

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

November 2018, Vol. 27, Number 9

November Meeting

FISKE AWARD LECTURE

Thursday, November 1, 2018 at 7 PM
Calvary United Methodist Church
15 Ridge Place in Latham, NY

Steve Brown, of the North Bennet Street School in Boston, MA, will speak at the Calvary United Methodist Church at 15 Ridge Place in Latham, NY 12110. His topic will be Furniture Design and Technique: An Examination of an 18th Century Boston Dressing Table.

This talk focuses on the design ideas and woodworking techniques used to create the dressing table built by Benjamin Frothingham from Charlestown, MA in the mid 1700's. The table design appears to embody the ideas hinted at by Thomas Chippendale in his famous pattern book, *The Gentleman and Cabinet Maker's Director*. His preface suggests the importance of a good understanding of the classical architectural orders for cabinet-makers, since that understanding is "...the very soul and basis of his art." The slide show will include building process photos of my reproduction of the original piece for exhibition at the Winterthur museum in Delaware. - Steve Brown



CHIPPENDALE MAHOGANY DRESSING TABLE
c. 1760-1785

Benjamin Frothingham, Charlestown, Massachusetts
One drawer over three, with fan-carved center drawer.
Acorn drop pendants, standing on claw and ball feet.
Height: 29 1/2" Width: 31" case; 35" top Depth: 21"

2019 WOODWORKERS' SHOWCASE

March 30 & March 31, 2019
10AM - 5PM

Saratoga Springs City Center
Saratoga Springs, NY

Showcase 2019 is Coming!

Get those Woodworking Projects going and be sure to make time to put on that finish!!

As always, Showcase doesn't happen without VOLUNTEERS like each of you!!!

March 30 - 31, 2019

Saratoga City Center, Saratoga Springs, NY
Contact Wally Carpenter c.j.carpenter@earthlink.net

October 11 General Meeting

By Susan McDermott

General Announcements

Ken Wilkins urged members to sign up for the Annual NWA Banquet honoring Lou Hill on October 27.

Martin Macica will offer an advanced class in violin making some time in January if sufficient enrollment allows. Classes would meet two times a month to build the violin in steps. If the Learning Center is open for classes, Martin will hold his there. Interested members can contact him at 518-695-3029 or e-mail mkmacica@msn.com for details. Visit his website at www.macica.com

Wally Carpenter called for volunteers for the 2019 Showcase held March 30-31. Members should start building projects for the show and the NWA store.

Instant Gallery

Austin Spang displayed a small shelf with bent wood fence (photo missing).

Jon Cochran showed a first turned chalice made of Purpleheart, hard maple, cherry, and mahogany. He also made a cherry plate.

A board bowl of mixed hardwoods, curly maple and cherry was made from a 12x12x 3/4 inches slab. Natural forms of cherry burl, stump of spalted maple, and oak burl were turned at 300 rpms by John Ryan and Jim Lefebvre (photo missing).

Steve Vanderzee displayed his pair of wine glasses, layered leg bowl, hollow form vase, and beer mug.

Wayne Distin built a stacked tool box.

Jon Hedman brought a red cedar flute, a beer can "canjo", and a four-string cigar box guitar.

Martin Macica brought his stringed instruments. His violin is a model of what can be built in his classes.



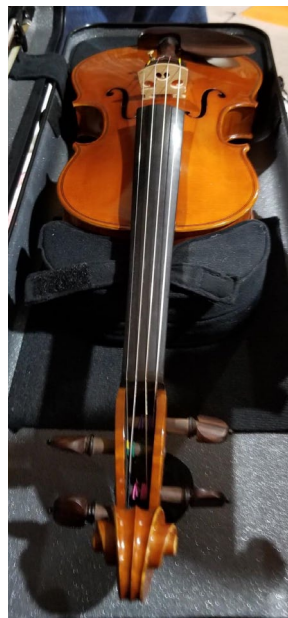
Wayne Distin's tool box



Jon Cochran's chalice and plate



Steve Vanderzee's many turnings



Martin's violin



Martin Macica's fine stringed instruments



Jon Hedman's musical instruments

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Guest Speaker: Trent Bosch, wood turner and artist

President Steve Mapes introduced Trent who hails from Colorado and conducts classes in decorative bowl and vase turning. He also custom builds tools in his manufacturing facility located in Fort Collins, Colorado. The website is <https://trentboschttools.com> where you can view his Robust lathes, carving stands, stabilizers, and steel tools. He also sells instructional videos and holds hands-on woodturning workshops. His e-mail is trent@trentbosch.com.

The meeting house floor accommodated his lathe, table of bowl gouges and scrapers, air compressor driven cutters, saws, sanders, and blower. Trent set cherry stock in the chuck and began the shaping of the vase. He cut a dove-tailed tenon and set that in the chuck. He held his long handled cutting tool against his ribcage and moved his torso with each passing of his cuts. He explained that “riding the bevel” of the tool makes a clean cut without grabbing or catching.

He then removed the tail stock, retightened the chuck, and placed the tool rest perpendicular to the vase’s future opening. Using a milled cutting tool with a narrow shank, he began cutting the opening while frequently blowing out the accumulated sawdust inside the orifice. As he progressed, he would check the interior of the vase with a flexible light beam. As the opening grew deeper, Trent changed to a bent cutting tool so as not to catch a straight cutter in the curved wall of the bowl.

Trent demonstrated a bent wire gauge used to measure the uniform thickness of the vase’s wall (intended to become ¼ thick). A radius scraper is then used to remove any ridges, bumps, or irregularities inside the bowl. After setting the vase at an angle with a carving stand attachment, Trent drew a petal design on the broad lip



Trent’s custom-made cutting tools



The cherry stock’s beginning



Trent starts his demonstration

WOODWORKERS NEWS

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



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WOODWORKERS ASSOCIATION**
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of the vase. He used a compressor driven saw with an 18 teeth per inch hack saw blade (1/3 of the standard length of commercial blades) to rough cut the petals. He finished the petals with a compressor driven rotary sander.

Trent's final step was to turn a decorative insert. The finishes (tung oil, varnish, urethane, etc.) depend on the type of wood turned, the intended artistic effect or the utility of the hollow form.



The progress of the cherry vase



Starting the hollow cuts



The flexible gauge to measure wall thickness



Trimming the base



Trent's mount for carving the petals



His marks for the petals' rough cuts



The completed vase with decorative insert

Trent Bosch Conducts Two Classes in Hollow Turning

By Susan McDermott

On October 11 and 12, Trent taught six beginner turners in two full day sessions.

Introduction to Hollowing and Surface Treatments. In this class we will learn the process of hollowing on 2 simple vessels and if time allows and there is interest we can discuss surface treatments to enhance all or portions of the form. - Trent Bosch

On October 13 and 14 Trent taught four advanced turners in two full day sessions.

Students turn their bowls without assistance and then attempt decorative techniques led by Trent.

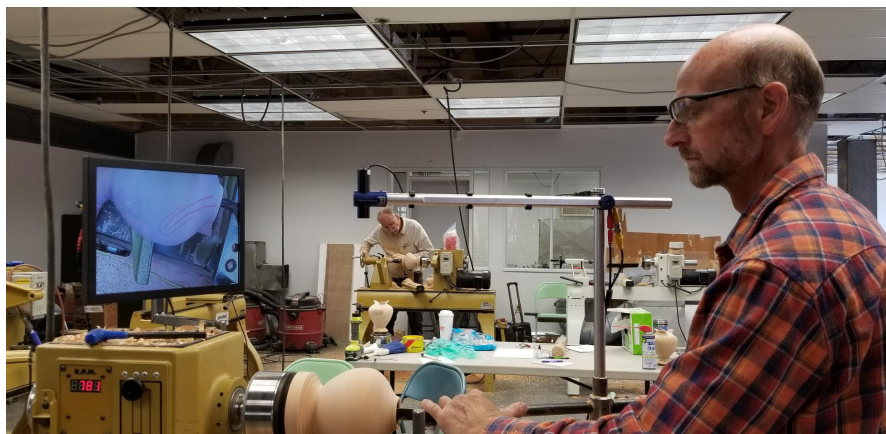
The Vessel of Illusion: Class is quite a bit open ended, so students can pursue similar objects on the second day. The first day would be hollowing and potentially some carving with the second day being the insert and an additional object of their choosing that incorporates hollow forms and carving. - Trent Bosch



Pat Huneke, beginner turner



Brian Walsh's first bowl



Rich Glover uses a stabilizer device and camera to view his progress



Carl Steiner's vase



Steve Vanderzee's vase with carved petals

Kaatskill Woodturners' Association

By Wally Cook

Spindle Skills: Joe Larese demonstrated his method of turning legs for a stool. He was influenced by articles written by Peter Glabert.

Joe uses a design that features beads and coves, so turning these spindles is a constant practice where he develops muscle memory for the repetitive cuts. In fact, he recommends this as a warm-up for any type of turning, like a musician doing scales

This application is clearly spindle turning with the grain parallel to the ways. The tools involved include the spindle roughing gouge, radius skew, detail gouge, and parting tool. Joe usually starts with a sketch of the leg design – and turns that into a story stick. The story stick is always close at hand for comparison. It also contains the measurements of the outside and inside diameters at key points. For this task, the largest outside diameter will be 1 7/16”.

Joe starts with the roughing gouge to take the corners off the blank. He quickly moves to a skew for a peeling cut, followed by a planing cut. Lathe speed is between 1500-1800 rpm at this point. Joe’s skew has the “toe” and “heel” points relieved to form a radius – like Alan Lacer’s grind (also other turners like Richard Raffan and Glenn Lucas). The benefit of the rounded corners is the avoidance of potential catches. Joe uses the peeling cut flat to the blank. This takes off a fair bit of material but tends to beat up the edge of the skew – more frequent honing may be required. He follows with the skew angled at 45 degrees to the grain in a planing approach. This type of light cut leaves a glass-like surface. (Joe notes that “oval” skews work well for planing).

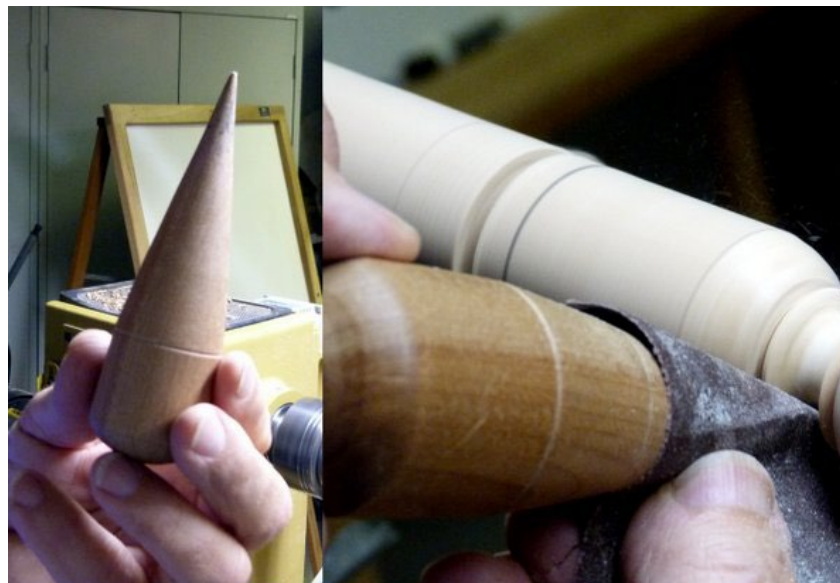
Joe uses the parting tool to transfer the key diameters from the story stick to the blank. The parting tool is used in conjunction with a set of calipers (ground down to remove its sharp points). Cutting the coves and beads can be done with the skew or detail gouge. If using the skew, beads can be completed with either the short or long point on a



Joe Larese showed how turning legs increases your spindle skills



A radius skew is employed for a planing cut



A tapered dowel is used to support the sandpaper while sanding coves

conventionally ground skew, but it is helpful to round the corners of the tool where it contacts the tool rest – it allows a smooth rolling action. It is important to keep your eye over the cutting edge of the tool to obtain symmetric shapes. Shoulder cuts (or pommel cuts) are also completed with the skew.

Coves are cut using a small detail gouge or a profiled scraper. When using the gouge, Joe presents the tip perpendicular to the blank and uses his thumb to support the tip and act as a 'stop'. He works slightly above the center line to avoid catches. Final sanding for the coves is completed with a sandpaper wrapped around a tapered dowel.

Tenons are sized to the matching Forstner bit. Make sure that tenons are dry wood – green wood tenons will shrink, resulting in loose legs. If you are making a wedged tenon, (where a wedge is pounded into a through tenon in the seat of a stool or chair), you will be cutting a vee in the end of the tenon which will accept a slightly larger wedge. If so, orient



Finished legs with story stick

the vee cut perpendicular to the grain to avoid splits. Drilling a hole transversely through the tenon (at the bottom of the vee cut) will also help to avoid splitting.

Joe has made hundreds of these spindle legs, and it is remarkable how similar they turn out, regardless of the wood used. This is a terrific exercise for tuning up your turning skills!



Family Night

Wednesday

December 5, 2018, 7 PM

Clifton Park-Halfmoon

Public Library

475 Moe Road

Clifton Park, NY 12065

Wood of the Month

Port-Orford-Cedar: A Softwood (*Chamaecyparis lawsoniana*)

c. May 1999 a reprint by Ron DeWitt for Wood of the Month

Port-Orford-cedar is one of the white cedars in a group of “false-cypresses” numbering three native species in the U.S. and four additional species in Japan and Taiwan. The Port-Orford-cedar was first discovered in its small natural range along the California/Oregon coast in 1851. The total range was only about 200 miles long, north to south, and about 50 miles deep, shared by both states with 70% in Oregon.

Port-Orford cedar, also known as Port-Orford-white-cedar, Oregon-cedar, and Lawson cypress, prefers a mild climate with plenty of rain (40-90 inches annually). High humidity and misting from the Pacific Ocean are also factors in the healthy growth of this tree in its natural areas. The range has been extended by planting the original and its variations around much of the northern half of the world and in New Zealand.

These large, attractive very shade tolerant trees grow to 125'-180' in 500 years with diameters 3 ½' - 6'. A record tree 219' tall with a diameter of 12' standing in Siskiyou, Oregon may be 700 years old. (Update: tallest discovered in 2009 is 266' tall and 9' in diameter in Jedediah Smith Redwood State Park. www.mdvaden.com)

The leaves of this huge tree are only 1/16" long, scale-like, bright green with pale undersides, spread along masses of short, flat branchlets which have a fern-like appearance. The " diameter, coarse, spherical cones cluster on the upper branches in great masses, ripening in the fall. Old growth, close growing trees have relatively small spire-like crowns of lateral, often pendulous branches of flat sprays only 6' to 8' long. A first branch may be 150' above the ground.

Bark on old trees is 6" to 8" thick, occasionally to 12", providing good fire protection for massive buttressed trunks. The bark is deeply seamed into long, stringy,

slender ridges, growing over a distinct, thin but very dense inner bark.

The wood of Port-Orford-cedar is clear with a straight but somewhat uneven medium grain. The wood is yellow-white in color, sometimes with tinges of red and has a bitter ginger taste.

Sapwood is hardly distinguishable from heartwood. Of relatively light weight and good strength, this wood has a specific gravity of 0.40 and weighs about 27 pounds per cubic foot at 8% moisture content, about the same as eastern hemlock and a little heavier than eastern white pine.

The wood dries easily and quickly with no problems. It works well in every respect with power and hand tools, polishes and takes paint, stain, and all finishes extremely well. Its ease in staining makes it simple to imitate mahogany and other higher priced woods, adding to its popularity as a fine cabinet wood. Port-Orford-cedar is very stable in any application and when exposed to soil, water, or weather, is considered to be one of the most durable of woods.

The unique, strong ginger-like scent, due to a volatile oil, can be overpowering, and continued exposure to this odor is known to cause kidney problems. Dust masks and skin protection are recommended to avoid ingestion or contact with the oil or sawdust.

The wood exhibits distinct growth rings with gradual transition from white earlywood



Full size Port-Orford-cedar tree

to a darker latewood. There are no resin canals or ray tracheids; longitudinal parenchyma is abundant. Uniseriate rays are very fine and plentiful and visible with a hand lens.

This cedar has been used for a variety of structures from the Hawaiian Presidential Palace to Japanese Buddhist temples, California gold mine timbers, and building construction. It was used for high quality boats- Sir Thomas Lipton used this wood for his *Shamrock* series of 100' racing sailboats, built as challengers for the America's Cup just prior to World War I.

This wood is in great demand in China and Japan for coffins and temple construction because of its close relationship to the Hinoki cypress which is thought to have a spiritual nature.



The tree's fern-like leaves used as boughs

coloring and are widely distributed for this purpose.

Because of its uniform growth and dense foliage, Port-Orford-cedar is a very popular ornamental tree. Seed taken from England in 1854 immediately produced a variation, *Erecta viridis*. True seeds have been producing variations ever since-to the point where the Port-Orford-cedar is considered the most variable conifer in the world with more than 250 named forms.

A serious problem of this species is that there is not enough of it. Demand has resulted in huge reductions of reserves from the original estimate of four billion board feet in the 1880's to 1.1 billion board feet in 1938 to $\frac{3}{4}$ billion board feet in 1947. (Today, its remaining supply is almost entirely exported to Japan.) Extensive efforts at reforestation have produced mixed results. Serious fires have destroyed the second growth. A still-spreading and fatal root rot, introduced by seedlings from Japan is threatening remaining stands. The future of this beautiful and most useful tree is now dependent on the development of silvacultural practices to minimize the infection by root rot. The whole matter is further complicated by the fact that less than 20% of the standing Port-Orford-cedar is protected by the loggers' saws.

The result is that Port-Orford-cedar has become the most expensive timber harvested in Oregon today. Only a few mills are sawing it, and prices run \$10.00 per board foot for clear lumber. (Editor's note: Expect to pay more with the recent wild fires and scarcity.)



The sound board of a mandolin made with Port-Orfordcedar

This wood is also used for Venetian blinds, broom handles, boats, wet cell battery dividers, clothes chests, aircraft plywood, veneer, and stringed instrument sound boards. It is also an excellent wood for arrow shafts. Boughs of Port-Orford-cedar are popular in floral displays because of their pleasant scent and ease in

NWA Education Presents:

Compound Angle Joinery

Instructor: Steve Brown - North Bennet School

Note: Education Classes are open to NWA Members ONLY. If you are not a dues paying member you may join by contacting the Membership Committee - nwamembers1@gmail.com

Experience Level for this Class: Intermediate

Description: Compound Angle Joinery - Building A Centerpiece Tray with Sloping Sides

The project in this workshop is a simple tray designed to offer the opportunity to learn some complex joinery. Each corner formed by the intersection of the sloped sides involves some version of a compound angled joint. The angles of the ends of each piece are notoriously difficult to figure out. In this class we teach a method which clarifies the problem and simplifies the solution of how to design, lay out and execute the basic options for the corner of any box or case with compound angled corners. Four types will be discussed and/or demonstrated: the butt joint, rabbet joint, dovetails and miter joint. A combination of machine and hand methods will be covered.

Attention will be given to particular problems such as:

- Drafting the solution
- Determining the rip angle
- Determining the crosscut angle (of both the crosscut fence and blade angle).
- Layout challenges
- Gluing and assembly challenges

The goal will be to have the pieces for a center-piece tray made and fitted, ready for assembly during or after the workshop.

- Steve Brown

Class Date: 11/2/2018

Class Time is: 9 am to 5 pm

Course Tuition: \$150.00

Materials and Supplies Needed: All materials are provided by the club.

Tools Needed: Smoothing plane, router plane (optional), bench chisels (1/4, 1/2, 1), combination square, bevel gage, marking gage, marking knife, pencil

Location: NWA Learning Center, 97 Railroad Avenue, Albany NY

Parking Reminder: There is ample parking directly in front of the building. The handicap parking places near the shop door are always available to those who have the proper handicap signs/plates.

Registration: There are **8 seats** available in this course.

To reserve a spot in this course, Email: nwaeducation@gmail.com

These courses may be covered by the Fiske Fund.

You must apply for the Fiske Fund before you start the classes to be eligible.

For more Fiske Fund information go to: <http://www.woodworker.org/fiske.htm>

Course is filled, but there may be an opening.
Ask to be on a wait list. nwaeducation@gmail.com

November Meeting - November 1st

FISKE AWARD LECTURE

Thursday, November 1, 2018 at 7 PM

Calvary United Methodist Church, 15 Ridge Place in Latham, NY

November Meeting

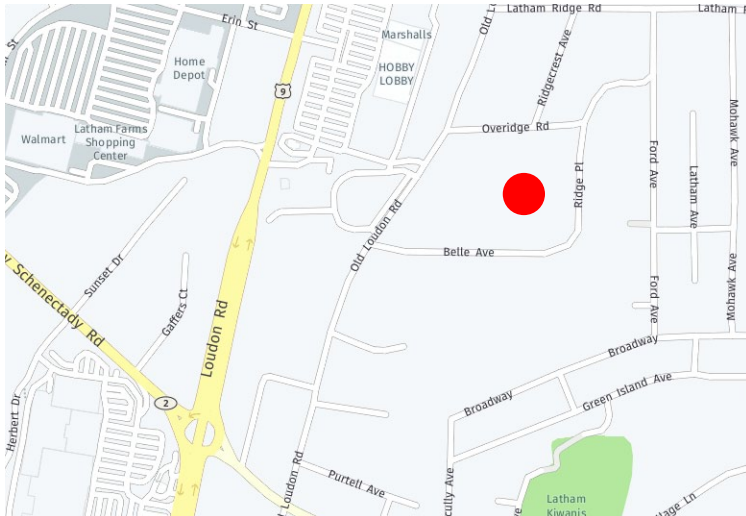
Thursday, November 1, 2018 at 7 PM
Calvary United Methodist Church
15 Ridge Place in Latham, NY

2018-19 MONTHLY MEETINGS*

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

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

*To be updated with additional information



November 1

Fiske Award - Steve Brown,
North Bennet Street School (Boston MA).
Title: Furniture Design and Technique:
An Examination of an 18th Century Boston Dressing Table

December 5

Family Night

January 10

Mike Mascelli - Wood Finishing

February 14

Steven Sanford - Decoy Duck Carving

March 14

TBD

April 11

Mike Pekovitch TBD

May 9

John Van Buren - Epoxy for Woodworking

SPECIAL INTEREST GROUPS (SIGs):

Please note meetings will commence when our new location at
97 Railroad Avenue is officially open.

Adirondack Woodturners Association (AWA) - The AWA is active throughout the year. **General** Meetings are held the first Wednesday of the month (except in January and July when it is the second Wednesday), at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY from 5:30 PM to 8:45 PM. **Contact:** Pam Bucci, President at 518-429-6440 or woolglass2@gmail.com

Wednesday "Learn and Turn" sessions occur on all other Wednesdays at the NWA Learning Center. These sessions run 5:30 PM to 8:45 PM. www.adirondackwoodturners.com **Contact:** Pam Bucci at 518-429-6440 or woolglass2@gmail.com

Scroller's Guild - Meets on the second and fourth Wednesdays of the month at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY. Shop opens at 5:30 PM followed by a general meeting at 7:00 PM. **Contact:** Jeanne Aldous at AMJAMtat2@aol.com or Barbara Nottke at scroller87@aol.com or 518-869-6268.

Kaatskill Woodturners - Second Saturday mornings at 9:00 AM at the Opdahl property in Hurley, NY. **Contact:** Wally Cook at wally.cook@gmail.com

NWA Crafters - Meets every Saturday and Tuesday, from 9:00 AM until noon at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY. The Crafters provide public service woodworking for various charitable organizations, including the Double H Hole in the Woods camp for children and the GE Toy Modifications Group, and the Make A Wish Foundation. Sharing information, fellowship, and relating experiences are a major part of these sessions. **Contact:** Wayne Distin at 518-674-4171 or wdistin@nycap.rr.com, Ken Evans at 518-281-0779 or kevans1@nycap.rr.com, or John Heimke at heimkj@sage.edu for more information.

The NWA Wood Carvers SIG - The NWA Wood Carvers SIG - Meet 1st, 3rd, 4th & 5th Thursdays 5:00-8:30 PM all year at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY. The goal is to promote the art of wood carving and to have a good time doing it. The only prerequisite is a desire to carve while making new friends. Wood, tools, and patterns are available. **Contact:** Diane Balch at 518-885-9899 or signs@balchsigns.com

Hand Tool SIG - Meets on the 2nd and 4th Wednesday of each month at 7:00 PM in the Herm Finkbeiner Education Center at 97 Railroad Avenue, Colonie, NY. **Contact:** Dave Parkis at 518-458-7242 for further details: dparkis@nycap.rr.com

Spindle and Pen Turners - Meets Mondays 5:30 PM - 8:45 PM. **Contact:** Pam Bucci at 518-429-6440 or woolglass2@gmail.com

CHAPTERS

NWA Mid-Hudson - The chapter meets at 7:30 PM on the third Thursday, except July and August, at the Hurley Reformed Church. The Church is just off the Hurley exit from Rte. 209. Right at the exit, right at the stop sign and left into the Church parking area. **Contact:** Jim Lee, President - (845)382-6045 or dlee1963@aol.com

NWA Sacandaga - The chapter meets at 7:00 PM. on the Second Tuesday of each month from Sept through June. at 55 Second Avenue, Mayfield, NY. **Contact:** Gary Ratajczak, President at 518-852-1204 or info@sacandagawoodworkers.org