

# WOODWORKERS NEWS



Northeastern  
Woodworkers  
Association

October 2011, Vol. 20, Number 8

## October Meeting

*Thursday, October 13, 2011, 7:00 pm  
Shaker Heritage Society Meeting House  
Albany-Shaker Road, Albany*

## The Kauri Story

*By Ken Evans*

Robert Teisberg, President of "Ancient wood" will present the Story of Ancient Kauri. You do not want to miss this NWA program with an opportunity to buy Kauri which is 40,000+ years old.

Yes, Mr. Teisberg will have ancient Kauri for sale at the meeting. Imagine a pen or other project made out of 40,000 year old wood.

From the website [www.ancientwood.com](http://www.ancientwood.com)

### What makes Ancient Kauri so incredible?

Ancient Kauri radiates its incredible history. While it is similar in density to cherry, with textures similar to basswood, it feels like no other wood. Most woodworkers have been compelled to slow down from their usual methods and use an approach that is more attentive to the wood and techniques.

The harvesting of Ancient Kauri is an ecologically sound practice. Because the harvesting of this wood entails no cutting of any standing trees, and all of the land that the trees come from is redressed to its original contours, Ancient Kauri is totally eco-friendly.

### Is this wood Petrified?

No. It can be worked with normal woodworking tools, in the same ways you are used to working with other species. One notable difference: when finishing Ancient Kauri, special rewards await the woodworker who sands Ancient Kauri to 600 grit and higher. The wood grains and textures seem to come alive when polished to these levels. ([www.ancientwood.com/galleries/photo-gallery/grain-details](http://www.ancientwood.com/galleries/photo-gallery/grain-details))

### The Ancient Kauri is how old?

Radio carbon dating places the age of the Ancient Kauri trees that are being excavated from the northland of New Zealand at 50,000 years old. This is the maximum limit of radio carbon dating, it is probable that this wood is even older.

## Presentation by Jim Lewis – September 2011 Meeting and Invitation to Showing

*By David Mobley*

Jim Lewis gave us a look into the mind of an expert liturgical furniture designer and maker at our September meeting. Jim described an extensive project that's currently underway – providing sanctuary furnishings and sculpture for Sacred Heart Church in Edinburg, Texas.

Jim noted that designing furniture for sacred spaces is different from designing household furniture. Sanctuary furnishings are sculptures, in the sense that they convey particular meaning and significance beyond their immediate function. He described how the designer needs to spend time understanding the context of the furnishings. His designs for this church reference the southwestern Spanish colonial churches that combined Spanish and Moorish design elements with the sensibilities of the indigenous craftsmen who constructed the churches. The designer has to do his homework into local customs. For example, the kneelers for this church are sized to fit cushions that brides' families provide for weddings – a custom unique to this region.

Jim has worked with numerous local craftspeople in carrying out this project. He discussed the details of construction of a number of the furnishings and brought some examples of the work to the meeting. Jim has invited all NWA members to a local showing of the furnishings before they're shipped to Texas.



*Carved tabernacle door  
panels, made from  
bloodwood and gilded*

### NWA Members Invited

Reception for the furnishings of Sacred Heart Church  
Edinburg, Texas

**Saturday October 22 from 4-8 pm**

**Icarus Furniture**

**154 Fourth St., Troy** (corner of Ferry St.)

Refreshments by Carmen's Café, Troy  
for info call (518) 429-3909

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UNLESS OTHERWISE NOTED, PHONE  
NUMBERS ARE IN AREA CODE 518

# Urns Project

*By Ken Evans*

Some months ago, at a Woodturners Wednesday evening at Mustang Drive, Billy Aldous made some comments regarding the large number of unclaimed and therefore unburied cremains of US servicepersons that exist in the USA. From Billy's comment and a little research on the internet, a project was launched. Internet revealed a shocking statistic. It is estimated there are approximately 2000 unclaimed cremains of US

servicepersons IN EVERY STATE OF THE USA. WOW! A bit more research found two organizations which have programs to locate these unclaimed cremains, identify them, and if they are of military servicepersons, get them a military funeral and interment in a national cemetery. One of these groups is the Patriot Guard Riders. I contacted them and found they have cooperated this past June with the Flynn Bros. Funeral Home in Schylerville, NY to inter six such cremains in the national cemetery in Stillwater. Both The Patriot Guard Riders and the Flynn Funeral Home informed me of the importance of having a source of donated URNS to the success of the program.

The Adirondack Woodturners Association (a SIG of NWA) and the NWA Crafters (also a SIG of NWA) have decided to make URNS for this purpose. Of course there are two designs, a "flatboarder" design and a "rounder" design.

A phone call to Curtis Lumber quickly brought a donation of almost 3000 board feet of Mixed Hardwoods from Downes and Reader Lumber and Leonard Lumber (two of the suppliers to Curtis Lumber).

This lumber is being processed into URNS as you read this article.

About 50 urns have been promised to the Patriot Guard Riders for their recovery program. The project surely addresses a need which must be addressed and everyone who has gotten involved feels good about making a contribution.

Thank you to the Patriot Guard Riders, the Flynn Brothers Funeral Home, Curtis Lumber, The Leonard Lumber Company, Downes and Reader, the Adirondack Woodturners, the NWA Crafters, and to Billy Aldous for their ideas, efforts, and contributions. 🙏



# County Fair Volunteers Thanks!

*By Betty Andrews*

Louie, Ken Miller, and Warren Stoker would like to thank all the people who volunteered to turn at the fairs this year! We had a very rewarding year. As in previous years, we sometimes get into a rush to pack and head home. So we are asking all the volunteers to please check you tool boxes and see if you have any items that belong to the club or other members. We are missing some things that belong to some of the turners. Please contact Louie Andrews if you find something. And thank you for all you do!

Tell me and I forget, teach me and I remember,  
involve me and I learn.

Ben Franklin

## From the Beginning:

By Ken Evans

The first time I saw Frances Marie Finkbeiner was at an EXPO in a Shenendahoah high school cafeteria. I believe it was 1994. I joined NWA at that time and thereafter saw Fran and Herm at every NWA event big and small. I soon learned Fran was a remarkable woman with a remarkable gift for working words and an insatiable desire to do so. Fran attended every NWA meeting with Herm, always sat on the left side of the Shaker benches, and never missed a trick of the goings on. I often wondered just how much wood-working she really knew as a result of all this exposure.

Fran was involved with NWA "from the beginning"! She was for a very long time the editor of "Woodworkers News", the NWA newsletter. There was NEVER a misspelled word, and never a run on sentence or a dangling participle when Fran was editor of our newsletter. In an early newsletter article, I described the Newsletter under Fran's direction as "The glue that held NWA together!" Every meeting, every picnic, every Family Night, every Wood Auction, Every Expo and Every Showcase saw Fran in attendance. She attended every Board meeting of NWA because these meetings were held in her living room. Fran attended all NWA events until her health began to fail some years ago. And she reported on these events in the newsletter. "From the beginning" she was as much and maybe more a part of NWA as any of the eight founding gentlemen.

In the early days when NWA was struggling to survive and make Expo and then Showcase a success, Fran devoted much time, energy, expertise, and force of will to making Expo and then Showcase successful.

I will always remember Fran, as will many others remember her, As the NWA LADY in the NWA Office of Showcase. Fran knew as much about the show as any Showcase Chairman including this one. She knew the answers to the questions, her answers could be counted on to be correct, and her word was LAW in that NWA Office.

Above all else Fran was an untiring advocate of both NWA and our Woodworking Show.

Unless you were in NWA "from the beginning" or in those early years as I was, and saw the involvement of Fran Finkbeiner in the organizing, planning, editing, letter writing, stamp licking, label pasting, envelope stuffing, creating, reporting, picture taking, serving, correcting, and directing of NWA activities, it may otherwise be difficult to understand the depth of Fran Finkbeiner's involvement in NWA.

Last year at Showcase 2011, our 20 year celebration, there was a plaque displayed with the names on it of the 8 founding male members of NWA. By some circumstance, an error was made and one of the names of the eight men was wrong. The plaque displayed this year will bear the correct names of the eight MEN who founded NWA.

In this writer's opinion, the names on the corrected plaque will still be incorrect as I believe there should be the names of eight men and one woman—Frances Marie Finkbeiner.

NWA should never forget Fran Finkbeiner!

## Lubricating Screw Holes with Wax

By Ken Miller

Driving a screw into a predrilled hole can be tedious at times. Some woodworkers advise using soap as a lubricant. Don't! Soap is hydroscopic, which is a fancy word meaning that moisture is absorbed by the soap. Moisture and the metal screw results in corrosion over the years. When you must do a repair and remove the screw, you will find that it is corroded. Use wax. Paraffin is best. Apply it to the screw and/or place a chip in the hole. When you drive the screw into the hole the friction will melt the wax and lubricate the process. Also if you must remove the screw years later you will find that the friction will melt the wax and assist you in the removal.

**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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### 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](mailto:kurt@kurthertzog.com)

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



**NORTHEASTERN  
WOODWORKERS ASSOCIATION**

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# CHAPTER NEWS

## Mid-Hudson Chapter

By Wally Cook

**Mid-Hudson Show:** Just a reminder that the NWA Mid-Hudson Woodworking Show will be held on Saturday, October 22 at the Hurley Reformed Church from 10AM to 5PM. The show will feature display and sale items, raffle of beautiful tables and ornamented Christmas tree, and demonstrations of a portable lumber mill, scroll sawing, woodturning, and Make-your-pen activities. **Mark your calendar!**

### What You See is What You Get:

Joe Larese provided an overview of photography tips for craftspeople. An accomplished professional photographer, Joe covered the essentials of studio shooting for woodworking pieces. As part of the discussion, he shared a design for a portable studio.

The importance of photography to woodworkers is well understood. It is a basis for keeping a record of your designs and progress in construction, as well as a means to share and market your work with colleagues and potential customers.

A guiding principle for photography really is that you get what you see. In order to obtain the best picture for your piece, it is necessary to determine the best angle for viewing the object. An integral part of that process is to clean up the background. The background should be simple – a plain white wall could be sufficient. Joe demonstrated the use of white, gray, silver, and black backgrounds to expand the drama of the setting.

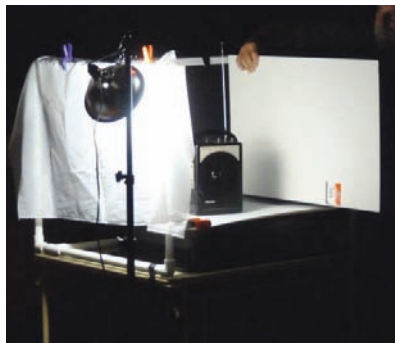
Proper camera focus is the third major aspect of a good picture, along with angle of view and background. Point and shoot cameras can be very usable for quality



Joe Larese addressing the Mid-Hudson Chapter



Framework for Joe's portable studio



Studio assembled with reflective backing and diffusing material

studio shots. It is an advantage if a camera also has manual settings for:

- Camera flash
- ISO settings
- Ability to focus closely in the 2x-3x or longer focal length range
- White balance
- Long exposure
- Self-timer
- Macro
- Review mode with zoom to check focus while shooting
- EV adjustment to change exposure while shooting

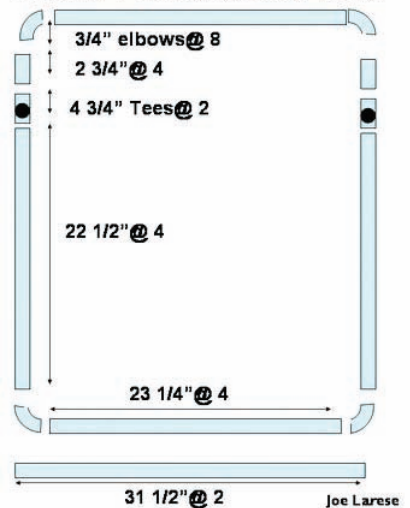
Generally, Joe suggests that the camera flash should be shut off, because it is usually located next to the lens. Since the lens and flash are on the same plane, it tends to add a flat, uninteresting light to the photograph. Secondly, set the light sensitivity (ISO) to 100-400 to obtain the best quality.

Since much of photography is about controlling light, Joe demonstrated how position, strength, diffusion, and reflection of light can significantly change a photograph. It is best to start with a room which can be darkened successfully -- a 10'x12' space can work very well. A PVC framework can easily be built to hold reflective cards and diffusing material. Reflectors bounce light back upon the object,

while the resultant shadows help define the object's form. Lighting consists of the main or key light which defines the quality of light and strength of shadow. Fill light provides additional reflection or diffusion. Joe recommends compact fluorescent bulbs of 27w daylight spectrum -- the equivalent of 100w apiece. Fluorescent bulbs will also add a softer light, as there is a certain amount of diffusion already built in. Diffusion material and lighting umbrella also help to control the consistency of the light.

Joe's design for a frame which will accommodate an 18" object is diagrammed below. Suggestions for equipment are also included in Joe's resource guide. Much is reasonable priced, although Joe suggests not skimping on a tripod purchase. Go to [www.joelares.com](http://www.joelares.com) for Joe's videos demonstrating camera settings and lighting factors.

### TABLETOP PHOTO STUDIO FRAME From 3/4" PVC: Makes two Frames



Dimensions for a frame that will accommodate a piece up to 18"

# CHAPTER NEWS

## *Sacandaga Chapter*

*By Gary Spencer*

Our September 14th meeting was a great success and I hope it was indicative of the Sacandaga Chapter's coming year. In keeping with the excitement our October meeting will have an extraordinary presentation by master woodworker Paul Petri. We have had Paul as a presenter several times in the past and everyone was super. We know that whatever his presentation is about, it will be great! Paul's topic for the October 12 date will be "The Technology and Techniques of Using Japanese Handsaws" I'm sure this will be a great evening.

Again we want to start off our meeting with Show and Tell please bring us something you are working on or have made to show. Following Show and Tell we will have refreshments followed by the presentation by Paul. The address again is 55, 2nd Avenue, Mayfield, NY. If you are at Stewarts on RT. 30 go two blocks toward Gloversville and turn left on 2nd Ave. Go one block and turn right in first road and you are at the shop.

Our regular monthly meetings are the second Wednesday of each month and begin at 7:00 P.M. at 55 2nd Avenue Mayfield, NY. Our next regular meeting will be October, 12, 2011. Come on out!

Remember we have door prizes and refreshments are served.

For Directions or information contact:

Ray Laubenstein - 863-6071, Clyde Cheney - 661-5138 or Gary Spencer - 863-6433.

## KWA News

*By Wally Cook*

**Finish Line:** Design and Finish are the essential aspects of a successful piece. Steve Sherman led a roundtable discussion of finishing techniques at the Kaatskill Woodturners meeting. We explored first hand experiences with a variety of products and approaches.

The group agreed that it is a given that the success of a finish depends upon a well prepared surface. Steve noted Giles Gilson's maxim that it is essential to fill the pores of the wood surface in order to obtain the best possible smooth finish. Various fillers were discussed and Steve recommended HF5100 from Target Coatings. This product should be flooded on the surface of the piece, allowed to dry, and then the excess scraped off with a plastic credit card. Sanding with 220 grit paper brings the surface down to a uniformly smooth surface. HF5100 is water soluble and can be tinted with colored powdered pigments, if darker color is desired in the pores. After sanding, the piece should be examined in a raking or oblique light to confirm that the filler has remained in the pores. A second application may be required.

A second discussion thread explored the use of Tripoli powder or its compounding in EEE-Ultrashine cream. Joe Larese reflected that this treatment looks great, but may not be compatible with some finishes. Carl Ford pointed out that proper sanding with synthetic wool (gray) will achieve that same result as the Ultrashine product.

Applications of lacquer, urethanes, shellacs, waxes, and epoxies were covered through use of examples. Woodturners are passionate about their favorite finishes and we had a lively discussion. Steve Sherman described a technique where West System epoxy is wiped on, allowed to dry for 15 minutes and then wiped off. The result is sanded to desired consistency and another wipe on/wipe off application applied. When cut back to the surface, the epoxy seals the piece inside and out, enabling a finish top-coat of choice. Steve passed around samples of walnut and cherry treated with the epoxy base and finished with

various waxes, lacquers, shellacs, and urethanes. A great surface was achieved in each case.

Not all the attendees were fans of epoxy. Steve Ladin stated that epoxy production requires 10 gallons of petroleum product for every finished gallon of epoxy, there fore not a "green" finishing solution. He also cited the tendency of epoxy to yellow and become brittle over time, as well as its chronic out gassing. Ladin preferred a traditional method employing equal parts of linseed oil and turpentine mixed with a pigment of choice (he cited both iron oxide and graphite as frequently used pigments). Linseed oil has been historically used as a durable finish on gun stocks and other wood materials, but must be occasionally redressed.

Ladin and others also preferred wax finishes, despite the need to continue to buff and freshen these surfaces. The difficulty of maintaining such finishes when pieces are sold and distributed to galleries is clearly a consideration. Steve Ladin suggested that 'care and feeding' information should accompany each finished piece so that the receiver knows what to expect in various conditions of humidity and healthy maintenance of the piece. Carl Ford made a case that the type of finish used should depend on the intended customer's typical use of the finished piece.

Several of the attendees have tried various CA glue finishes. George Norton described his application of thick CA glue to slowly spinning pens - requiring a very quick wipe off, followed by Mylands friction polish. CoolChem and Cypox currently market CA finishes that were touted as useful.

Finally, the roundtable addressed specialized coloring and tinting experiences. Carl Ford showed recently completed pieces that incorporated milk paint on cherry - the milk paint has a chemical reaction with cherry that turns it bronze color when sanding of the paint layers is executed. Steve Ladin talked about treating wooden pieces with encaustic wax sticks - encaustics are colored, heat enabled waxes that have been used for fresco work. The potential use of ceramic glaze pigments for wood was also brought up as a possible new area for experimentation.

Although not all finishing possibilities were covered, everyone benefited from the variety of views expressed.





# Wood of the Month <sup>©2011</sup>

No. 99 in the series

By Ron DeWitt

Striped Maple *Acer pensylvanicum* L.

A Deciduous Hardwood

Aceraceae – Maple Family

Derivation of the genus name *Acer* is from the classical Latin name for maple, possibly from an earlier word for “sharp” alluding to the pointed leaves of the maples. The species epithet or name, *pensylvanicum*, meaning “habitat in Pennsylvania” is where the tree was first documented, in 1753. This is one of only three maples recorded by Linnaeus. Of interest, E. A. Wheeler, in her work at NC State, notes that wood with the characteristics of maple makes its first appearance 44 million years ago in fossil beds in Oregon, U.S.

Fourteen native species of maple are found in North America including 13 in Canada and the U.S. and one in Mexico and Guatemala. The others are spread from Eurasia, especially China and

Japan, south to Malaysia and north to Africa for a world total of 124, all in the north/temperate zone and tropical mountains. The maples are said to be “widely distributed but nowhere abundant.”

Striped maple, *Acer pensylvanicum*, also called moosewood, moose maple, goosefoot maple, or whistleground, is considered a soft maple and a minor species. It is usually found on moist, acid soils in deep valleys and on cool, shaded north-facing slopes. In the various mountains of the northeastern U.S. and Canada, although found at elevations of 2800 ft. (867 m) it reaches best development below 2400 ft. (732 m). The native range of striped maple extends from Nova Scotia and the Gaspé of Quebec west into southern Ontario in Canada, and west to Michigan and eastern Minnesota; south across all of New England, New York, and Pennsylvania, and through the mountains into Georgia in the U.S. There are many small outliers of striped maple found south and well west of the primary areas. The maple was introduced into England about 1760 and into Europe shortly thereafter. This species is the only “stripe-bark maple” in North America.

Striped maple is a small understory tree, 16 to 32 ft. (5 to 10 m) tall, 10 in. (25 cm) dbh, rarely to 50 ft. (15 m) by 20 in. (51 cm) dbh. The tree stem is usually short and forked with a few ascending, arching branches. Twigs are stout, smooth, shiny reddish-brown or greenish. The graceful, arching crown is broad, uneven, and flat-topped to rounded. This slow-growing tree may live for 100 years. It is intolerant of heat, drought, and pollution.



Fruit and leaves of striped maple. Note dimples in the winged seeds.

The bright green, large, opposite leaves, 5 to 6 in. (12.7 to 15.2 cm) long and almost as wide, are broadly rounded or heart shaped at the base, distinctly three-lobed above the middle. The lobes are short and broad, contracted into tapering, pointed tips. Leaf edges are finely and sharply double toothed.

The golden yellow of the autumn color of these leaves is one of the most striking of the maples. Leaf stems are 1.5 to 2 in. (3.8 to 5 cm) long, pink to red on top and pale green on the undersides. The leaf shape resembles the outline of a goose's foot, the origin of that common name.

Fruit of this species are paired, winged seeds hanging in clusters, typical of the maples. Wings are about 1 in. (25 mm) long, somewhat divergent to an angle of about 90 degrees. The seed case has an indentation on one side, a helpful identification feature.

The .125 to .25 in. (3 to 6 mm) thick bark of the striped maple is smooth, green to greenish-brown when young, conspicuously marked with long, vertical, whitish stripes. The bark becomes gray and roughened with many small, horizontal excrescences or scabs with age. The striped bark is the most distinguishing feature of this species.

The sexual orientation of striped maple has a variability that is not well understood. It can be monoecious—that is, having male and female flowers on the same tree—or dioecious, with some trees male only and others female. The same tree may differ in its orientation from year to year.

Forest over-story associates of the striped maple vary with location but typically will include quaking aspen, paper birch, yellow birch, American beech, black cherry, eastern hemlock, red maple, sugar maple, northern red oak, red spruce, and balsam fir.

Properties of striped maple are most like those of silver maple, *A. saccharinum*. The wood has a specific gravity of about .44 and weighs 32 lbs/ft.<sup>3</sup> (515 kg/m<sup>3</sup>) at 12 percent M.C. The wood is diffuse-porous, soft, and fine grained with wide, white to golden or tan sapwood and dark reddish-tan heartwood. Sapwood can be up to 30 annual rings wide. The wood may have darker longitudinal streaks throughout. The transition from early to latewood is subtle and indistinct without a hand lens. Pores are small, solitary, and in radial multiples. Rays are fine, very numerous, and visible with a hand lens. Striped maple is



Stem of a 5 inch striped maple.

Continued on Page 7

## Wood of the Month

Continued from Page 6

occasionally found with curly or quilted grain patterns.

The wood works well with hand tools but has a tendency to burn with power. Pre-drilling is helpful when using fasteners. This wood is comfortable to carve and turns nicely. It polishes to a soft luster, glues easily, but may be blotchy unless pre-conditioner is used prior to varnishing. This wood is not durable when exposed to soil or the weather. Many of the maples contain saponins in the form of glycosides. Those chemical agents are known to contain insect repellants and even insecticidal properties, which may explain this wood's resistance to insect damage.



*A 3x6 inch piece of striped maple.*

Striped maple has been reported to cause irritation of the skin and nasal passages and in some users, respiratory problems. Appropriate safety precautions are well advised when working this wood.

This tree is an important browse plant for wildlife. Many bird species take the seeds. Deer, beavers, rabbits, and porcupines are regular users of the leaves whenever available, and moose enjoy the bark in winter.

Early North American settlers used dried leaves of these maples for winter food for their cattle. Although rarely a problem, lacking other maples, striped maple would yield a useable maple syrup. In the 1970s, this maple species was determined to contain anti-tumor properties. However, research data could not be found.

Striped maple is occasionally used by cabinet makers for inlay material. Some is used by hobbyist woodworkers in making novelties. Large trees are sometimes sawed out and included with other soft maple lumber at moderate prices. One of the most impressive of all maples, this species has today become very popular in garden plantings.

Supplies of striped maple are adequate and appear to be unthreatened at this time.



## See How He Does That

*By C. Howie Dudat*

This is the second and possibly last installment of this column. The simple reason is that no one seems to have any questions. I could put this down to apathy on the part of our readership but I don't believe that to be true. Nor do I believe our readers to be so knowledgeable as to have no questions at all. Perhaps the internet with its plethora of woodworking sites has marginalized the need for this type of column. Whatever the reason, it appears I will have more time to devote to my plans for world domination or maybe I'll just build another cabinet. Just in case though, you can still address your questions to me at [c.howie.dudat@gmail.com](mailto:c.howie.dudat@gmail.com). I will respond individually by email and publish as many as we have room for in the Newsletter. Now on to a question, though admittedly a mercy question provided by a friend. As a bonus there are two answers to this question; one old school and the other, really old school.

Hey Howie,

I ran out of pre glued sanding disks for my 12 inch Delta Sander had no time to go to the Depot or other store and wondered how they attached sandpaper to sanding disks before the invention of sticky backed sanding disks.

I have lots of sandpaper which I can cut to 12 inch disks, but could not think of how to attach it.

Glueless

First Answer:

Back in the dark ages of PPSA (pre pressure sensitive adhesive), we used good old fashioned rubber cement. Apply with a brush per directions to both the sanding disc and the platen and allow to dry until tacky. Bring them together and pressurize with a laminate roller. Rubber Cement is still available at places like Walgreens, K-mart and office supply stores but the formula has been changed due to concerns about volatile organic compounds like benzene, acetone and toluene. I'm not sure how these re-formulated products will perform in this application, so testing and caution are warranted. 3M's Spray 77 is a modern product that should work. It's a spray contact adhesive that can be applied to one or both of the parts you wish to join. The best bond requires both parts to be sprayed and you want the best bond for this application so be sure to fashion a mask for the disc sander out of card board and tape to avoid gumming up the works of your fine machine. One last tip; as with any new product, always read the label first. Following the manufactures instructions is the best road to success.

Second Answer:

Back in the days before spray adhesive this was the process.

Place a coat of 3 pound cut shellac on the platen and on the back of the sanding disk.

Let it come to NEAR DRY and apply another coat. Again allow to NEAR DRY and apply another coat. Then, just before this third coat is gooey, set the platen and paper together on a flat surface gooey sides together with a weight on the platen. Allow this to dry overnight. Use it the next day. It is not fast, but produces a wonderful bond which can be broken easily by sliding a penknife blade under the sandpaper at an edge. Of course while waiting for this to be ready to go you could always go to the "Depot" and buy some more discs with PSA.

Howie



# NWA Woodcarvers & Showcase 2012

By Ray Gannon

NWA Wood Carvers have completed a successful summer. Although the summer is normally a time when many groups simply shut down from Memorial Day through Labor Day. Our sessions stayed strong this summer with several members finishing the SIG's carvers' benches, many projects and the new carvers completed carvings as seen at the 2011 NWA picnic. The benches were used at the club picnic and are used when the shop benches are not available. The Carvers' benches were made thinking of the many different size carvers we have. (See photo. I'm shown with my hand flat on the bench top. This is the preferred heights for a 6' person) Thus if your short you have a short bench and so on. This makes it safer for you to carve with out placing any of your body parts in harms way.

We need carvers to help Jacquie Donahoe NWA WC publicity coordinator by loaning carvings, tools, and items that can help potential carvers decide to join NWA WC.

Jacquie is setting up a rotating display for local libraries. All displays are in a locked case for security reasons and to protect your items. If you have interesting items that you believe will inspire others to carve please consider this worth while program. Please contact LoRayG@Gmail.com to discuss your thoughts and commitments.

Between showcase and the activities that the carvers attended this past year we had heard from many interested NWA members many interested in joining the WC SIG. The learning center is carver friendly, meaning that we now have carver benches in place as mentioned above for anyone needing a stable work platform for their carving activities. Carvers wishing to make a carving bench for their personal use need only to ask and participate with the construction. Of course all material fees will be collected. We now have proper lighting for each and every carving bench. As you know lighting is everything when it comes to making a WOW carving or that is a nice carving. Thanks to George Rutledge for his carvers' bench design. Many NWA WC SIG carvers assisted with the bench project, this has been a team effort and thanks to all who helped make this project. Yes some of our carver hopefuls were taken back with this project now carving as you know it is the order of the day.



*New carving bench*



*Gannon carving*



space. Showcase 2012 will feature Rick Butz and Mary May both well known carvers they will be carving with the SIG when not lecturing. Mary May's web site is [www.Marymaycarving.com](http://www.Marymaycarving.com). Floor space this year is at a premium we will do everything reasonable to accommodate our fellow carvers. We will be restricted to NWA Members only this year. To join NWA please contact Joe Bucci membership chairman [josephbucci@nycap.rr.com](mailto:josephbucci@nycap.rr.com).

Let the fun begin. The learning center doors open for NWA WC sessions at 5:30 PM each Thursday except the 2nd Thursday of each month. Special carving sessions are available by appointment.

A sharp knife is a safe knife. Use common sense when carving. It is not a blood sport.

## NWA WC "Showcase 2012 notice"

NWA Wood carvers that will be displaying and/or carving at Showcase 2012 need to contact **both** Ray Gannon at [LoRayG@Gmail.com](mailto:LoRayG@Gmail.com) and Bill McCormack at [wood48@localnet.com](mailto:wood48@localnet.com) to reserve a time slot and bench



# Eagle Scout Project at NWA Shop

*By Dick Flanders*

Late June – early July found a couple Boy Scouts from Troop 36 in Alplaus, NY making use of the NWA shop to construct some Adirondack Chairs for the Double H Camp as an Eagle Scout project.

Matt Terwilliger is a scout working towards his Eagle Scout rank. He contacted me in early June about the possibility of mentoring him with his project. Since I had mentored two other scouts from Troop 36 over the past few years, and the troop is sponsored by my church, (Alplaus United Methodist Church), I was more than willing to assist.

When Matt described his project – making Adirondack Chairs using skis for the back and seat slats – I already knew it would be a good project. The plans were almost identical to the chairs that “Jim’s Gang” had made in kit form for Double H a few years ago, the only difference being the skis for back and seat slats. We discussed his ideas and plans, and I suggested that we use the NWA shop to cut out the parts and assemble a sample chair. Matt had hoped to work in my shop, but I immediately realized that using the NWA shop would make the project much easier with multiple benches and machines to work with.

Matt had already procured materials – discounted lumber from Home Depot, donated skis from a couple ski rental shops, and pattern pieces from another person who had made this type of chair previously.

His project plan included building one sample chair, while cutting out and drilling pieces for three more chairs. Once we had perfected the assembly of the first chair, he would then lead some of the younger scouts in assembling the other three chairs as a group effort.

Over the period of a couple weeks, involving several nights at the NWA shop, Matt, his father and younger brother, and another Eagle Scout (Sam Schafer) met with me, Warren Stoker and Bill Van Brunt. With Warren & Bills help, we managed to cut out all the parts, sand them to final shape, and use the router table and sanders to smooth the edges of all the pieces. Safety in the shop was stressed at all times.

The scouts (and one parent) learned how to safely use the power miter saw, band saw, drill press, router table, sanders, tape measures, squares, rulers, drills and drivers to prepare all the parts.

I am happy to say that the scouts had a good learning experience and completed the project in a reasonably short time. And they REALLY appreciated the opportunity to use the NWA shop and its equipment.

I just heard from Matt, and the other chairs have been assembled by some of the younger scouts and they went together without any problems.

Enjoy the pictures of the activity as it took place in the NWA shop.



Warren Stoker shows Scott how to use the sander



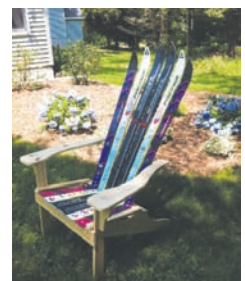
Sam Schafer using the band saw



Dick & Sam discussing how to assemble the chair



Matt countersinking mounting holes in skis



The finished chair

## The Kauri Story

Continued from Page 1

Some other ages:

- 16,000 years ago the depressions that will become the Great Lakes were fully formed
- This region became ice-free approximately 5,000 years ago, at the end of the last ice age.
- The oldest Homo Sapiens were on earth around 40,000 years ago.
- Woolly Mammoths and Saber Tooth Tigers became extinct about 10,000 years ago.
- The La Brea Tar Pits in California were actively gaining specimens 40,000 to 10,000 years ago.

### How is Ancient Kauri harvested?

The logs are below the surface of what are usually farm fields and ranch lands. When a site is identified, permission is secured and expert operators of heavy equipment carefully expose and lift the logs out of the prehistoric bogs.

They are immense, and raising the logs to the surface is just part of the job: moving them to a location to begin the milling process, and the milling itself, has necessitated some innovative equipment designs and plain old lumberman's ingenuity.

### Does Kauri still grow?

Yes. The Kauri trees still grow in New Zealand, and other locations around the Pacific Rim, including Australia, the Fijian Islands, Malaysia, the Philippines, Indonesia and New Caledonia. The early settlers of New Zealand harvested incredible amounts of Kauri around the turn of the last century, using it first for ship building, and then for everything from houses and bridges to furniture and household items.

Law now protects the Kauri trees that grow in New Zealand, and there are reserves in various areas of the North Island. Ancient Kauri trees, however, are not found any other place else on earth.

The oldest fossil of New Zealand Kauri is 175 million years old.

### For the Botanist and Arborist

The scientific name for Kauri is *Agathis australis*. The species is endemic to New Zealand, and belong to the Araucariaceae plant family. These plants are conifers: they produce cones instead of flowers for reproduction.





# September Wood Auction

*By Wally Carpenter*

Pictures by Steve Schoenberg

Once again, a wonderful day was spent with woodworking friends as we selected lots from various species of wood. I never thought I would see the day where I would say I have enough wood but I believe I have simply run out of space to put this stuff in my shop! That said, I still managed to fill the bed of my truck with great buys and beautiful boards.

Many thanks to all those who make this event possible for all of us wood collectors. There are days and weeks where several of our stalwart members go out and find sources of lumber. They saw, sticker, and layer this lumber to let it air dry for over a year. While it dries, they check, monitor, and select lumber for the auction so that on this one day, we can pick and choose the boards we want and sometimes need for our pet projects.

So again, thanks to all of you who make this event such a great day for all of us!

Steve has made some photos available for our enjoyment!





# One steel, Two steel, White steel, Blue steel

*Editor: For those who have been curious or even frustrated by the mystic surrounding Japanese Hand Chisels in Blue or White steel, this article is for you. It is Courtesy of giantcypress.net*

Japanese chisels and plane blades are for the most part made of different tool steels than the ones used in making western chisels and plane blades. Here, the common choices are O-1 and A-2. For Japanese tools, most plane blades and chisels are made from either white steel or blue steel. Both types of steel come from Hitachi, and the colors really refer to the paper used to wrap the bundles of steel as they come from the manufacturer. To the eye, white steel and blue steel look identical, once you get the paper wrapping off. The composition of the steels, however, are different.

To make white steel and blue steel, start with a piece of JIS SK steel that undergoes a couple of purification processes to get rid of impurities. What you are left with is white steel #2. This is a nearly pure high carbon steel, containing 1.05-1.15 % carbon, with very low levels of impurities (sulphur and phosphorus). If you further process white steel #2 and add more carbon, you get white steel #1. The additional carbon adds hardness, but decreases toughness.

If you take white steel #2 and add tungsten and chromium as alloying agents, you get blue steel #2. Relative to white steel #2, blue steel #2 will have increased abrasion resistance, but will also be harder to sharpen, as at its core sharpening is controlled abrasion of the tool. Take blue steel #2 and add some more carbon, tungsten, and chromium, and you get blue steel #1, which will increase hardness and decrease toughness in a similar manner as what happens with white steel.

Finally, if you take blue steel #1, add more carbon, more tungsten, and molybdenum and vanadium as additional alloying agents, you get super blue steel, which has even more abrasion resistance.

And just to dispel the idea that white and blue steel #2 are very inferior in their hardness characteristics, both of these steels have more carbon in them than either O-1 (0.9 %) or A-2 (1.0 %), and I have seen very few criticisms of O-1 and A-2 as being not hard enough for woodworking tools.

This diagram should help clarify the manufacturing process, and is based on a diagram that used to be on the Hida Tool website, but is no longer there, unfortunately.

The super-simplified explanation as to the differences between white and blue steel when using a tool is that blue steel is a bit tougher and holds its edge longer, while white steel takes a bit of a sharper edge and is easier to sharpen. It's very analogous to the differences between O-1 and A-2.

For what it's worth, my Japanese chisels tend to be white steel, and my Japanese plane blades tend to be blue steel. For my chisels, I want a really sharp edge and a

quick way to get that edge back when it dulls. For plane blades, abrasion resistance is probably more important. I'm not sure this is the absolute best way to go, but it's what I do. I think I would love to have a high quality white steel plane at some point, and my bet is at that level there won't be a meaningful difference in its edge holding capabilities compared to a blue steel plane blade.

So why would Japanese toolmakers choose one steel over another steel for making a tool? From a manufacturing standpoint, it's easier to work with blue steel than white steel. If white steel is properly processed, the range of temperatures that you can use for the annealing/hardening/tempering process is fairly narrow compared to blue steel. Since the tolerances are tighter, it takes more precision and skill when working with white steel.

On the other hand, white steel also is less expensive than blue steel, so it tends to show up more in cheaper Japanese tools. As you move up the ladder of price points of Japanese tools, I find white steel chisels and plane blades on the cheap end, because of the lower cost of materials, then inexpensive blue steel tools, and then finally high end chisels and plane blades of both white and blue steel, where the cost more is a reflection of the skills and experience of the tool maker.

In the end, trying to base a tool decision on the type of steel used to make the tool is probably not a real useful exercise overall. I've found that the differences between edge holding of white and blue steels are overwhelmed by the differences between how good the toolmakers are. I've drawn a similar analogy before, but worrying about the white steel vs. blue steel issue when buying a Japanese tool is like asking whether you should eat a chicken dish made with a decent fresh chicken at the grocery store or an organic free range chicken. To some extent it doesn't matter — Jacques Pepin will still make a better chicken dish than I will.

Courtesy of: <http://giantcypress.net/>

## CLASSIFIEDS

### For Sale

These items belonged to Dave Jarose.

#### **GOLD SERIES JET 6" (long bed) woodworking jointer.**

Model JJ-6CSX 1 hp motor

VERY GOOD CONDITION

Price \$450 OBO

Also have one of each of the following:

**JET Parts:** 5CO-D09B, 5DF-B05, Jea-B09, Jea-B06, Jea-B08, make fair offer

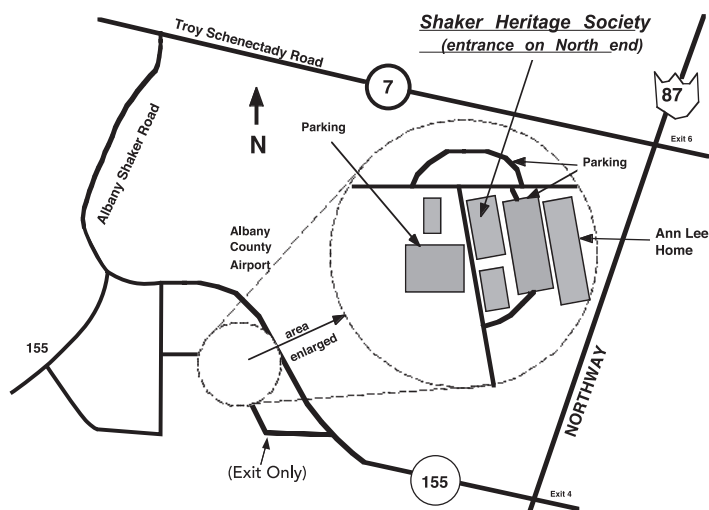
Contact:

Nancy Jarose, 514 Grooms Rd, Clifton Park, NY 12065,  
Phone: 518-373-0793





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



## October Meeting

Thursday, October 13, 2011, 7:00 pm  
Shaker Heritage Society Meeting House  
Albany-Shaker Road, Albany

### GENERAL MEETINGS AND SPECIAL EVENTS

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

#### NWA Program Schedule 2011-2012

**November 10, 7:30 PM**  
**The Fiske Lecture with Silas Kopf**  
Shenendahowa Adult Community Center  
NWA facilitator is Herm Finkbeiner

**December 12**  
**Family Night**  
Shenendahowa Adult Community Center

**January 12, 7 PM**  
**Sanding with Reps from  
Norton Abrasives**  
Shaker Heritage Society Meeting House  
NWA facilitator is Pete Howe.

**February 9 TBA**

**March 8, 7 PM**  
**The Architectural Woodworking Institute**  
Shaker Heritage Society Meeting House  
NWA facilitator is Roger Holmes

**April 12, 7 PM**  
**Building and Racing Ice Boats  
with Rich Cruet**  
Shaker Heritage Society Meeting House  
NWA facilitator is George Rutledge.

**May 10 TBA**

### 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 NWA Learning Center located at 1 Mustang Drive, Cohoes, NY (This is just off Rte 9 at the light at Fonda Road) from 6:30 PM to 9:00PM. Wednesday "Learn and Turn" sessions occur on all other Wednesdays at the NWA shop, 1 Mustang Dr. These sessions run 6pm-9pm except on AWA member meeting nights as described above.  
[www.adirondackwoodturners.com](http://www.adirondackwoodturners.com) Contact Ken Evans, 518-753-7759 or [kevans1@nycap.rr.com](mailto:kevans1@nycap.rr.com)

**Scroller's Guild** - Meets on the third Wednesday of the month at The New Shop on Mustang Drive, Latham. A beginner's session starts at 6:30 PM followed by a general meeting at 7:00 PM. Contact: Jeanne Aldous at AMJAMtat2 or Barbara Nottke at [scroller87@aol.com](mailto:scroller87@aol.com) or 869-6268.

**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.

**NWA Crafters** - Meets every Saturday and Tuesday, from 9:00 am until noon at NWA Shop at 1 Mustang Dr. 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 Dave Axton (518) 237-6992, [daxton@nycap.rr.com](mailto:daxton@nycap.rr.com), Wayne Distin (518) 674-4171, [wdistin@nycap.rr.com](mailto:wdistin@nycap.rr.com) Steve Schoenberg (518-371-1260), [sschoen1@nycap.rr.com](mailto:sschoen1@nycap.rr.com) for more information.

**The NWA Wood Carvers SIG** - Meet each Thursday at 5:30 p.m. until 9 p.m. all year except the 2nd Thursday of each month at the learning ctr. Our programs are determined at the previous weekly sessions, discussions start at 7PM. Our goals are to promote the art of Wood Carving. We assist with all carving matters. Individual private sessions are available Wednesday evenings by appointment only. All beginners are encouraged to attend often, as we will assist with 100 % of your needs. We offer the wood, tools, patterns and the how to carve training as you need it. NWA WC operates a carving tool crib for all to borrow tools.  
Contact Ray Gannon. [LoRayG@Gmail.com](mailto:LoRayG@Gmail.com)

#### 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.