

# WOODWORKERS NEWS



Northeastern  
Woodworkers  
Association

November 2010, Vol. 19, Number 9

## November NWA Meeting

**NOTE:** The meeting is at a different time and place

*Thursday, November 18, 2010, 7:00 pm*  
*Clifton Park Senior Center*  
*Vischer Ferry Road*  
*Clifton Park, NY*

## Phil Lowe to give the 2010 Fiske Memorial Lecture

*By Herm Finkbeiner*

Phil Lowe has been selected as the 2010 recipient of the Fiske Award and will be honored at the November general meeting of the Northeastern Woodworkers Association.



Phil's lecture will cover his journey through restoration of antiques, construction of remarkable original furniture and his life as a teacher both at the North Bennett Street School and in his own Furniture Institute.

Phil Lowe has been involved with woodworking since 1968 and is the author of many articles in "Fine Woodworking Magazine". He is featured in the "Time Life" series on woodworking and in videos with The Taunton Press on "Carve a Ball and Claw Foot", "Making a Sheraton Bed" and most recently, "Measuring Furniture for

Reproduction". His teaching experience includes ten years (1975 -1985) as an instructor at Boston's North Bennett Street School, where he was positioned as department head for the latter five.

Since 1985 Phil has operated a furniture making and restoration shop in Beverly, MA, producing work for the private sector and museums throughout North America. In 1997 Phil started The Furniture Institute of

Massachusetts which offers hands-on classes in all facets of traditional furniture making. Phil has been a visiting instructor and demonstrator at various schools and woodworking organizations throughout the United States and Canada. 🐾



## The NWA Woodcarvers SIG

*By Ray Gannon and George Rutledge*

Are you a carver or want to be carver, an NWA member or you desire to expand on your turnings or furniture woodworking base? The new NWA Carvers SIG will be just what you dreamed of.

All you need to do is tell us what your needs are! Please contact George Rutledge and/or Ray Gannon. Via E-mail please. See contact info. within.

NWA Carvers to start evening meetings Nov. --, 2010. Our new NWA facility will be ready for us this Nov. Please tell us your contact interest and info; we will get to you at once. When you're ready our sessions are slated for the evening hours, a week day. Additional meeting times will be worked out.

Many of our members have expressed a need for a group of carvers to meet after the day shift.

A general concern has been expressed,

1. "I'm a carver but I'm not available during the day"
2. "I want to start carving but I don't know how to get started"
3. "I'm a turner needing carving assistance"

I'm satisfying the NWA requirements for starting our SIG. The look this SIG takes on will come from

*Continued on Page 10*

#### OFFICERS

**President** - Roger Holmes  
roger.holmes@dewalt.com

**Vice President** - Dan Tipton  
reallybigdan@verizon.net

**Secretary** - Kitty Scharl 765-3189  
crowridge@nycap.rr.com

**Treasurer** - Austin Spang 393-2859  
spang@nycap.rr.com

**Past President** - Owen Arkison  
518 459-5348

owen.arkison@earthlink.net

**Historian** - Wayne Diston 674-4171  
wdistin@nycap.rr.com

**Executive Secretary** - Charlie Goddard  
370-0388 Cgodd@aol.com



#### CHAIRPERSONS

**Mid-Hudson Chapter**  
Pete Chast, President  
pchast@francomm.com

**Sacandaga Chapter**  
Co-Chairpersons

Clyde Cheney - 661-5138

Ray Laubenstein - 863-6071

RLAUB@Roadrunner.com

#### Education and Publicity

Herm Finkbeiner - 371-9145  
hfinkbei@nycap.rr.com

#### Youth Programs

Ray Gannon - 664-2229  
raymond.gannon@wildblue.net

#### Fiske Fund

Tom Osborne  
TTomosborne@aol.com

#### Hospitality

Lew Hill  
ssrhill@aol.com

#### Library

Darrel Welch - 477-8431  
ydwelch@fairpoint.net

#### Membership

Susan Howe - 885-9331  
showe@nycap.rr.com

#### Programs

Dan Tipton  
reallybigdan@verizon.net

#### Publications

Wally Carpenter - 434-1776  
c.j.carpenter@earthlink.net

#### Showcase Chair

Ken Evans - 753-7759  
kevans1@nycap.rr.com



UNLESS OTHERWISE NOTED, PHONE  
NUMBERS ARE IN AREA CODE 518

## Feeding the hungry with "EMPTY BOWLS"

*By Ken Evans*

It happens every year. Well it has happened for the last six years anyway. The EMPTY BOWLS PROJECT fundraiser was held at the Italian Community Center in Troy, NY. The Collar City Clay Guild made approximately 1800 clay bowls which were sold to attendees for \$10 each. Once purchased, the bowls could be taken to the display booths operated by area restaurants and filled with wonderful things to eat. This year 17 area restaurants offered their items to everyone with a purchased bowl. Proceeds of the event go to area food pantries to help feed the hungry.

There is a silent auction of donated items contributed by attendees. This year there were several items in the silent auction made by members of the Adirondack Woodturners association. At the latest AWA meeting it was decided that members would make wood-turned objects for the event to be held next year. Over the course of the year, members will make and donate turned items. Items should be brought to any AWA meeting held monthly at Curtis Lumber in Ballston Spa. Over the last six years, the event has raised nearly \$100,000 for area food pantries.

## Hand Planes

*By Ed Buell*

On September 25 and 26th, Tom Osborne taught the popular Hand Plane Introduction course. In this session we had 8 students. Tom showed us the various types of planes, history of planes and the various uses of planes. Each student brought 1 or more planes which, under Tom's guidance were disassembled tuned and sharpened.

The Sharpening process began with flattening the back of the blade and continued through grinding and then sharpening the edge with water stones. Everyone in the class made great improvement in the performance of their planes and their understanding of how they work..

Tom also spent time displaying and discussing cabinet scrapers, scraper planes, shooting boards and sharpening angle gages.

We all went away with new knowledge of how to select planes for different jobs, how to tune up and adjust our planes and how to get enhanced performance from the tools we have.

Tom is a highly knowledgeable instructor with an easy teaching style.

We are looking forward to another course probably in 2011 on constructing wooden planes. Thanks, Tom, for two days of really useful information. 🐦





# NWA Woodworking Classes at Stillwater

## *Router Class with Dave Mobley and Jon Cochran*

*by Stan Blanchard*

Dave started the class by telling us that he had been a chemical engineer, but loves wood and using the router so he chose to leave his job for the thrills and challenges of working in his own business. Right from the get go Dave claimed that the router was the most versatile power tool in all of the workshop. Then he spent the rest of the class demonstrating a few of the basic tasks that the router can perform. The amount of material covered was tremendously enhanced by the contributions of Jon Cochran. Jon contributions made the demonstrations flow smoothly from one to another. Most important, safety and taking the time to think about each step of the task were stressed after which ear plugs and safety glasses were passed out.

The router needs guidance in order to be able to perform its many functions so Dave demonstrated a few of the hundreds of jigs that are used to control the router. The jigs demonstrated were the right angle jig, template guide bearing jig, profile jig, mortising jig, circle cutting jig, fractioning base jig, and a complicated jig that helped one make a pencil box.

A sharp 1/2 inch bit rotating at 20,000 RPM is going at 60 mph so again safety was stressed. That speeding bit heats up the chips that dissipate the heat of the router tip if the router is kept moving at about 1 foot per second. That eliminates getting burn marks (unless you have a dull bit). Intuitively one would think that the slower one feeds the router the less of a burn you would get but the opposite is true. A faster feed rate keeps the bit cooler and therefore eliminates burn. Feed direction, cutting end grain first, the use of a fence and the speed of the cut were all explained.

Plunge cuts were explained and then demonstrated. Different bits were passed around and discussed and the horse power and amps of the motors were also part of the presentation. And finally different options that manufactures have in their tools were shown. A variable speed motor is nice and a 1/2 inch chuck is better than a 1/4 inch because it is stronger and safer. The position of the on off switch is important for safety. The best option for the switch is a dead man switch so if you let go of the handle the tool stops. However, no one machine had a perfect combination of options. There were many good questions and then it was time for the class to end.

A good class was had by all.



**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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Wally Carpenter, Editor  
(518) 434-1776  
c.j.carpenter@earthlink.net  
Elizabeth Keays Graphic Artist  
Designer



**WEBSITE(S)**  
[www.woodworker.org](http://www.woodworker.org)  
[www.nwawoodworkingshow.org](http://www.nwawoodworkingshow.org)



NWA maintains two websites,  
the first noted here  
operates continuously.  
We also offer selected  
links to other sites of interest  
to our membership.  
Webmaster - Kurt Hertzog  
kurt@kurthertzog.com

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



# CHAPTER NEWS

## *NWA Mid-Hudson Chapter News*

*By Wally Cook*

The fourth annual Mid-Hudson Woodworkers Show was held on Saturday, September 25 at the Hurley Reformed Church. The show featured display pieces by NWA members, woodworking demonstrations, raffle, and sale items.

Over two hundred and fifty items were displayed – miniatures to large furniture pieces. John VanBuren again brought a hand-built kayak to the show. Used tool sale items and Woodmizer demonstration were set up outside, while children's workshop, guitar making display and wood inlay display areas were inside. Scroll saw and woodturning demonstrations were ongoing during the event.

Feedback was enthusiastic and many of the attendees were repeat visitors from last year. The popular choice award went to Al Shinker for his inlaid sideboard. The top three popular choice selections were:

- 1 Al Shinker** - Side Board
- 2 Brad Conklin** - Fruit Bowl
- 3 Shawn McDermott** - Pub Table

Several tables, pens, and other items were available as door prizes or raffle items. A decorated Christmas tree was presented as a separate raffle. The ornaments were provided by the scrollers; the sleigh base was constructed by Dap Cole.

Many thanks to those chapter members who contributed time and energy to making the show a success!



*Popular choice went to Al Shinker for his inlaid side board*



*Jack Collumb, Jack Maasz, and Bob Boisvert provided the scroll saw demo*



*Phyllis Wolfield is pictured with the Christmas tree raffle – Dap Cole made the sleigh stand*



*Bob Doran oversees the sale items*



# CHAPTER NEWS

## *Sacandaga Chapter*

*By Gary Spencer*

Our program on October 13 was a visit with one of NWA's superb furniture makers. We had a brief meeting and then went to Dale's lake house on Lake Sacandaga. After we were all there Dale proceeded with his program.

He had 4 different antique reproductions in which he had removed the tops so that we could all see the different features of both solid wood and cross banded veneer. He discussed drawer supports in different architectural designs and highlighted the differences needed to handle wood movement. He discussed different methods of veneering, and controlling shadows that affect joinery. While much of the session was quite technical Dale was able to communicate easily with members of different skill levels.

This session was easily one of the best meetings of recent times and appeared to be of interest to all who attended. Thanks Dale for an outstanding program! We hope to see another outstanding piece of furniture in this year's Showcase.

Our November meeting will feature Gary Ratacjac with a program that will be devoted to "Air Tools in the Workshop". This sounds like a valuable session for us all, see you there!

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 Nov. 10th, 2010. Come on out!

Remember we have door prizes and light refreshments are served.

For Directions or  
information contact:  
Clyde Cheney - 661-5138  
Ray Laubenstein - 863-6071  
Gary Spencer - 863-6433

## NWA Woodworking Classes at Stillwater

### *Truing Wood with Alan Craft*

*by Stan Blanchard*

Making a piece of wood true on four sides is not that complex an operation and using the correct tools, Allen Craft made it look simple. Before we actually watched this expert use the different tools we were shown the kinds of problems that affect a boards that woodworkers encounters. Cupped, bowed, twisted, and crooked boards were brought in for illustration. Then Alan carefully went over each tool used to square up a piece of wood. The jointer, the thickness planer and the table saw were discussed with in depth instructions on how to use each and the safest way to operate each tool. (Safety was a big topic and was stressed throughout the class.)

Also discussed and demonstrated were the sliding compound miter saw and the band saw. It seems that there is no end to the ingenious tools that we need for our wood shops.

The reasons for doing a task in a specific way and the tidbits of knowledge that were passed along during the class made the lesson take hold in our minds. For example where the operator should stand when using the jointer or the table saw is a matter of safety and practicality. Using push sticks and hold down devices make for a finer cut and safer worker. Here are some of the things we learned at the workshop.

Take your time when using the machines and let them come up to speed before operating and then let the machine come to a full stop before removing the trimmed wood. Turn off your radio so you can stay tuned to the sound of your machine and hum of the motor. Unplug your tools before changing blades.

Knots with bark around them can come loose. Painted boards hide nails. Put your chop saw at the front door of your work space so you do not have to turn around in a small space with a long board that needs cutting.

On the jointer have a minimal amount of blade exposed so if there is a slip there is less chance of injury. Only take a sixteenth of an inch cut off the face of the board. Label each face as it is trued so there is no repeated operation.

The gullet of the table saw blade removes the sawdust so it is important to have the gullet even with the cut surface of the wood so it can carry out the waste wood. Stand to the left of the table saw blade and push the wood ALL the way thru. Never use a miter gauge and fence on a table saw together! Kick backs can come out of the saw at 30 MPH!

On the band saw if you hear a clicking noise stop because it usually means that the weld is going bad. Then change the blade. Stone off the back of the band saw blade to make it easier to back the blade out of the cut. The wheel of the band saw tilts for adjustment.

The questions and answers in the class and Alan's in-depth knowledge made for an excellent learning experience. 🐼



# KWA News

By Wally Cook

Joe Larese provided a demo on using a 1/2" skew to complete a finial set for an ornament. The overall objective of Joe's talk was to describe effective methods for cutting with a skew.

Three cuts were showcased: a) peeling cut to reduce diameter of the blank and remove material quickly, b) beading cut to accomplish onion shape, and c) sweeping cut to produce a long cove. The finial design that was used combined beads, long sloping cove, and intersection or filet cuts.

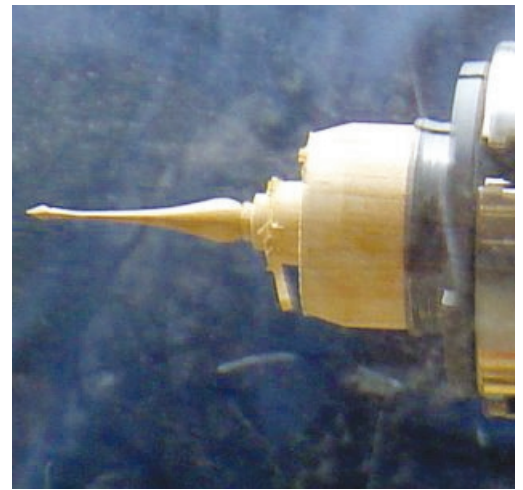
Joe began by describing tool preparation and use. He prefers a slightly curved radius on the skew's cutting edge. He will sharpen as needed, but frequently dresses the edge with a 'fine' diamond card file working from bevel to edge. The bevel itself may be relieved in order to prevent bevel marks on the piece.

Since the skew is ground at an acute angle, relative to gouge or scraper, the tool is generally introduced to the wood with the handle held low and anchored to the hip. This is particularly true with the peeling cut where about a third of the broad cutting edge is presented flat into the blank – the handle is raised to engage a 'peeling' action on the wood -- the shavings will look like those produced by a pencil sharpener. Joe uses this cut to reduce the cylindrical diameter of the blank and to provide clearance for finer cuts with the toe or heel of the skew blade.

Beads are executed as vee cuts gradually become rolling cuts with the heel leading the way. The cove cut is obviously less dramatic than that produced by a



Joe Larese



Partially finished cherry finial



Completed finial

detail gouge. However, it can be effectively used for sweeping 'power curves' that define the long shape of the finial. Joe approaches the cove with a series of light, continuous cuts; it is important not to interrupt the flow of the motion.

Joe works with the tool rest at midpoint and the cutting edge of

the skew addressing the upper quarter of the blank – this prevents catches. Usual turning speed is between 1200-1400 rpm. Typically, he completes the tip first and works toward the base – but his cuts are downhill wherever possible. Downhill cuts provide a smoother finish. 🐾

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## Check out the NWA websites

[www.woodworker.org](http://www.woodworker.org)

[www.nwawoodworkingshow.org](http://www.nwawoodworkingshow.org)

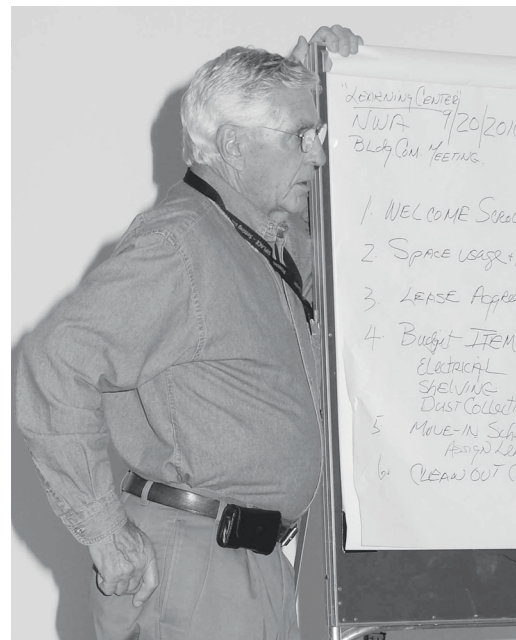
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# NWA signs rental contract for the new training center

By Ed Buell

On September 20, 2010, NWA President Roger Holmes signed the rental contract for the new NWA Training Center at 1 Mustang Drive. Pete Howe, the project leader for the Training Center development discusses the work ahead. Move into the new facility began on October 16 and will continue through November.



## Installation of Electrical Services in the new Training Center

By Ed Buell

The week of October 12 – 17 a team of NWA members completed major electrical power installation for the new training center. This job, led by Bud Escher and Dan Tipton installed conduit, ran cable and installed many outlets, plug strips and power drops to allow us to make effective use of the new facility.

Bud Escher was responsible for the design effort and provided the leadership for the rest of the team. Bud and Dan worked all week and the team was enhanced with Dick Flanders, Ed Buell, Fred Lee and Alan Craft and others for Thursday and Friday.

This work was completed in a highly professional manner and the final connection and lightoff of the system is expected the week of October 18.

There were others who participated, and a great debt is due to the whole team. This effort saved us an enormous amount of money and since we know exactly what we did, we will be able to make modifications later with minimal effort.

Special thanks go to Bud Escher and Dan Tipton for leading this project.



Dan Tipton and Dick Flanders pulling cable



Bud Escher and Dick Flanders discussing the next effort



Alan Craft, Fred Lee, Ed Buell and Bud Escher



# Wood of the Month <sup>©2010</sup>

- Ron DeWitt

## Alpine Larch *Larix lyallii* Parl.

A deciduous conifer

Pinaceae - Pine Family

Derivation of the genus name *Larix* is from the classical Latin for the European larch tree, *Larix decidua*, which the Romans encountered in the Alps. The epithet or species name *lyallii* is in honor of its discoverer, David Lyall (1817 to 1895), Scots surgeon and naturalist who collected the first botanical specimens in 1858.

The larches number only three native species in North America, all three are found in Canada and the U.S. Seven more are found throughout Eurasia for a total of 10, all in the cool North Temperate Zone. Three are classed as northern species, the remaining seven are southern mountain species. Larch is one of only two deciduous conifers in North America.

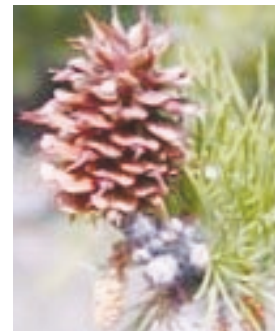


Alpine larch *Larix lyallii*, also called mountain larch, wooly larch, subalpine larch, tamarack, lyall larch, or timberline larch, is native to remote and inhospitable locations in and near the timberline of the high mountains of the Pacific Northwest. It is at home in the Rocky Mountains and the Cascade Range, in north central Washington State, northern Idaho and western Montana in the U.S. and into southwest Alberta and southeast British Columbia in Canada. The separate distribution of this larch in the Rockies is at least 125 miles (200 km) from that of the Cascades.

Established areas for the alpine larch are generally very cold, snowy, and moist. Mean temperatures for more than half the year are below freezing. The growing season lasts about 90 days with occasional frost and snowfall during the summer. Temperatures vary considerably from stand to stand but an average July mean temperature is about 48 to 58 degrees F (9 to 14 C), January mean temperature is about 7 to 20 degrees F (-14 to -7 C). Long-term record lows in some stands near the Continental

Divide in Alberta and Montana are thought to have reached -58 degrees F (-50 C). Mean annual precipitation for most sites is about 50 in. (1270 mm), the majority of that as sleet or snow. Further attesting to the durability of this species, most stands are annually subjected to regular storms with winds of hurricane velocity.

This larch is said to excel at invading freshly-glaciated sites. Favorite stands are on granite slopes scrubbed clean by the last glaciers 12000 years ago and not previously occupied by more than the most primitive of plants. Soil conditions vary but most are thin, rocky, poor and infertile, usually undeveloped and highly acidic (pH of 3.9 to 5.7). Occasionally it may be on volcanic ash. Chemical weathering is restrained by the short cool summers. Best sites are cool, moist, and well drained, in full sun on north-facing slopes at very high altitudes, from 5000 to 9900 ft. (1520 to 3020 m). This is indeed a tough, durable, determined tree. It is considered a climax species.



Alpine larch is a slow-growing, long-lived (400 to 500 years), small- to medium-sized tree, typically 30 to 50 ft. (9 to 15 m) tall, 1 to 2 ft. (0.3 to 0.6 m) dbh. On an average site it may reach 10 in. (25 cm) dbh in 250 years, doubling that growth rate on a very good site. It will occasionally reach 95 ft. (29 m) by 6.5 ft. (2 m) dbh, living 1000 years.

Trees found at Larch Lakes, Washington in 2004 are thought to be the biggest—103 ft. (31.3 m) tall by 7 ft. (2.2 m) dbh, and the tallest at 126 ft. (38.5 m) by 3.6 ft. (1 m) dbh. The oldest is thought to be a tree near Baker Lake, Montana. Its 1011 year life was confirmed in 1997 by tree ring dating.



A close relative of the alpine larch is the western larch *Larix occidentalis* sometimes found nearby, but always at lower elevations. Other associates, varying by altitude and growing conditions, may be whitebark pine, subalpine fir, Englemann spruce, and mountain hemlock.

Alpine larch initially grows narrow and coarsely conical on a straight single stem, becoming more cylindrical with age. Closer to the alpine tree line the stem often



forks as the tree matures. On steep or rugged sites the stems become contorted or even dwarfed. Deep tap roots and large lateral roots make these trees very wind-firm.

The thin bark is initially smooth and gray, becoming gray-brown or reddish-brown and scaly, finally separating into small irregularly square plates divided by shallow furrows. Branches may be horizontal to the stem, slightly rising, or occasionally weeping, short, irregularly-spaced, and twisted. Twigs are yellow to orange-brown, covered with fine, dense, cotton-like hair, a distinguishing feature of this larch differentiating it from the western larch.



Four-sided, straight, blue-green leaves (needles) are about 1 to 1.25 in. (25 to 32 mm) long, arranged spray-like in groups of 30 to 40 from the irregularly spaced twig spurs. The leaves are soft and furry to the touch, without prickles. Trees are leafless for about eight months of the year, minimizing winter drying of the tree. The brilliant yellow-gold of the autumn leaves is quite spectacular.

Oblong female or seed cones are 1.5 to 2 in. (4 to 5) long and erect, standing clear of the twig. Cone scales are lightly hairy and turn towards the base of the cone. Bracts are fringed, extending beyond the cone scales. When ripe at the end of the first season, cones are dark purple-brown and woody, remaining on the tree well after seed drop. Seed crops are infrequent, seedlings are rarely found.

Wood of the alpine larch is tough, strong, hard, heavy, and durable. Slow growth results in medium to fine texture. Sapwood is light brown, heartwood is rich red-brown. Growth rings are very narrow, to be separated only with a hand lens. Wood is very knotty, splitting and warping as it dries, drying shrink is moderate. Specific gravity is about 0.55, weight averages 39 to 40 pcf (625 kg/m<sup>3</sup>) at 12 percent M.C.

There is no toxicity reported for this wood, but given the chance to work with it, treat the sawdust as you would any wood dust in your shop.

Alpine larch is the least important of the larches and it has no commercial value. It does however, play a significant role in stabilizing the steep rocky slope of its habitat during avalanche season. Due to its small size and roadless, remote and hostile home sites, its principal values have been limited to the scientific and aesthetic.

Several countries, including Iceland, Japan, New Zealand, and Switzerland, have obtained seed for studies in avalanche control and forestation/reforestation of cold mountain sites. The alpine larch's sensitivity to annual weather variations has made it a source of climate fluctuation data for the past 650 years. The bright, translucent, blue-green leaves against the spring snow pack and the beautiful golds of autumn make the alpine larch popular with tree peepers, hikers, and photographers. These same larch sites also provide habitat for cold-hearty animals; mountain goats, bighorn sheep, elk, mule deer, black and grizzly bears, squirrels, hares, and birds.

Other reported uses include branch-tip shoots for a non-toxic dietary fiber and for a survival soup. For medical consideration it is a "Bach Flower Remedy," a mixture of a 50-percent decoction of larch tree flowers and brandy. This is for improving ones creativity and confidence while reducing doubt and hesitation.

The alpine larch is well founded and currently free of serious threats or damaging agents, except for the wind or weather conditions of its chosen environment. This is indeed a unique and hardy deciduous conifer.

## Wood Questions

Q. What is treenware?



A. What is treenware? Treenware is the ware of a tree-- that is, the wooden food preparation and eating implements made from a tree.

## Wood Definition

- Ron DeWitt

**Parquetry:** a picture or pattern produced by an arrangement of wood pieces used for flooring, wainscoting, etc.

Facts do not cease to exist  
because they are ignored.

Aldous Huxley

The only thing we know about the future is  
that it will be different.

Peter Drucker

# Veneer: The Other Route to Beautiful Surfaces

By *Herm Finkbeiner*

## Wood Veneering Misunderstood

What do you think of when you hear the word “veneer?” If the term calls to mind furniture masterpieces with complicated marquetry designs or criss-crossing patterns of inlay, then you may think of wood veneering as an exalted technique reserved for only the most skilled woodworkers. On the other hand, if you were educated in the solid wood construction school of woodworking, you might think of veneering as low grade substitute for the “real thing.”

The truth is, neither view gives a very accurate picture of the craft. Veneering is simply a method for decorating the surface of one material with another more attractive material. In the hands of an expert, it can produce some of the most remarkable effects in woodworking, but there's also plenty of room for beginners. Most veneering techniques, in fact, aren't all that complicated, and with just a few hand tools and with a little know-how you can have perfect results right from the beginning.

The idea that no self-respecting woodworker would stoop to the “deceptive” practice of veneering is another unfortunate misconception. Veneered surfaces made with modern techniques and materials are every bit as durable and attractive as solid wood, and in many situations veneering offers considerable advantages over solid wood construction. Substrates for veneer, for example, can be chosen for their dimensional stability and other construction properties rather than their appearance. And once they actually know a little about veneering, most woodworkers come to see it as a respectable and extremely useful technique.

## A Brief History of Veneer

Techniques for decorating wood with veneer have been around for a while. Veneers of African ebony with inlays of ivory and other exotic materials were commonly used to decorate artifacts the Pharaohs planned to take with them into the afterlife beginning with the earliest dynasties - fragments of inlaid wood roughly 5,000 years old were found in King Semerkhet's tomb. An extravagantly inlaid table presented to Julius Cesar by Cleopatra, and a citron table purchased by the Roman orator Cicero, which featured “veins arranged in waving lines to form spirals like small whirlpools,” are two examples of the highly developed veneering techniques in practice over 2000 years ago.

In the seventeenth century, veneering took a major step forward with the development of better woodworking tools. And by the beginning of the eighteenth century, veneering began to take center stage when a shift in furniture making style replaced frame and panel construction with case and drawer construction, and surfaces of

figured veneer were favored over shaped panels and carved surfaces. Toward the end of the eighteenth century, veneering reached a high point in the meticulously inlaid neoclassical furniture of designers like George Hepplewhite and Thomas Sheraton.

It was in the nineteenth century that veneering started to develop a bad reputation when some furniture manufacturers were using veneer mainly as a method of covering badly constructed furniture. By the middle of the 1800s, commercial furniture producers in America had grown into factory-type operations that weren't reliant on skilled cabinetmakers, and veneer was seen as a way to save on material costs more than as unique decorative technique. To compound the problem, methods for producing the large amounts of veneer necessary for the level of furniture production that was going on were crude compared to the current state of the art. The result was thousands of pieces of cheaply constructed furniture with low quality veneered surfaces.

Over the past few decades, wood veneering has been on the upswing. Veneering techniques and equipment have been perfected to the point where veneer is an extremely reliable choice for producing natural wood surfaces for furniture and cabinets. Veneering also offers a method for using exotic wood species that's much less demanding on hardwood resources than solid wood construction. Veneer cutting equipment that produces near perfect results, along with the reliable adhesives and stable man-made substrates like MDF (medium density fiberboard) make veneering an exceptionally viable alternative to solid wood construction in a number of woodworking applications.

*Thanks to Rockler, Inc.*

*[www.rockler.com/articles/how-to-veneer.cfm](http://www.rockler.com/articles/how-to-veneer.cfm)*

*for this succinct summary of the history and techniques of veneer.*

## The NWA Woodcarvers SIG

*Continued from Cover*

within the group. We need to hear from you! What can we do to educate one another and when do we have our meetings and so on. We can have everyone's needs addressed.

(Any carvers medium actually) Wood is only a word I'll use to start with. We need everyone to participate and to be heard.

Please contact:

- George Rutledge, [gnarus@verizon.net](mailto:gnarus@verizon.net)
- Ray Gannon, [LoRayG@Gmail.com](mailto:LoRayG@Gmail.com).

We're asking for all NWA members that are interested to let us know. We'll let you know as soon as we have your contact info. We're a small group.





## Veneer Workshop

### *Veneer, The Other Route to Beautiful Surfaces*

**Date:** November 20 and 21, 2010

**Time:** 9:00 am to 3:00 pm

**Where:** The Shop at 1 Mustang Drive

**Instructor:** Phil Lowe

**Cost:** \$90 plus \$10 materials

This two day workshop will be an introduction to working with veneers. Veneering is a skill well worth developing; it opens up a whole new world of design freedom.

Phil Lowe, the 2010 Fiske Memorial Lecturer is the director of the Furniture Institute of Massachusetts as well as operating his own furniture shop. He is an outstanding teacher who, in addition to his school, has taught and demonstrated in many of the major woodworking venues of this country and Canada.

This course will begin with a little of the history of veneer, then move on to demonstrations and hands-on in how to handle veneer and cut, tape, press, and surface the panel. From there, we plan cover slip, book, four-way, and radial matching of veneer.

After everyone has created some veneered panels, border work will be covered, as well as edge details. NWA does not have tools for everyone so you will have to provide your own or work out a sharing arrangement with fellow students. A list will be provided when you register.

On the second day, students will be introduced to parquetry techniques and learn to incorporate geometric shapes into their work. By the end of the class, each student will have pressed up many examples to take home and add to some special piece of furniture. Veneer work is straightforward, creative, and fun. If you have ever wanted to learn the craft, this is the place to start.

Reminder: A number of tools and supplies will be needed and a list will be provided to registrants but bear in mind, no woodworking project is worthy of the name unless it requires getting some new tools.

To register send an e-mail to: hfinkbei@nycap.rr.com or call 518-371-9145



## Adirondack Woodturners Association Meeting Programs for 2011

*By Ken Evans*

The AWA meets each month on the first Wednesday of the month in all months except January and July. In January and July the meetings are held on the second Wednesday of the month. Meetings are held at Curtis Lumber and begin at 6:30PM and end at 9:00PM.

Program for the 2011 meetings are as follows:

January	Nick Kolak .....	Deep Hollowing using the Jamison System
February	Mike Kratky .....	Natural edged Bowls
March	Ray Gaul .....	Scrap Wood Projects
April	George Guadiane.....	Wood Porn
May	Chris Stolickey .....	Hollowing with an articulated hollower
June	Ian Panek .....	Turning an apple with a skew
July	Open discussion topics to be determined at the meeting	
August	Joe Tann .....	Bottle Stoppers
September	John Kingsley .....	????????????????
October	Kurt Roullier .....	Design and Color
November	Mike Kratky .....	Ornaments
December	Phil Adams .....	Magic Wands

## C L A S S I F I E D S

### For Sale

#### Jet Mini 1014i

3 years old, 5 year warranty, mostly used for pen making.

Little use during past year and a half. Upgraded to larger lathe.

Includes everything it comes with when new, plus wooden stand and extra headstock bearings.

Centers line up.

\$250. Contact Chris Stolickey at stolickey@hotmail.com

### For Sale

#### Unique 'Patternmaker's' Workshop For Sale!

Walker-Turner Band saw		120v
Boice-Crane Planer	12"	3 phase
Oliver Jointer	8"	3 phase
Delta-Rockwell Drill Press #17		3 phase
Delta-Sander w Pedestal	6"	3 phase
Vacuum System		3 phase
*Fox Machine Lathe	1.5hp / 8"	3 phase

\*Lathe has many extras: stands, turning plates, wood & metal working tools, chucks, etc (Nice Piece!)

Heavy Duty 3 Phase Changer

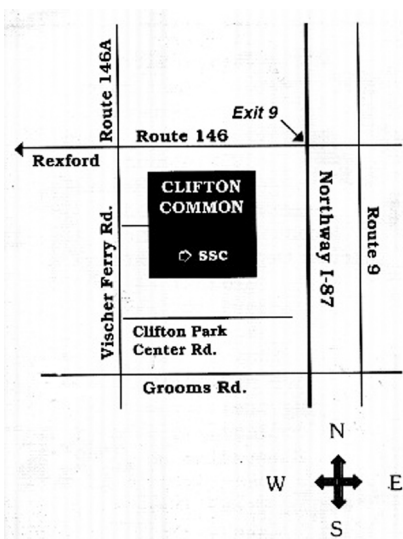
Electric Panels for equipment, switches, etc. included

**Equipment is HEAVY DUTY and in Great Condition. Must See!**

**\$3500. for ALL!** Call Darren at 518-929-6911



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



## November Meeting

Thursday, November 18, 2010, 7:00 pm  
Clifton Park Senior Center  
Vischer Ferry Road, Clifton Park, NY

### GENERAL MEETINGS AND SPECIAL EVENTS

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

#### NWA 2010-2011 General Meetings

December ??, 2010  
Holiday Party / Family Night  
Dan Tipton

January 13, 2011  
Planes & Precision With Hand Tools  
Garrett Hack / Peter Howe

February 10, 2011  
Program / Presenter Needed  
Host Needed

March 2011  
Frank Lloyd Wright Structure Design  
Kyle York / John Olinic

April 2011  
Woodies - Wooden Cars  
Presenter's Name Needed  
Steve Schoenberg

May 2011  
Mid-Hudson Turners  
Peter Ghost / Tony Barrara

July 2011  
Picnic  
Dan Tipton / new VP

### 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](http://www.adirondackwoodturners.org) Contact Ken Evans, 753-7759 or [Kevans1@nycap.rr.com](mailto:Kevans1@nycap.rr.com)

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

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

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

#### Jim's "Hole in the Woods Gang"

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

#### CHAPTERS

**NWA Mid-Hudson** -The chapter meets at 7:30 p.m. on the third Thursday, except July and August, at the Hurley Reformed Church. The Church is just off the the Hurley exit from Rte. 209. Right at the exit, right at the stop sign and left into the Church parking area. Contact Pete Chast, [pchast@francomm.com](mailto:pchast@francomm.com).

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