

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

January 2008, Vol. 17, Number 1

January Meeting

Thursday, January 10, 2008, 7:00 pm
Shaker Heritage Society Meeting House
Albany-Shaker Road, Albany

Everyone Needs A Workbench

By Ken Evans

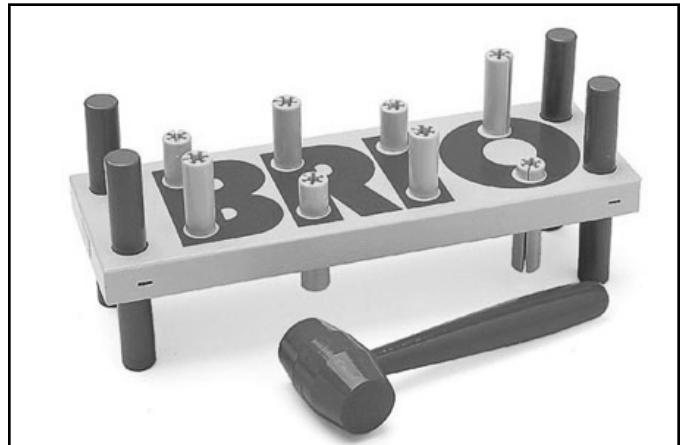
The building of a good, solid, and functional workbench (maybe one that will be passed down through generations) is an exercise every woodworker should investigate.

Whether you are a flat-boarder, turner, carver, scroller, or if you just like playing with wood, having a well built workbench is just a good thing. Herm Finkbeiner has been building workbenches and helping others to build workbenches for a



Herm super workbench

long time. I think the picture is one of Herm's very first workbenches. (I think).



Herm workbench

Herm's program for the January NWA meeting is all about workbenches. As most of you know, Herm has built his own workbench, built a workbench that was raffled off at Showcase some years back, overseen the building of two workbenches at the Jim Kennedy Shop, and has held many a workbench building class at his shop in Rexford.

The January NWA meeting is likely to be the very best place for you to begin your investigation of workbench construction. I am sure Herm's presentation will get you motivated to begin looking at designs, gathering wood, and choosing your vise configurations. I will bet Herm will even discuss "turning the handle" of a vise. HAHAHAHA ! "I just love it when I can do that ."

Clifton Park River Days

By Louie Demola

Herm Finkfeiner had requested that I put a group of turners together for the Clifton Park River Days. On Sunday October 7 a group of five turners set up lathes at the Grooms Road Tavern (owned by the town and used for such occasion) and started making tops for all the children in attendance. For the children they were having an ice cream social, with homemade ice cream. Many tops were made. The turners were Bill Cherry, Dave Jarose, Dave Nelson, Bill Storz, and myself.

All the kids, young and old had a great time. The younger ones were happy when they received their tops and the older ones when they presented them. One small girl was presented a top and continued to watch as another top was being made, only this one had a couple of grooves cut into the handle which was not done on hers. The next top was presented to another child. She then came over to inform us that hers did not have the design the other one had on it.

Yes we all had a dish of the homemade ice cream. ☺

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UNLESS OTHERWISE NOTED, PHONE
NUMBERS ARE IN AREA CODE 518

Fiske Fund

By Joe Kennedy

We have three applications so far for the fourth quarter. Stan Coventry has already completed his class on a Continuous Arm Settee at the John C. Campbell Folk School in North Carolina. Wayne Evanoe plans to take a Woodturning with Jimmy Clenks class at the Anderson School in Indiana. Michael Chrobot plans to take an intensive guitar making class at Galloup Guitars in Michigan.

We still have enough funding to help you take your class! Applications received before March 31, 2008 will be processed in early April. 

Tom Wetzel's Windsor Chair Classes

By Wally Carpenter

To say this series is an undertaking is at the very least, an UNDERSTATEMENT. Tom has proven to be an excellent teacher and one of the most patient people on earth. There are a handful of woodworkers who all have years of experience in various forms of woodworking. Very few have had any experience in chair making. Tom has taken the students through two segments to date: legs and stretcher turning and most recently, carving a chair seat using some very old techniques.

As a person who loves acquiring tools, this has opened a whole new venue of tools. Tom has made 1-on-1 time with each student to ensure they learn to use these tools properly and safely. The Adze is an example of these tools. While looking very ominous and dangerous in use, Tom has taught everyone how to properly use this tool so that no one would loose a foot or leg!

Each month, the class meets for one full weekend to complete a new chair segment. Next month will be the back spindles where the spokeshave will be the tool of choice. Hopefully, the class will be completing prior to showcase where each student can proudly display a "Wetzel" original. Keep your fingers crossed.



Quail Hollow Events

By Charlie Goddard

We have received an announcement for the annual spring and fall 2008 Art and Crafts Fairs to be held at the Ulster County Fairgrounds. The spring event will be May 24, 25 & 26. The fall event will be August 30, 31 & September 1. One of Paul Petrie's pieces is pictured on the cover of the announcement.

These are juried shows, open to all arts and craft media. All work must be original and for sale.

The application deadline is January 15, 2008. More information can be found at www.quailhollow.com or by calling 845-679-8087. 

Showcase Exhibitor Drawing

By Charlie Goddard

In the last newsletter I mentioned that we are trying something new this year to encourage earlier submission of entry forms. Each year there is a last minute rush of entry forms, which causes great anguish for the committee members. It is very difficult to plan an exhibit if it is not known what will be exhibited.

Let me give you some idea what is involved with processing the information on the entry forms. When entry forms come in I enter the data into a large database which is used to prepare lists of pieces, by category. A list of items to be judged is also prepared. Frequently I have to contact the exhibitor to clarify entry information. Once the data have been entered the file will be passed on to Chris Knite who will be making a label for each item. I'm sure you can see why a flood of last minute entry forms is difficult to manage.

Everyone who gets their entry form in by Friday, March 21 will have his/her name included for a drawing. The prizes will be a \$200 gift certificate from Lie-Nielsen and a \$100 gift certificate from Curtis Lumber. To be eligible the entry form must be in my hands by March 21. Don't give in to procrastination. The piece does not need to be finished before you send 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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will be published
in early February Copy deadline:
January 15
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WEBSITE(S)

www.woodworker.org
www.nwawoodworkingshow.org

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

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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
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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



**Bart Chabot
and his
“Cartridge in a Bare Tree”
at Family Night**

Adirondack Woodturners Association Monthly News

By Celia Carpenter

December Monthly Speaker

Ken Evan's program presented ideas about how you can make tools for the woodturning shop. Such tools can come from "the mother of invention--necessity" or just from a creative mind. Some ideas presented were original, some borrowed from others, some were modifications of existing tools, and some were tools used in another field applied to woodworking. "Front end tools" used in woodturning ? Who would have thought that possible?



Don Orr's Bowl Class

After false starts due to Stillwater availability, Don Orr taught a wonderful class on bowl making. The process of bowl making became much clearer after the class. Those who took the class, came away with very nice bowls and new found skills.



Instant Gallery

The Instant Gallery is always a hit! This month was no exception with members who brought in examples of ornaments they made after watching Paul Petrie perform his magic in a previous lecture. Nice work.



**SHOWCASE 2008
April 5 and 6**

3 months to GO!!!

**There will be an
EARLY ENTRY
Raffle !**

KWA News

By Wally Cook

Core Skills: We were treated to two excellent demonstrations of different woodcoreing systems in the past two months. Coring tools allow the turner to 'scoop' out one or more additional bowl blanks from the original blank. The benefit is, of course, that there is less wasted wood and more opportunity to create pieces from good specimens.



Bill Grumbine using McNaughton system

Bill Grumbine showed how the Kel McNaughton coring system worked, while Win Crans provided a glimpse of the Oneway cutting product. The major difference between the two solutions is that the Oneway cutting tools and tool rest are integrated, while the McNaughton cutting tool simply rests in the holding jig, braced by vertical and horizontal posts.

Nevertheless, Bill showed that the McNaughton system can be used with a very light touch (two finger operation), as long as the cutting tool is anchored firmly in the jig. With the McNaughton, tool placement and distance from the blank will determine the size of the cored blank.



Win demo'ing the Oneway coring system

The Oneway system features four cutter sizes (knives range from 9" to 16") -- each having a proscribed range of bowl sizes. Again, distance from the headstock will determine thickness and actual depth. The Oneway can also be managed without brute force.

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Taunton Press Book Sale

Orders will be accepted for the Taunton Press Book sale up to and including the January NWA meeting. Books will be available at the February meeting.

All Taunton books and all DVDs under \$50 will have a 46% discount. If you do not have an order sheet visit the Taunton Press web site to see what is available. You may order books on any subject they print.

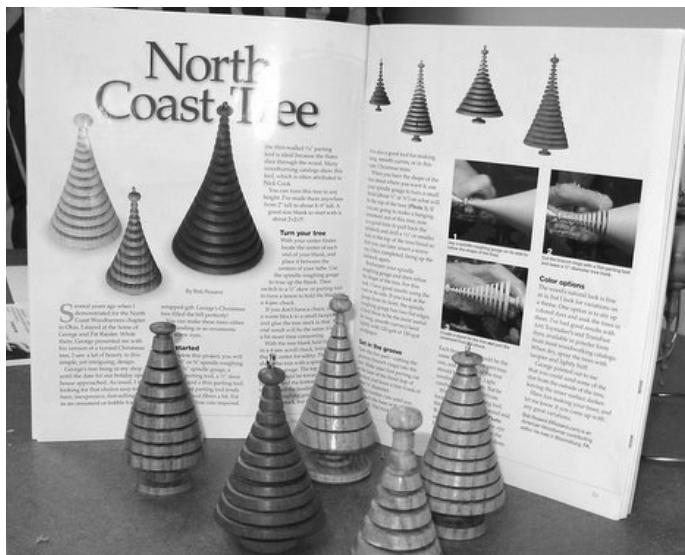
If you have any questions contact Darrell Welch at (518) 477-8431 or by email at ydwelch@fairpoint.net.

Great "Lotta Luan" Challenge: Chuck Walker ("no such thing as scrap wood") initiated the first luan challenge: that is, to make something out of his stock of gazillion luan pen blanks. His theory is that we would learn something from what appeared to be an uninteresting wood by trying to highlight its grain and positive characteristics. Learn we did. After splitting, gluing, turning and staining, a number of entries were judged at the KWA meeting. The winner was Ron Mower, who used the luan in the segmented Christmas ornament pictured. (PS: we learned that when shriven, luan does not bend well and does not take dye as one might expect).



Ron Mower's winning luan entry

Ornamental Wood: Matt Clarke held a class to turn various Christmas ornaments. The products of the North Coast Tree ornament are shown with the article from the [American Woodturner](#) magazine. This issue also featured an article by KWA member **Carl Ford** on custom centering cones, as well as a piece by **Keith Tompkins** in the Art of Whimsy.



North Coast Tree ornament

More Than Just Breadboards

By George Covel

March 24, 1939, Chicago, IL welcomed into the world one Ken Miller, and NWA in good times has benefited from his parents' fortune. Ken is one of those gentlemen who find, in retirement, that he still doesn't have enough time to do all those things that he hadn't time to do during his college and working years.

Ken attended a technical high school and had an interest in foundry and machine shop, as he had plans of becoming a tool and die maker. With the 1957 launch of Sputnik by the USSR, Ken's interest changed to mathematics, chemistry and physics, attending Illinois Institute of Technology and then Iowa State University, where he received a PhD in chemistry. That degree brought him east, where he taught theoretical chemistry for 30 years at RPI.

One of those lucky chaps, Ken had in-laws with a farm in Maryland that had an abundant supply of hardwoods and old furniture in not-so-good condition which he repaired and where he learned what not to do in making a cabinet. As Ken approached retirement, the family decided to design and build a house. His youngest son, John, became the general contractor and primary builder. Ken's job was the floors and doors, and he made 25 custom lumber core doors with red oak, cherry, ash, or pine on the sides to correspond to the woods in each room. (Some NWA members speculated he would never finish the front door. Well, although completed for four

years, it is down for refinishing with special UV-resistant polyurethane.) His lovely wife, Brunhilde, planned the kitchen layout and bathroom fixtures for efficiency and convenience, and had a hand in every aspect of the house. For those that know him



it will come as no surprise that Ken never throws anything away. One of the most amazing parts of the Miller home is the ceiling of the "sun room". It is made of the pieces of plywood that served as the painting

and sawing table during the construction of the house and is so effective it is hard to believe that it was not purposely made.

Flat-boarding is not Ken's only talent. He is also an expert turner, as evidenced by the many bowls he has exhibited at AWA meetings and at Showcase. The wedding of his son John and Theresa was gifted with 150 wine stoppers he turned for wedding favors. Many NWA members have seen Ken turning Harry Potter wands and tops for kids at fairs and the more than 400 one-of-a-kind breadboards he has made.

Wood is not Ken's only passion. He also restores machinery for use in his shop. His prized items are tools that are his contemporaries: 1940s Delta woodworking tools, a 1930 Cannedy Otto drill press and an 1873 automatic Waymouth lathe. Both sons, John and Michael, are talented wood and metal workers. They join their father at Showcase each year organizing the special exhibit of antique and interesting tools.

Best of all, Ken has not quit being a teacher. He is always available to a neophyte for help and assistance on projects. He has lectured on making doors, beginning woodworking, sharpening everything, beginning turning. At NWA, he is in charge of the safety talks at each meeting. He has a class in making breadboards on tap. There you have it, an all-around nice guy, the Professor, Ken Miller.

C L A S S F E D S

For Sale

I have a **hollow chisel mortiser** and a **40 tooth Ridge Carbide blade** for sale. Contact Woody Johnson: woody12j@yahoo.com

I have some **spalted Maple lumber** and some blocks. For more information Contact Jim Lord: 518-872-0802

ONEWAY Talon Chuck for Wood Lathe Like New condition. Includes-- #2 jaws, chuck key, woodworm screw, allen wrench & adapter. Retail price-\$219.99

ONEWAY Jumbo Jaws open up to 12 inches, Mount o talon chuck. Never Used. Retail price \$89.99 Both items \$200.00
Contact Ron Wolffield 845-679-0827

Dust Collector Shopsmith DC3300 1/2HP This machine is large on wheels. Excellent condition. Two hoses, two wands, sweeper head, extra bags. Retail price \$424.99 item \$200.00 Can handle 3-2 1/2 inch hoses together or one 4 inch hose. Contact Ron Wolffield 845-679-0827

EXHIBIT ENTRY FORM

NWA SHOWCASE APRIL 5-6, 2008

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

ADDRESS: _____

EMAIL: _____ Professional: Yes _____ No _____

Check here if you'd like this information to be available for inquiries 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 WEDNESDAY, April 2nd

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 you provide below. Those labels will be waiting for you when you bring in your entry on Friday, April 4th. No entries permitted after 7:00PM .*

ENTRY CATEGORY AND DESCRIPTION	FOR JUDGING ONLY	FOR DISPLAY ONLY
(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.	(only one per category)	(unlimited as space allows)
#1		
#2		
#3		
#4		
#5		
#6		
FOR ADDITIONAL NOTES		

(see page 2 for entry rules)

WHAT: NWA SHOWCASE 2008 (www.nwawoodworkingshow.org)

WHERE: Saratoga Springs City Center & The Saratoga Hotel

WHEN: Saturday and Sunday, April 5-6, 2008, 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 April 2nd 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 April 4. 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.

For questions:

Ken Evans, Showcase Chair (518) 753-7759, kevans@nycap.rr.com

Pat McCord, Judging Chair (518) 439-1232, ptmccord@verizon.net

Dave Mobley, Professional Gallery (518) 346-1146 dmobley@nycap.rr.com

Family Night Christmas Event

By Warren Stoker

The Family Night was a wonderful success with lots of conversation, wonderful desserts, displays of great feats of craftsmanship, laughter, and an auction of donated items. I am always in awe of the work that our membership can create. The auction of 47 items given by 19 individuals or groups, with the proceeds to the education fund, resulted in \$1,755. To those who contributed, THANK YOU; to those who were high bidder, congratulations; and to those who helped setup, serve, and cleanup, thank you too. And a special thanks to Bart Chabot who served as the auctioneer.



CHAPTER NEWS

Mid-Hudson Woodworkers News

By Chuck Walker

The November meeting was an excellent opportunity for us to learn how to prepare wood with enough precision so that parts will fit easily when assembling your project. Bill Fiederlein gave us a detailed look at how he works.

Bill makes sizeable runs of furniture items and it is important for him to control the process so that no loss occurs. He uses a number of tools that



Joe Kirk with laminated cardboard stool.

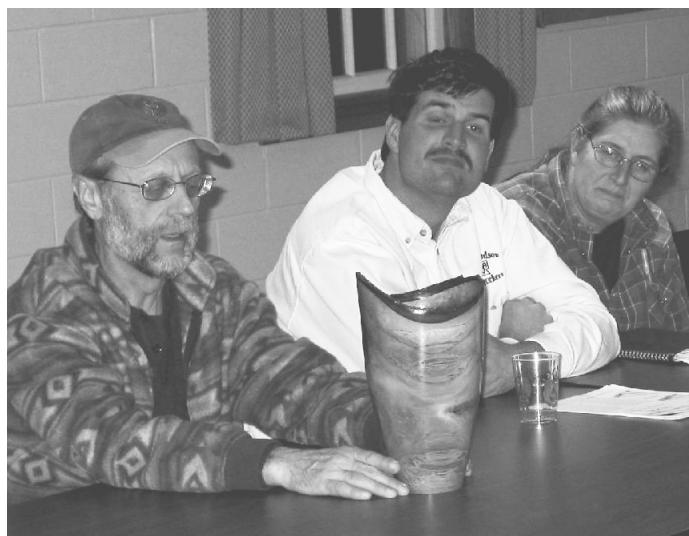
might not be found in the average woodworker's shop. One of the most important is a temperature and humidity gauge for the shop. A digital one is available from Wal-Mart. A wood moisture content gauge is also mandatory and most especially an awareness of your material as it comes into the shop and equilibrates with the shop environment. Hence the need for accurate measuring instruments.

He gave us guidelines on how much to cut stock oversize early in the process so that by the time it is ready for final preparation the dimensions are accurate and enough wood is there for the finished piece. Remember that wood after the tree has been cut is not "alive" but does change dimension with changes in moisture content. Other advice offered by Bill was related to using all tools properly and to understand their limitations. Set them up properly for square. Use sharp edges and a dial or digital caliper for measurements. Mark each side and edge after jointing for reference and to avoid doing the same side twice.

A smaller than usual show and tell session was most likely due to the recent Mid-Hudson Woodworkers Show. There were still had some interesting items. Joe Kirk brought a stool made of laminated corrugated cardboard. The shape of the laminates was serpentine and cut on the bandsaw. This style of furniture is unusual to be certain but nevertheless is very sturdy and capable of supporting a fair sized human. An excellent natural edge vase was made by Win Crans and Carl Ford showed a tree ornament made using a seashell as globe.



Bill Fiederlein answers a question.



Win Crans with natural edge vase. Mike and Marilyn Holst look on.



Carl Ford with seashell ornament. Eve and Bob Lawless admire.

CHAPTER NEWS

Sacandaga Chapter

By Gary Spencer

The Sacandaga Chapter of the Northeastern Woodworkers Association last met on December 12th. Our featured speaker was Dale Brown and his topic was on “The Design Features and Skills necessary in Building Federalist Period Furniture”.

This was a return presentation for Dale and as usual was an outstanding show of Sheraton Federalist period craftsmanship and design. Dale demonstrated the excellence of skills required to do the delicate, multiple inlays, and reeded tapered legs with a fluted section that was so common in Louis XVI furniture.

Dale is in the process of making a night cabinet based on a piece made by John and Thomas Seymour that typifies the Federalist Period. It has the inlays, reeding, and tapered legs encompassing a bow that resembles a Gothic Arch, all of which required the building of special jigs and delicate matching and working of the veneers. Dale hopes to have his table finished in time for our Showcase.

This presentation by Dale was a fascinating and intriguing one that left you in awe not only of Dale's fine work but also of the excellence of early furniture craftsmen who built such fine furniture without any power tools. It was a very fine program, Thanks Dale for making it so.

Upcoming for January 9th, Joe Artikuski a former officer of the Chapter will host several presenters and slide show on chain saw uses and techniques. There will be some special hands on activities that are related. This will be a fun meeting so do plan to come out.

In February Barney Bellinger is on deck for a presentation on Rustic Furniture.

Don't forget that we have refreshments and door prizes at each meeting.

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 January 9th, 2008. Come on out!

For Directions or information contact:

Cliff Danke - 883-6011 • Carl Siegel - 853-3866 • Gary Spencer - 863-6433

A Special Event at the Stillwater Shop

By Gerry O'Brien

On March 7 & 8, 2008 Garrett Hack will return to Stillwater to conduct a workshop on the many aspects of furniture design. I'll defer to the Master, and let Garrett provide the class description:

Furniture Design

-Garrett Hack

Good design isn't simple. It's by far the most challenging part of building furniture, but as with all skills it can be learned. One of the best ways to become a better designer is to look at and make sense of furniture that appeals to you. Understanding how it was made, how the maker solved some of the basic problems of design and wood movement, and how he (or she) incorporated details or used his materials will give you more confidence in developing your own design ideas.

Through slides and discussion we'll explore the basic design concepts of proportion, scale, line, color and detail. We'll talk about how to get started designing a project, how to choose appropriate woods, techniques and the all important details. Then we'll investigate the question "how do you develop your own style?"

On the second day we'll concentrate on two common forms that contain a wealth of design and construction ideas –a chest of drawers and a hall table with drawers. We'll deconstruct these two pieces to better understand their parts, how they go together, and what variations are possible. From sketches to full scale drawings and mockups, we'll look at ways to develop and refine a design.

Good design is no accident.

If you've ever had a panel split or bow, or a joint fail because you didn't adequately allow for the movement of the wood, or found the proportions of a completed piece just weren't 'quite right', you can see the benefit of learning to avoid these and other common pitfalls in the design stage of the process. As always, space is limited and will be filled on a first-come, first-served basis. Don't miss out on this unique opportunity to improve both the aesthetic and mechanical quality of your work. Enrollment details are listed in the schedule of classes elsewhere in this newsletter. 

Wood of the Month ^{©2007}

- Ron DeWitt

Pacific Silver Fir (*Abies amabilis*) One of the True Firs A Coniferous Softwood Pinaceae - Pine Family

There are about 40 recognized species of true firs worldwide (several sources suggest as many as 50), and well over 150 cultivars. Of the 40 recognized species nine are native to the United States, five to Mexico, one to Europe, and 25 to Eurasia. This distribution is wholly within the Northern Hemisphere.

Pacific silver fir (*Abies amabilis*) may also be called lovely fir, silver fir, Alpine fir, Cascade fir, white fir, amabilis fir, western balsam fir, or occasionally larch. Its native range extends along the Pacific Coast region of North America from extreme southeastern Alaska southward through western British Columbia in Canada, into the mountains of western Washington State and Oregon, then disappears to re-emerge in several outlying areas in the mountains of northwestern California in the U.S. Its naturalized range has been extended by Christmas tree and ornamental planting.

This tree clearly thrives in the maritime climate of cool summers, 55 to 60 deg. F (13 to 16 deg. C), and winter temperatures not lower than 16 deg. F (-9 deg. C). Climate is more important than habitat for good growth. It does well from sea level to elevations of 6000 ft. (1830 m) in the South or to 1000 ft. (305 m) in the North. Not choosy of soils, it grows in volcanic or glacial deposits, sedimentary or rocky, as long as they are well drained. This tree is quite shade tolerant.

Pacific silver fir occurs in extensive pure stands, especially in the mountains of southern Washington State. It commonly associates with western hemlock throughout most of its native habitat. It may also associate with noble fir, grand fir, Douglas fir, Sitka spruce, western redcedar, some of the western pines, and even western larch.

Pacific silver fir is considered a medium to large, slow-growing tree, occasionally to 200 ft. (61 m) tall and more than 40 in. (1 m) dbh in old growth stands. More commonly it reaches 80 to 150 ft. (24 to 46 m) by 24 in. (60 cm). Growth rates vary considerably with climate and elevation and can range from 40 to 150 ft. (12 to 46 m) in 100 years.

The largest Pacific silver fir, recorded in Olympic National Park in Washington State, U.S., was 245 ft. (74.7 m) tall by 8.4 ft. (2.6 m) dbh. In several nearby National Parks trees were found to be 500 and 550 years old with one recorded at 590 years of age.

Typical of the firs, this is a neat, attractive (lovely) tree with a rigid spire-like conical crown atop a single straight stem, the better to shed snow. Relatively short primary branches radiate horizontally in whorls; lower



branches droop as they mature. The tree tends to lose its attractive shape as it ages. In areas of dense growth trees may become clear of branches for 100 to 150 ft. (30.5 to 46 m).

Leaves (needles) of the Pacific silver fir are stalkless, 3/4 to 1 1/4 in. (2 to 3 cm) long, flat and deeply grooved along the mid-rib. Leaves are glossy dark green above, silvery-white with several lines of white dots (stomata) below. Leaves change shape with position on the tree; lower leaves have notched or rounded ends and spread forward in two rows. Leaves on upper branches are shorter, sharply pointed and twisted upward in a brush-like mass on the upper surface of the twig. A small resin duct can be found on each side of the mid-rib on the lower surface of the leaf, close to its base. Dropped leaves leave distinguishing tiny circular scars on their branches. All species of the true firs are evergreen.

Branchlets are stout, covered in fine hairs, changing from yellow-brown to deep purple then to reddish-brown after a few years. Bark slowly becomes pale white or silvery and smooth with resin blisters, finally changing to scaly red-brown at maturity. The resinous leaves and bark have a delightful aromatic scent somewhat like crushed sweet oranges.

The true firs are monoecious, having male and female sexual components on the same tree. The female or seed cones (fruit) develop at the extreme top of the tree, maturing in their first year. Typical of the true firs, the cones grow upright. Cones are 4 to 5 in. (10 to 12.5 cm) tall and 2 to 2.5 in. (5 to 6 cm) in diameter. Barrel shaped, purplish, sometimes hairy, with many wide, fan-shaped overlapping scales. The scales drop in autumn releasing the seeds but leaving the bare cone axis standing where it may persist for several years.

Wood of the Pacific silver fir has generally straight, even grain with a medium to slightly coarse texture. It is weak and lightweight; sp. gr. 0.35 to 0.37, weighing about 28 pcf (445 kg/m³) when air-dry, quite similar in properties to eastern white pine but lighter, softer, weaker than spruce.

Sapwood is whitish to light buff while heartwood is usually a little darker. Growth rings are quite distinct, variable in width with growing conditions. Dry wood has no characteristic taste or odor. Rays are indistinct to the naked eye. Typical of the true firs, this species has no resin canals or ray tracheids.

Wood of the Pacific silver fir dries quickly with little check or warp and moderate shrink from green to ovendry; 4.4 % radially, 9.2 % tangentially, and 13 % in volume. It works easily with hand or power tools leaving smooth surfaces and crisp edges. Fasteners are easily placed without splitting but don't hold especially well. It glues easily, stains nicely over a pre-seal and takes most finishes well including paint. The wood is not considered durable when in contact with soil or weather.

There is no reported toxicity related to the true firs but normal dust precautions are advised.

Pacific silver fir is not cut for any specific applications. It is used extensively for plywood, strong paper pulp, posts, beams and general construction-framing, structural members, sheathing, sub-flooring, siding and decking. It is also used for boxes, crates and furniture parts. Much is used for paneling and quality millwork. Because of the absence of resin, odor, or taste in the

wood, it is used for veneer and plywood fruit and vegetable containers as well as dry cooperage. As is the case with most of the true firs, the traditional shape, dense foliage, rich green color, pleasant scent, and soft durable needles make it desirable for Christmas trees.

Although not of the quality of the balsam fir, resin of the Pacific silver fir is sometimes collected for commercial products—turpentine, perfume, and wood finish products and for adhesive in distortion-free optical lens systems. Early Pacific Coast Native Americans harvested resin, bark, leaves, twigs and roots for use in medicinal preparations.

Thin bark and shallow roots make Pacific silver fir quite vulnerable to fire damage. It also has low resistance to wind throw. Browsing animals, various insects and dwarf mistletoe also are damaging agents and over-mature trees are very susceptible to heart rot. Of most serious concern, however, is the balsam wooly adelgid. This imported aphid was accidentally introduced from Europe about 1900 and continues to slowly spread through all species of the true firs in North America. After serious outbreaks in the 1950s, infestation has slowed. The Pacific silver fir shows some immunity in higher elevations but affected areas



remain a problem. Because of the vast ranges involved, no practical solutions have been found.

In spite of these threats reserves of Pacific silver fir are excellent. Prices are comparable to other species cut for general lumber. It is sometimes graded with western hemlock and sold as “Hem-Fir,” but most often it’s sold in the SPF (spruce, pine, fir) classification. Large quantities of Pacific silver fir are shipped to eastern Asia, where it is prized for its long clear spans and light color.

Wood Definition

- Ron DeWitt

Sash - A frame structure, normally glazed (such as a window), that is hung or fixed in a frame set in an opening.

Wood Questions

Q. Which wood is less stable in service, a more dense wood or a less dense wood?



A. Denser woods will generally shrink and swell more affected by changes in moisture. They have more cell wall material, the material that is with changes in moisture content. That is because they have more cell wall material that is affected by changes in moisture.

Logs To Boards

By Pete Howe, President

A major contributor to the Fiske Fund is donated lumber which is then auctioned each year in September at the Shaker Barn. The auction has been extremely successful under the capable tutelage of Charlie Goddard.

Recently, past President John Michne had several cherry trees and locust trees taken down and stacked on his property. John offered the wood to the NWA.



So, on a cold, blustery day in December Joe Kiaunis and his portable saw mill turned those logs into 800 board feet of lumber. After which, seven additional hardy NWA volunteers loaded, trailered, stacked and stickered some very interesting boards to be air dried and ready for a future auction.

Many thanks to our NWA volunteers for their time and effort; (in no particular order) Warren Stoker, Howard Stoker (Warren's son), Dick Flanders, Gerry O'Brien, Charlie Goddard and yours truly.

For member consideration: this activity always generates good camaraderie and good humor, in addition to good exercise and fresh air. Consider volunteering for future events.



NWA Woodworking Classes at the Stillwater Shop

For more information about any of these classes see: <http://woodworkerorg.blogspot.com/>

Make a Dovetailed Box

Tom Osborne & Bill VanBrunt
Saturday, Jan. 12 & 19
1 PM to 4 PM
Cost: \$40 plus materials

Make a Cut-Off Sled for the Tablesaw

Charlie Goddard
Tuesday, Jan 15
6 PM to 9 PM
Cost \$20

Build a Jewelry Box

Charlie Goddard
Wednesday, Jan 16, 23 & 30
1 PM to 4 PM
Cost: \$50 plus materials

Carve a Greenwood Spoon

Tom Wetzel
Thursday, Jan. 17
9 AM to 4 PM
Cost: \$40

Beginning Bowl Turning

Don Orr
Saturday, Jan. 26
9 AM to 4 PM
Cost: \$40 plus materials

Windsor Chair Spindle Carving

Tom Wetzel
The 4rd Installment in the Windsor Chair Series
Sat & Sun, Feb. 2 & 3, 2008
9 AM to 4 PM
The 'Hands On' portion of the series is sold out.
This class is only available on an audit basis
Cost: \$30

Build a Shaker Table with Hand Tools

Bill VanBrunt & Tom Osborne
Tuesday, Feb. 5,12,19 & 26 and Mar. 4
6 PM to 9 PM
Cost:\$100 plus materials



Gluing Up Wood Panels

Charlie Goddard
Wednesday, Feb. 13
1 PM to 4 PM
Cost: \$20

Turn a Carver's Mallet

George Gurtler
Saturday, Feb 15
9 AM to 12 Noon
Cost: \$20 plus materials

Furniture Design

Garrett Hack
Fri. & Sat., March 7 & 8
9 AM to 5 PM
Cost: \$120

To register contact Gerry O'Brien at:

go12211@yahoo.com
(518)459-9266

Letter to the Editor

I see a copy of the Ebenezer Stone advertisement in the December newsletter. That ad came from an email mailing I sent to our mailing list in October. I copied it from the original newspaper in my collection of period chair-maker advertisements. It was accompanied by an essay explaining the ad and its implications. While I don't mind my efforts being used to promote the general good, I think it appropriate to receive credit as the source, and as the guy who invested all the work.

I post a weekly essay on my blog at the windsorinstitute.com. How about telling your membership about it in your next newsletter? If they wish, they can join our email list from the blog. Then, along with such items as the Stone ad, they can receive all sorts of other neat information from us, as well.

Thanks.
Mike Dunbar

Mike,

Again my sincerest apology for not having researched the advertisement further. I have included your article of the Windsor Institute on the following page. I hope you receive many inquiries about chairs and the Windsor Institute !

-editor

Windsor Institute

By Mike Dunbar

The Windsor Institute has a collection of period newspapers with original chairmaker advertisements. These advertisements often provide us with insights into the chairmakers' work and daily life. We find that their business activities were more complex than we might imagine. The advertisement above was published in September 1787 in *The Massachusetts Gazette* by chairmaker Ebenezer Stone of Boston. In the advertisement Stone not only promotes his chairs, but informs his customers that he has moved to "a shop next below the Draw-Bridge in Fore-Street."

The ad is illustrated with an engraving of a bow back and a fan back side chairs, both with baluster turnings. The fan back has carved ears. The chairs are standing on a dark-colored ingrain carpet, with a *fleur de lis* inside a diamond pattern. This type of carpet was very common in Federal period homes.

Under the engraving, Stone specifies that he sells "Warranted Green Windsor Chairs." In the text he again refers to "Green Windsor chairs," underscoring the fact that most 18th century Windsors were painted green. This association between Windsors and green paint was so close that Windsors were often simply called "green chairs."

Because painting the chairs he made was a regular activity in his shop, Stone also took in old, worn chairs



FEBRUARY 18	BALLOON BACK SIDES
MARCH 3	NANTUCKET FAN BACK*
MARCH 24	SACK BACK
APRIL 7	BOSTON FAN BACK*
APRIL 21	SACK BACK
MAY 5	ROCKING CHAIR*
MAY 19	SACK BACK
JUNE 23	C-ARM
JULY 7	SACK BACK
JULY 21	SACK BACK
AUGUST 4	SACK BACK
AUGUST 18	PHILADELPHIA HIGH BACK*
SEPTEMBER 15	2 KIDS*
OCTOBER 6	SACK BACK
OCTOBER 20	SACK BACK
NOVEMBER 3	WRITING ARM*
NOVEMBER 17	NYC BOW BACK*
DECEMBER 1	BALLOON BACK SIDES*

for customers and spruced them up with a new coat of paint. Most other Windsor chairmakers also offered this service.

Stone also sold cabinet furniture, which he may have made himself or purchased from local cabinetmakers. Note that he felt it necessary to compare the quality of this furniture and of his chairs, with those that were imported. These imported chairs were probably not shipped in from a foreign country. He was most likely referring to chairs imported from New York City or Philadelphia. It is also quite possible that Stone himself, provided Boston ship owners with Windsors for export to other cities.

Finally, it is interesting that Stone was willing to accept English and West India goods in exchange for chairs. Barter was a regular means of payment in the 18th century, as currency was in short supply. Having a shop, Stone would be able to sell or barter yet again the goods he took in trade for his Windsors.

We only have three classes remaining this year. I have one space available in the November 5 settee class and the November 26 Philadelphia high back. The December 3 Balloon back class is full, but we will run it again February 18. I do have space then. By the way, the settee class will not be held in 2008. It will return in 2009.

The first sack back class of 2008 will take place March 24. The rest of our sack back classes are spaced though the year, as shown below.

Remember our special for 2008, as it is something you might want to whisper in Santa's ear. In 2008 you can repeat any class you have already taken at half price.

2007 CLASS SCHEDULE		
NOVEMBER 5	SETTEE*	ONE SPACES REMAINING
NOVEMBER 26	PHILLY HIGH BACK*	ONE SPACE REMAINING
DECEMBER 3	BALLOON BACK SIDES*	FULL

2008 CLASS SCHEDULE

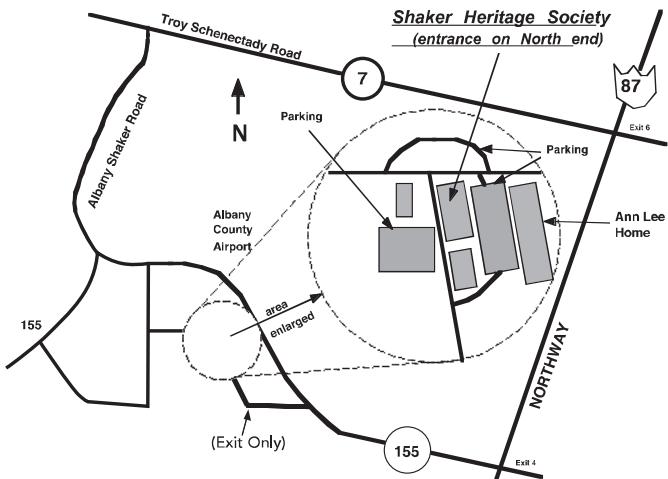
SIX SPACES REMAINING
THREE SPACES REMAINING
TEN SPACES REMAINING
ELEVEN SPACES REMAINING
FOURTEEN SPACES REMAINING
SEVEN SPACES REMAINING
FOURTEEN SPACES REMAINING
*FIVE SPACES REMAINING
FOURTEEN SPACES REMAINING
FOURTEEN SPACES REMAINING
FOURTEEN SPACES REMAINING
TEN SPACES REMAINING
TWELVE SPACES REMAINING
TWELVE SPACES REMAINING
FOURTEEN SPACES REMAINING
NINE SPACES REMAINING
TWELVE SPACES REMAINING
NINE SPACES REMAINING

* INDICATES AN ADVANCED CLASS. SACK BACK CLASS AT *THE WINDSOR INSTITUTE* IS A PREREQUISITE.



Northeastern Woodworkers Association

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



January Meeting

Thursday, January 10, 2008, 7:00 pm
Shaker Heritage Society Meeting House
Albany-Shaker Road, Albany

NWA Program Schedule 2008

February 14 ,2008
Dutch Ship On Rust (Local construction of the first Dutch ship built in the USA)

March 13, 2008
Musical Instruments Making

April 10 ,2008
Fly Rod making
(Howard Bartholoemew)

May 8 ,2008
Spec. display (By Mid Hudson Chapter)

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

GENERAL MEETINGS AND SPECIAL EVENTS

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 dlphil@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 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 Joe Kennedy, (845) 473-1598

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.