 12 % MC, is 26 pcf (127 kg/m³), slightly more than eastern white pine (*Pinus strobus*).

This wood works easily with hand or power tools, cutting cleanly in all directions, leaving crisp edges without splintering. It splits easily. Pre-drilling is recommended for fasteners which don't hold especially well. Gluing qualities are excellent. It turns, planes, routes, drills and carves extremely well, easily worked to smooth surfaces and precise tolerances. Any finish goes on well, especially paint. Incense-cedar is among the most durable of woods when exposed to soil or weather.

Incense-cedar is known to cause allergies and occasional reactions in the eyes, nose, throat and on the



Young tree

Continued on page 14

Tree Identification by Keys

- Ed Miller

The identification of trees is important to foresters, botanists, homeowners, those who are just interested in the world around them and, of course, woodworkers. When learning to identify trees one immediately runs into keys, the systematic sorting of tree characteristics from the grossest feature to the more and more specific and detailed. Successful pursuit of the keys ultimately leads to the one species that has all the right characteristics.

However, for several reasons the keys in botany manuals are not as useful in tree ID as you may be led to think.

First, the user must learn the language of botanists. There are about a dozen words to describe hairiness, from floccose to hirsute to tomentose and another dozen or more to describe leaf shape. The words mean something very specific to the person that made the key. With experience they may even come to mean the same to you. Although keys usually come with glossaries, if you have to look up several words for every notation, a sane person will give up.

Second the keys will depend upon flowers, fruits, leaves, stems and degrees of hairiness of each. On a typical midsummer day the flowers will be gone and there may not be any fruits on the tree you are examining. Third, some keys cover far too much. My Gleason and Cronquist manual requires 6 pages of fine print just to identify the families of woody plants. Much of this is to cover shrubs and vines since there are only a dozen or so families of trees represented in the northeast. If you learn the characteristics of trees well enough so that you can skip right to the family, the G&C specific keys are brief and useful at least when the plant is in bloom and you have learned the language.

The problems with traditional keys inspired George Petrides to develop a winter key for just trees. It's in his *Trees and Shrubs* guide of

the Peterson series. He uses plain English and differences in bud scales and leaf scars for his IDs. A great idea but as they say "the devil is in the details" and one has to be proficient with a hand lens to see the scars and scales as Petrides sees them. However, it may still be your best bet for winter ID.

Another choice is Campbell's *Winter Key to Woody Plants in Maine*. Campbell uses mostly plain English and it's nicely illustrated. He uses clues like taste, smell and fruit to supplement the details of leaf scars and bud scales. However, the inclusion of shrubs makes the key much longer and there are many tree species in NY that are not in his book.

A reference that I like is Hank Howard's *Plants of Saratoga and Eastern NY*. No pictures, but high quality keys that use a minimum of technical jargon. He also has a key

just for woody plants that he has limited to local species, a distinct advantage for most of us. Hank was a professor at Skidmore for many years and had a keen eye. There are not many species in our area that he missed in his book.

A useful but bulky reference, one with pictures and a different kind of key is Symonds' *Tree Identification Book*. He uses 7 collections of photos which he calls keys. A match of your mystery tree in any of these will help you get to the right genus or family. His magic 7 are photos showing characteristics of trees which have opposite branching, photos of thorns, then leaves, then flowers, then fruit, twigs and bark.

Starting with his opposite key, he quickly directs you to pages with maple or ash species, or possibly to

Continued on page 12

NWA Family Nite 2006 Was Fantastic

- Ken Evans

The threat of snow and very low temperatures did not keep members, family, and friends from the yearly December NWA Family Nite event held at the Shenendehowa Senior Citizens Center. The event is growing each year in popularity among NWA folks looking to enjoy an evening with their woodworking friends and their families.

In addition to the usual great desserts, we had great conversation among friends, great door prizes, great Instant Gallery of member woodwork and family member crafts, and great music (sorry, I did not play my banjo). This year's event also included a great auction of member-donated wood, woodworking tools, and most especially, toys, boxes, turnings, a clock and other treasures that members had made. Members and friends were loose with their purse strings bidding on items that were clearly intended to be a holiday present for someone. Proceeds from the auction of about a thousand dollars will help support the NWA Stillwater Shop and its woodworking classes.

Our own Bart Charbot ran an auction where the only thing which exceeded the number of bids was the number of laughs. It was a great auction. Thank you, Bart and thank you, Lorraine. Bart was aided by Bud Escher who helped Bart manage the laughs as he poked good natured fun at those who donated items as well as those who bid. Thanks Bud.

The Family Nite event was designed and produced by the very hard work of Wayne and Penny Distin. "Team Distin" deserves a very big thank you from everyone who attended the Family Nite.

We were fortunate to have a Schenectady Gazette reporter show up to Family Nite. This resulted in a very nice picture and caption in the Schenectady Gazette on Friday morning. 📷

EXHIBIT ENTRY FORM

NWA SHOWCASE MARCH 24-25, 2007

NAME: _____ PHONE: _____

ADDRESS: _____

EMAIL: _____

☐ Check here if you'd like this information available for inquires about your work.

Member: ___ Yes ___ No

Fee: \$10 per entry

No Fee for Members or those under 16

\$____ Enclosed

\$____ (Office use only)

ENTRY DEADLINE IS WEDNESDAY, MARCH 21st

Any received after that date will not be eligible for competition, but display only.

PLEASE FILL IN THE FOLLOWING FORM COMPLETELY

NOTE: Display labels are made in advance using the information you provide below. Those labels will be waiting for you when you bring in your entry on Friday, March 23rd. No entries permitted after 7:00PM .

ENTRY CATEGORY	FOR JUDGING ONLY	FOR DISPLAY ONLY	ARE YOU A PROFESSIONAL?	
(State category, give brief description of your item, list types of woods and finish used)	(only one per category)	(unlimited as space allows)	YES	NO
Example: Furniture 3; Windsor chair, tiger maple, honey oak stain, lacquer finish. Example: Accessories; Jewelry box, black walnut and holly with turquoise gem stone inlay, sprayed poly. Example: Other; Workbench, maple & ash, Bush oil.	✓ ✓		✓	✓ N/A
#1				
#2				
#3				
#4				
#5				
#6				
FOR ADDITIONAL NOTES				

(see page 2 for entry rules)

WHAT: NWA SHOWCASE 2007 (www.nwawoodworkingshow.org)

WHERE: Saratoga Springs City Center & The Saratoga Hotel

WHEN: 10-5 Saturday and Sunday; March 24-25, 2007

EXHIBIT HALL ENTRY CATEGORIES

(* New category or redefined for 2007)

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

- Entry forms must be received by March 21st to be eligible for competition, any 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 24th. 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 for judging per category.
- 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 and/or the committee reserve the right to re-categorize an item for judging that may be misrepresented.
- The exhibit hall is not a commercial area, no price tags or literature other than small business cards will be allowed.
- ***Professional Gallery:*** For those professionals who desire to commercialize their work. They may also enter an item into the exhibit hall in the appropriate category(s) for judging against their peers.
- ****Professionals:*** You are a professional if _ or more of your livelihood is from woodworking. You may enter in any category except # 10 and #11.
- The decisions of the judges are final. At the discretion of the judges, some awards may not be given.

AWARDS

1. Best of Show: Purple Ribbon: One, from any entry
2. First Place Professional, multi color ribbon, one each category except for # 10 & #11
3. First Place: Blue Ribbon, one each category
4. Second Place: Red Ribbon, one each category
5. Third Place: White Ribbon, one each category
6. Honorable Mention: Green Ribbon, one each category

PLEASE SEND ENTRY FORM(S) TO:

**Northeastern Woodworkers Association
Box 246
Rexford, NY 12148**

For questions: Larry Zinn, Showcase Chairman (518) 583-1227, lrzn@aol.com
Mike Kratky, Judging Chairman (518) 863-2821, theinspector@frontiernet.net
Dave Mobley, ***Professional Gallery*** (518) 346-1146 dmobley@nycap.rr.com

Turned Tapered Reeded Legs

- Dale M. Brown

Introduction

The book "The Furniture Masterworks of John and Thomas Seymour" by Robert D. Massey Jr. published by the Peabody Essex Museum in Salem, MA has inspired me to attempt to build something similar in nature to two of their works. My design utilizes a combination of the features of the night cabinets shown in entries 28 and 30. The dimensions will be 32" H x 22" W x 14" D.

These cabinets, made between 1797 and 1807, feature reeded tapered legs, a single drawer, a tambour door and multiple inlays. Tapered reeded legs were a common feature of the Seymour's Sheraton Federal style furniture. The book contains detailed descriptions of how they constructed their pieces along with 155 beautiful colored plates showing examples in museums and collectors' homes.

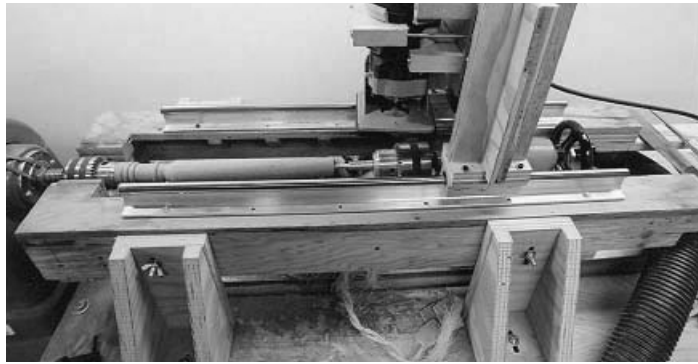


Figure 1

Method and Leg Style

The fluted section in the turned tapered legs so common in Louis XVI furniture is very easy to make. A core bit in a router needs only to be guided along a line parallel to the centerline of the leg. This automatically produces a tapered cove from top to bottom that matches the leg's taper because the depth of cut will decrease from top to bottom along the length of the cut.

Reeds are more difficult. Reeds made using a router have their edges cut at a constant depth and since the radius of the bit is fixed the reed's surface where the leg is thicker at the top of the taper comes out with a flat outer surface whereas the cross section of the reed at the bottom is almost like a Gothic arch. However, these deficiencies are easily corrected.

Taper Design and Fabrication

Because of the above factors, the taper must be designed so that the flat of the top is not too wide and a small amount of flat is left at the bottom. In addition, there must be clearance at both ends of the taper for entrance and exit of the bit. This is accomplished at the bottom by using separate turnings for the bulbous turned feet that are topped with a spindle and bead. At the top of the taper a shoulder equal to the bit's depth of cut is made. This shoulder is below a bulb or swell above which is a cove. The cove is below a 1/4 inch

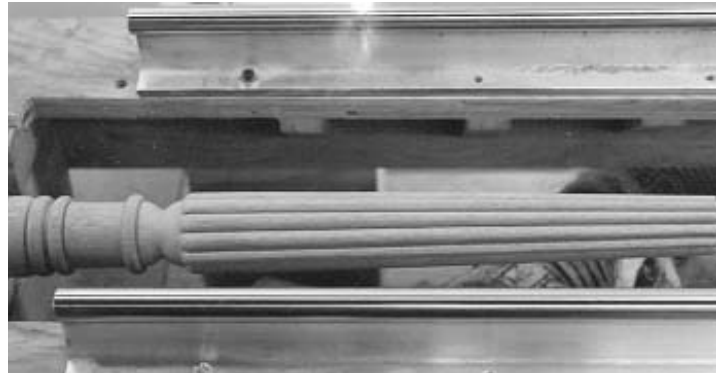


Figure 2

bead, a spindle and two closely spaced 1/4 inch beads at the very top of the leg.

Below I describe something that I believe to be very unique, but also very accurate and efficient for making reeded legs. The router bit I use is a point cut round over 1/8" radius x 1/4" shank #139-0402 from Eagle America.

The top of the legs are first turned with the features described above and the tapers are also cut but not to their final dimension.

A router sled support system is then mounted on the lathe as shown in Fig. 1 but without the router or its two long guide rails. The plywood support system is then tilted to match the desired taper. A wood block, which spans the gap at the top of the support, is used as a sanding block to taper all the legs identically. The support was then removed and a 1/2 inch diameter spindle (dowel) is turned at the top of the legs to match the hole in the case's leg blocks. The support system was then remounted and two chucks replaced the spur drive and center in the tailstock. The tailstock chuck holds a pin with enough length to enable the router to exit the bottom of the taper after each cut without hitting the chuck. The guide rails were then mounted on the support, (Fig 2) the router slid onto the rails and the center of the router bit carefully aligned with the center of the chucks by adjusting the position of the support. This ensures that the router bit will pass exactly along the centerline of the taper. And since the router is mounted on rails, there is no chance of misalignment during the cutting.



Figure 3

Fabricating the Reeds

The leg is held by the 1/2 inch spindle at the leg's top placed in the headstock's chuck, and the pin in the tailstock's chuck centered in the bottom of the taper. Locking the indexing head prevents rotation. The depth of cut is adjusted so that the pointed end of the bit is just barely clearing the swelling above the top shoulder of the taper. The base plate of the small router rides on the leg and because the router is mounted on a ball

Continued on page 10

CHAPTER NEWS

Mid-Hudson Chapter News

- *Chuck Walker*

Several noteworthy items were shown during the November Mid-Hudson meeting. One very gratifying project was made by Andy Champ-Doran and his two children Quentin and Bellanora. Desired was an easel that could be adjusted easily to fit the user with a properly scaled board to hold the paper for art. It was a coordinated family design and the two young people no doubt learned a bit of woodworking too. It should serve as a model to all of us to share our workshops with the kids.

A low form bowl or platter was turned by Joe Benkert from a glued up block of mahogany stair tread cut-offs retrieved from the dumpster. Two pieces were glued up with a light colored piece of veneer in between them. This avoided the problem of a visible glue joint with two wood grains not matched. The thin layer creates a nice highlight instead.

Bob Graney carved a marvelous Native American bust from eastern red cedar. The detail and color of this are most striking. The skills and art in this piece are evident and the color of the cedar heartwood was used to maximum advantage.

John Franklin continues to explore the world of turning with dramatic results. For this cherry burl pedestal box, epoxy resin filled with contrasting sawdust not only fills the voids but provides random highlights for visual interest. The piece also features brass rings integrated into the design. The metallic material forms a highlight that draws the eye to the entire work.



Custom designed young person's easel by the Champ-Doran family.



Turned low form bowl of mahogany by Joe Benkert.



Native American Bust in red cedar.



Turned pedestal box with lid by John Franklin.

Turned Tapered Reeded Legs

Continued from page 9

bearing guide sled it can move up and down freely. Since 12 reeds are required for each leg, the indexing head on the headstock is advanced 30 degrees after each cut. After all the cuts are done on a leg, hand sanding rounds off the flat along the length of each reed and a carving gouge is used to round over the top of the reed at the shoulder. All four legs now have tapered reeds that match the taper in the leg. A drill bit is placed in the tail stock chuck and a hole is drilled in the bottom of the taper. Four feet are then turned with a spindle turned in the tops to fit this hole. The legs are now finished as shown in Fig. 3. 🐾

CHAPTER NEWS

Sacandaga Chapter News

- Gary Spencer

The Sacandaga Chapter last met on December 13 when our featured speaker was NWA member Gary Ratajczak of Broadalbin NY. His topic was "Pocket Joinery Part II". The evening's presentation involved constructing a child's rocker, a small kitchen cabinet with emphasis on 45 degree joints and several other projects using pocket hole joinery and no glue. There was a large turnout and great interest in the process. Thanks to Gary Ratajczak for a fine presentation.

Our next program will be on January 10 and will feature a return visit by Bill Bush of Amsterdam. His topic will again be in the area of "Wood Surface Preparation and Fine Finishing".

The club has endorsed having members construct some items again for Showcase 07. The items will be a row boat shaped bookcase, a deluxe tool cabinet, and a butcher block kitchen table and work center. Three teams will use up to six different member's shops to build these projects in time for the raffle at the Showcase.

The club had also decided to have a one day workshop for kids in collaboration with the Mayfield Schools and Community Library. This was a hands-on program where chapter members interacted with kids in the construction of projects chosen by each child. Projects included bird houses, oven rack pullers and toy cars. Much fun was had by all!

The Sacandaga Chapter meetings are open to all, and light refreshments are served.

Remember we have door prizes at every meeting but you do have to be present to win!

Our regular monthly meetings are the second Wednesday of each month and begin at 7:00 P.M. at Mayfield High School woodshop. Come on out!

Jigs and Fixtures

- Toy Maker Bob

A jig to ensure a right angle?? Works on any project, bed frame, picture frame, table, wherever you want to put two or more pieces together to form a right angle. It is great for those places where a Try-Square doesn't quite do the job.

For lack of an official name I call it a "squaring jig" or a "right angle jig." Every shop should have one.

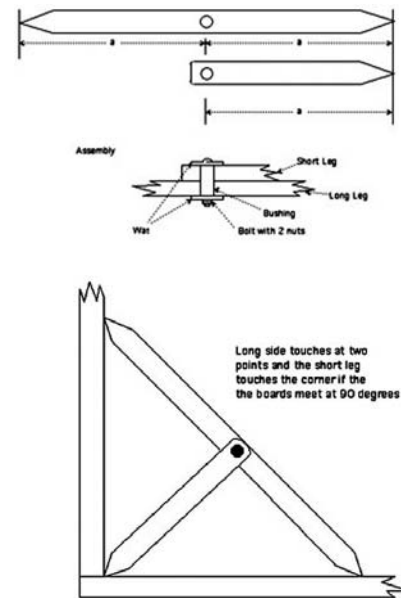
You can make them in any length. Different sizes might be handy for different jobs.

Start with a narrow piece of wood (hardwood preferred) of whatever length you choose and a second piece a little more than half the length of the first.

Attach one end of the short piece in the center of the long piece using a short bolt and nut so that the short piece can rotate. For a more precise fit see the sketch. It is a little more work but will remain accurate for a long time. After fastening the two pieces together at the center, align the short piece with one end of the long piece and cut a point on both pieces on that end. Points must match exactly. Then rotate the short piece to the other end of the long piece and cut a point on that end to match exactly the point of the short piece.

Using the Squaring Jig

Place the long piece so that one point touches a vertical part of your project and the other point touches an attached horizontal part. If the two parts of the project form a right angle, the point of the short section will exactly fit in the corner. In this configuration the jig forms two isosceles triangles, each sharing 1/2 of the long stick. (Thanks to Herm we have an algebraic derivation proving the angle is 90 degrees.)



Call for Old Tools

- Ken Miller

We are furnishing the Stillwater shop with tools, so if you have tools that you plan to discard bring them in. Our members who come to Jim's shop and who will take my sharpening workshop will rework, clean and sharpen these items....old saws, chisels, screwdrivers, drills - you name it... for use at Stillwater. Just remember, tools which are dull and "broken" are excellent candidates to practice retooling because you can't ruin them.

Tree Identification by Keys

Continued from page 6

a couple less common trees. He properly warns that branching may appear to be alternating when twigs are aborted or broken off. Look closely. Fortunately we have few thorny trees and they can quickly be identified in his second key. The all-too-common Buckthorn is not included in his book. Its thorns are not officially thorns and Buckthorn is usually more shrub than tree. His key to leaves has page after page of typical leaf photographs. Leaves are quite variable. Try to look at enough to be sure you have a typical leaf. Remember that young trees can develop abnormal leaves in their rush to collect sunlight.

Symonds next key is flowers, again page after page of flower photos. Symonds shows the complete inflorescence including twigs and leaves, not close-ups showing hand lens details. His pictures of fruits are all actual size and will prove useful in keying out the less common families. Fruit observations (think acorns and hickories as well as cherries) will also get you back on the right track when one has made a mistake in earlier keys and perhaps identified a sycamore as a maple.

His last two keys, with photos of twigs, buds and bark, are particularly useful for winter ID. Good especially for hickories, oaks and maples. Bitternut hickory's naked terminal bud is very distinctive, as is its smell when it is crushed. The fat bud of the shagbark is a reliable characteristic even for young trees with their smooth bark. The bud photos show leaf scars, a very helpful winter ID feature and best seen with a hand lens. Large leaf scars indicate large leaves, often compound. Such an observation along with the pattern of vascular bundles may help you get to the right family.

My copy of Symonds includes marginal notes of characteristics gleaned from many sources. With time, yours should too. For instance, the bark of mature slippery elms lacks the layered dark and light appearance of the bark of American elms. This is a good help for winter ID or where the branches are so high that bud, twig and leaf characteristics cannot be observed. By the way, don't give up on mature trees where the first limb may be 20-30 feet in the air. Squirrels and wind often break off branches so the buds and leaves may be available if you look for them. But make sure they are from the tree in question.

In the appendix of his book, Symonds gives some good advice about using botanical keys. He also suggests visiting nurseries and consulting with nurserymen. Better yet, I invite you to visit the native tree and shrub collection at the Landis Arboretum in Esperance, NY. You will find nearly all of New York's native trees planted in groups so that you can easily compare closely related species. Fred Breglia (the horticulturalist) and I will be happy to help you with your plant ID questions. The Arboretum also has old

growth forest and mature specimens of both native and exotic trees that supplement the young trees of the native collection.

Symonds also says, "Do not expect 100 % success". I second this advice. Plants hybridize, particularly the oaks. So don't be surprised if your specimen has a mixture of characteristics. If you have given it a good shot and it still doesn't fit, move on! It may be a hybrid, or it may be a tree species omitted from your reference.

Thomas Wetzel

Continued from cover

selected several times by Early American Life magazine as one of the 200 Best Crafters in the country. He demonstrates chair making or displays his chairs at several fairs and shows each year, including the Waterford Fair in historic Waterford, Virginia. His customers hail from Europe as well as most of the states in this country.

Thomas' chair-making career began in downstate Rockland County, NY. After ten years as a carpenter with his brother's construction company, Thomas took a weekend seminar on Windsors. It was a life-changing experience. Hooked on Windsors, he launched a business out of his garage while continuing to educate himself on all aspects of these chairs. Six years ago, he moved with his wife and children (today numbering four) from bustling Rockland County to bucolic Middle Grove, about nine miles outside Saratoga Springs. From his one-man shop emerges an average of about one chair per week plus an assortment of settees, stools, candle stands, and dining tables.

So reserve the evening of February 8 to hear about a journey in craftsmanship. Thomas will surely display a piece of his furniture and show how he used all those strange hand tools to make it. Maybe he'll also address such mysteries as:

- How did the chair get its name?
- How do such characters as King George III, George Washington, and Henry Ford figure into the story?
- Why were both the rich and the poor attracted to the chairs?
- If someone says he has an antique Windsor rocker or potty chair, can it be an 18th century original?
- Why are several species of wood used in each chair?
- Why were the originals usually painted, except for the seat bottoms?
- Why are these chairs so deceptively strong and unexpectedly comfortable?
- How is a handmade Windsor different from, and better than, a factory-made Windsor?
- Do Windsor chairs fit well in only certain styles of homes? And, most importantly,
- How does the rounder in Thomas coexist with the flatboarder?



Committee Work: A Glimpse Behind the Scenes of NWA

As a member of NWA at large, it's easy to take for granted the background work that goes on to make the organization run. Virtually everything from the Monthly Meeting to Showcase to the Lumber Auction to the Annual Picnic and the Woodworking Classes at Stillwater are the result of considerable efforts by a committee of people working for the benefit of the general membership. Here's an example of a "typical" committee experience:

The education committee came together last Fall to explore the possibilities of maximizing the benefit of the Stillwater shop to the members. A schedule of classes was developed, responsibilities for organizing, administering and teaching were assigned and accepted, and with a couple of minor glitches here & there, the first three months of operation were a resounding success.

Now it was time to look ahead to the 2007 schedule. Again a variety of classes were developed and scheduled, but there was a brand new challenge to tackle. Would it be possible to use the Stillwater facility as a venue to present a "Master Class" with a world class instructor, and could we do it on a financially self sustaining basis? In the past there had been weekend demonstration and discussion events with some 'big names', but never a legitimate hands-on workshop experience like those you have to travel to Ottawa or the Maine coast to get. Would the facility handle it? With a small class size would there be enough interest to meet the expenses involved? After hesitant discussion it became obvious that the only way to answer all of the 'what ifs' was to give it a try.

Based on an established working relationship, negotiations were opened with Garrett Hack to examine the options that were available. After locking in a date on Garrett's calendar, an event description was posted on the NWA Blog to gauge the level of interest and to decide whether to move forward or re-think the idea. What happened next was completely unexpected. Within 72 hours of the Blog posting, <http://woodworkerorg.blogspot.com/> all 14 available class positions were filled! The program was sold out before the "official" Newsletter announcement went to print. Our apologies to anyone who missed out on this opportunity, but with over 1000 members and only 14 seats available it was inevitable that someone would be disappointed. There is still a lot to do in order to make the program a success, but if it all works out there will be more of these events.

So there you have it, a quick look behind the scenes of NWA. So the next time you take a class, enjoy a presentation at the general meeting or nibble on some BBQ at the picnic take a moment to reflect on what went in to making the event possible. Then think about how you can participate to make the next one a success. All of the NWA committees are looking for help, so volunteer to work with the one that most interests you! There is a list in every newsletter. 🐼

The great man is he who does not
lose his child's heart.

Mencius - Chinese Philosopher

NWA Woodworking Classes at the Stillwater Shop

For more information about any of these classes see:

<http://woodworkerorg.blogspot.com/>

Power Tool Fundamentals: The Band Saw

Allen Craft

Monday Jan. 8

1 PM to 4 PM

OR

6 PM to 9 PM

Cost: \$20

The Turned Box

Ken Evans

Tuesday Jan. 9

9 AM to 2 PM

Cost: \$20 plus materials

Sharpening the Tools in Your Shop

Ken Miller

Monday Jan. 15, 2007

9 AM to 5 PM (bring a lunch)

Cost: \$35

Power Tool Fundamentals: The Jointer

Allen Craft

2 sessions are available

Monday Mar. 5 from 6 PM to 9 PM

OR

Tuesday Mar. 6 from 1 PM to 4 PM

Cost: \$20

A Special Event:

Precision With Hand Tools

Garrett Hack

Fri, Sat & Sun April 27 - 29

Cost: \$175.

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Coming Attractions: Watch the Blog for Further Information

Build a Windsor Stool

with Tom Wetzel

Power Tool Fundamentals: The Table Saw

Repeat of a Sellout

To register contact Gerry O'Brien at:
go12211@yahoo.com
(518)459-9266



Wood of the Month

Continued from page 5

skin. Dust precautions are advised when working this wood.

Incense-cedar has been used for its medicinal properties. A decoction of leaves was used to treat stomach problems, as a stimulant and as a diuretic. Leaf poultices treated rheumatism. Hot vapor from an infusion of bark was inhaled to treat coughs or a cold. An essential oil, steam distilled from wood waste, is used in aroma-therapy. (Use of leaf oil to induce abortion has proved lethal.)

With the depletion of eastern red cedar (*Juniperus virginiana*), the traditional wooden pencil casing material, in the early 1900s, incense-cedar became the pencil cedar of choice. Pleasantly scented, it sharpened easily without splintering and was a nice soft cushion for the fragile graphite, color or cosmetic cores. Today most of the best grades of incense-cedar go for pencils.

Taking advantage of its durability, incense-cedar is also used for fencing, poles, railroad crossties, mud sills, shingles, outdoor furniture, sheathing under stucco or brick veneer and for exterior siding. It is used for novelties, toys, woodenware...especially for items subject to repeated wetting, cedar chests, paneling, closet lining, general millwork and Venetian blinds. Bark and trim material is chipped for landscape mulch. Some wood is ground for incense, potpourri, and sachet use, but this wood is not to be confused with the incense species of the Far East.

The tree is widely cultivated as an ornamental in its natural range and as an introduced species. It may also be planted for windbreaks, erosion control, wildlife habitat and occasionally for a Christmas tree.

Incense-cedar is subject to few damaging agents. Most serious is pocket dry rot caused by a fungus often



Mature tree

found in older, mature trees. The fungus produces galleries or large finger-shaped pits of disintegrated or "pecky" heartwood, destroying significant quantities of valuable wood. Further development of peck is stopped with seasoning of the lumber.

Supplies of incense-cedar are good. Annual growth volume exceeds the harvest. This species regenerates easily from its plentiful seeds. Trees are often cut coincidental with larger logging operations and separated for their special applications.

Wood Definition

- Ron DeWitt

Pecky, peckiness or pecky dry rot: Used to describe pockets of decayed wood particles in heartwood caused by fungus-induced dry rot. Peckiness is indicated by finger-sized pockets of loose material running with the grain, occasionally for 6 to 12 inches or more. Development of the fungus is stopped when the tree is cut and the lumber seasoned.

Originally applied to dry rot in incense-cedar or cypress, peck, pecky or peckiness may be used to describe decay damage or decay defects in any logs or lumber.

Wood Questions

Q.What is a witness tree?



A. A witness tree is a tree blazed or marked to indicate a corner or direction change in a land survey. A tree was assumed to last longer than any other available marker. Witness trees may also have been marked to note signing of important treaties or agreements.

Referral List

- Charlie Goddard

Frequently NWA receives inquiries from the public or from its members asking who can perform specific woodworking tasks. For example, we have been asked who can refinish a table, make a new part for a piece of furniture, make a bookcase, repair a table leg, cane a chair, etc. To help respond to these inquiries NWA has compiled the Referral List included in this newsletter. If you would like to have your name added to the list please complete the following form and return it to: Referral List, NWA, PO Box 246, Rexford NY 12148.

To date the list has not distributed outside of NWA. In the future we may hand out the list at public events, such as Showcase, or put it on the web site. Be sure to respond to the two questions concerning distribution of the list.

Name: _____ Business Name: _____

Address: _____ Zip: _____ Email Address: _____

Telephone: _____ Business: Full Time _____ Part Time _____ By Appointment _____

Describe Specialty: _____

Do you want your name included if the list is made available at a public event? Yes _____ No _____

Do you want your name included if the list is made available on the website? Yes _____ No _____

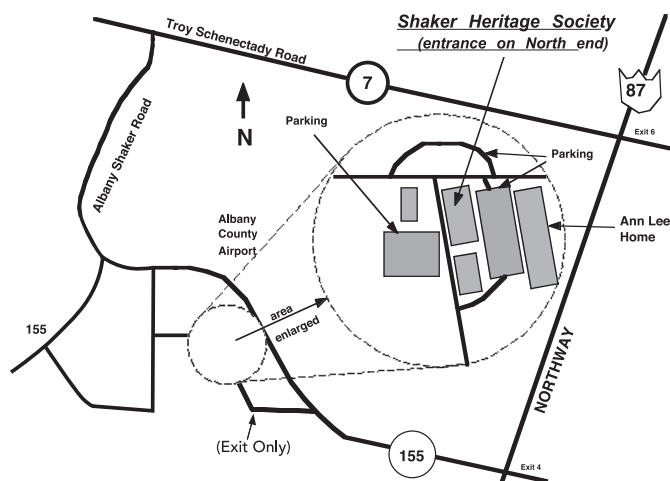
Northeastern Woodworkers Association Referral List December 2006

Last Name	First Name	Business Name	Address	Phone	email	Full Time Part Time By Appoint.	Specialty
Albro	Hank		PO Box 7 Henrietta, NY 14467	585-334-2313		FT	Woodturning
Anderson	Ken	Atwood Furniture	4610 Atwood Rd. Stone Ridge, NY 12484	845-657-8003	AtwoodFurniture @earthlink.net	By App.	Custom Furniture, Farm Tables made from Reclaimed 19th Century Barnboards
Anspacher	David	The Furniture Doctor	12924 Route 9W W.Coxsackie, NY 12192	518-859-4368		FT, By App.	Upholstery, Refinishing, Repair, Restoration, Parts Made
Bigelow	Hal	Bigelow's Cabinet shop	469 Route 32S Schuylerville, NY 12871	518-587-3847	hbigelo@nycap.rr.com	FT	Cabinetmaking/Furniture
Bucci	Joseph		230 Euclid Avenue Albany, NY 12208	518-489-3719		PT, By App.	Furniture Repair and Refinishing
DeMola	Lou		27 Linden Ct. Clifton Park, NY 12065	518-371-1160	bksea@yahoo.com	PT	Turning
Evans	Ken		2062 NY 67 Valley Falls, NY 12185	518-753-7759	kevans1@nycap.rr.com	PT	Turning
Flaws	Donald	Donald Flaws Antiques	353 Taber Rd Berne, NY 12023	518-872-1615		By App.	Furniture Refinishing (no chairs)
Guarino	Don		40 Bishop Nelson Rd Valatia, NY 12184	518-758-8736	guarinohd@aol.com	By App.	Custom Designed Furniture Using Traditional Joinery
Harris	Jon	RTC	18 DeGroot Rd Ft. Edward, NY 12828	518-747-2521	reprote@capital.net	FT	Cabinets, Chairs
Hilt	Lee	Liam Inc.	4 Sharon Dr Albany, NY 12205	518-452-5701		PT	Custom Lumber Sawing with WoodMizer HD 40 Portable Mill
Knite	Chris	Bowtie Woodwork	111 Nyroy Drive Troy, NY 12180	518-810-2757	bowtiewoodwork @earthlink.net	FT	Custom Furniture, Decorative Items
Kratky	Marion	Black Bear Studios	PO Box 902 Northville, NY 12134	518-863-2621	marionk@frontiernet.net	By App.	Oil Paintings on Wood or Canvas, Scenic or Structures (Camps, etc)
Kratky	Mike		PO Box 902 Northville NY 12134	518-863-2621 518-863-8800	inspectr@frontiernet.net	By App.	Electrical Insp/Consult., Home & Environ. Insp/Consult., Woodworking Shop Consult.
Kronau	Michael		PO Box 100 Postenkill, NY 12140	(see below)	kronau@aol.com	PT	Custom Furniture & Cabinetry, Architectural Woodwork
McKinney	Martin	Northern Star Construction Co	48 Homestead St Albany, NY 12203	518-489-5359	MartinM316@aol.com	FT, By App.	Carpentry, Woodworking, Remodeling, Roofing, Windows, Doors & More
Mittrier	Dana	Showme Wooden Carousels	428 Canal St Suite 6 Brattleboro, VT 05301	802-380-3536	showme@sover.net	By App.	Carousel classes, Flexcut Tools
O'Donnell	William	Eclectiks	51 Harrison Ave. South Glens, Falls NY 12803	518-693-6956	eclectiks@adelphia.net	FT, By App.	Design and Construction of Furniture and Cabinets
Remis	Richard & Stephen		1067 Niskayuna Rd Niskayuna, NY 12309	518-785-7795		PT	Repair Chairs, Tables, etc
Robinson	Pete	PLR Cabinetry	24 Dalton Rd Scotia, NY 12302	518-372-7804	PLRCAB@aol.com	FT, PT	Custom Furniture, Cigar Humidors

For Michael Kronau call 1-800-421-1220 and ask the relay operator for 518-283-2920TDD



Northeastern Woodworkers Association
P.O. Box 246
Rexford, New York 12148-0246



January Meeting

Thursday, January 11, 2007, 7:00 pm
Shaker Heritage Society Meeting House
Albany-Shaker Road, Albany

GENERAL MEETINGS AND SPECIAL EVENTS

NWA PROGRAM SCHEDULE 2006-2007

January 11, 2007

Furniture repair
Charlie Goddard

February 8, 2007

Windsor Chairs
Tom Wetzel

March 8, 2007

Yurts

March 24-25, 2007

Showcase

April 12, 2007

Making Stools
Tom Osborne

May 10, 2007

Jigs and Fixtures
Pete Howe

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

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. Saturday "Learn and Turn" sessions are also scheduled. 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 the third Wednesday of each month at Sears, Colonie Center. Beginners' session starts at 5:30 followed by a general meeting at 6:15. Contact Tom O'Donnell (518) 581-1167 or todonne3@nycap.rr.com.

Kaatskill Woodturners - Meets the second Wednesday of each month at 7 p.m. at the Opdahl property in Hurley. Contact George Norton, (845) 331-1705.

Jim's "Hole in the Woods Gang"

Meets every Saturday, 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. 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, as we do accomplish many tasks during our times together as well. Contact Dick Flanders, (518) 393-5215 (rflander@nycap.rr.com) or Darrell Welch, (518) 477-8431 (ydwelch@taconic.net) 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 Central Hudson Electric Company Community Center, Route 28, Kingston. Contact Joe Mikesch, (845) 687-4285

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.