

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

September 2010, Vol. 19, Number 7

September NWA Meeting

By Herm Finkbeiner

Decorating and Inlay Techniques Kurt Hertzog

Shaker Heritage Meeting House September 9, 2010, 7:00 pm

Have you ever wondered how those sometimes intricate details are added to a piece of furniture or to a marvelous turning? Through examples, demonstra-



tions and by exploring the process of many of the decorating and inlay techniques available to the woodworker and woodturner Kurt will show how to add that special something to your woodworking/woodturning projects. From the simple, hand done mother of pearl or abalone inlay to the laser "engraved" artwork, Kurt will cover the methods, materials, vendors, and costs of adding this new dimension to your work.



In addition to being an active NWA member, Kurt is a professional woodturner who enjoys everything from making his own turning tools to photographing his finished pieces. A frequent demonstrator and instructor on many facets of woodturning, he particularly enjoys teaching tool sharpening, work holding, and advanced pen making. He is a regular feature columnist for *Woodturning Design Magazine* and one of the five Council Members of the Pen Makers Guild. His woodworking interests also include being an accomplished flat boarder and is a past Chairman of the Rochester Woodworkers Society. Kurt's work can be seen at www.kurthertzog.com as well as www.penmakersguild.com.



Annual Lumber and Tool Auction

By Charlie Goddard

The annual auction will take place Saturday, September 18 in the big Shaker barn near the Meetinghouse where we hold most of our meetings. The doors will open at 10 AM to inspect the items for sale and the auction will begin at noon. Bob Williams has agreed to be auctioneer again this year.

We will have a large quantity of lumber so it is likely that the average pile of lumber will be larger than in past years. So far we have collected basswood, white ash, hard maple, red elm, American elm, red oak, white oak, cherry, walnut, soft maple, beech and cottonwood, some large burls, chunks of walnut and basswood and many boxes of hardwood salvaged from pallets.

In the tool category we will have a Craftsman radial arm saw, small drill press, Craftsman 4" jointer, Craftsman lathe, Grizzly 16" band saw, Dremel scrollsaw, Shopsmith 14" band saw, Craftsman 14" band saw, Power Kraft 8" table saw, 8" Woodmaster molder/planer, Shopsmith with many attachments, M&M molder/planer, Craftsman 7 1/2" radial arm saw, router table with Hitachi router, clamps, hand tools, books, magazines and miscellaneous hardware. Hopefully more tools will be donated before the auction.

We will be looking for volunteers to set up the auction during the week and to help run the auction. Lumber and tools in storage in the back of the barn need to be carried out and placed for sale in the main

Continued on Page 2

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UNLESS OTHERWISE NOTED, PHONE
NUMBERS ARE IN AREA CODE 518

Mid Hudson Annual Show

By Pete Chast

Call for Entries:

The Mid-Hudson Chapter will conduct its fourth annual Show on Saturday, September 25 at the Hurley Reformed Church. (Hurley is just two miles from the Kingston exit on the Thruway). We really appreciate the number of Albany area residents who have attended in the past and hope to see a good number of you again this year.

We would love to display work from all members. The easiest way to do this is to give your piece to a Mid-Hudson member at the Lumber Auction, September 18th. We would also love to display work from Albany area members. We will return it to you shortly after the show.

At this time we plan to have the following main events: turning demos, scroll saw demos, hand tool and jig demos, and children's workshop.

We will also display various woodworking items made by members, including furniture, boxes, bowls, goblets, and artistic pieces. There will be a raffle of selected woodworking pieces as well as a sale of some items, including holiday ornaments. We are looking for donations for a raffle of selected woodworking pieces as well as door prizes... And of course a few pieces for the sale table.

Admission is \$3.00, free to any NWA member who wants to volunteer to help with the show. It should be a fun day. If you would like to participate, please contact me at mailto: pchast@francomm.com

Thanks for your help,

Pete Chast

October NWA meeting

October 14, 2010 - Shaker Meeting House

The October 2010 NWA meeting will feature a discussion of the Adirondack Guide Boat. The presenter will be John Michne. John is a past president of NWA, a longtime woodworker and co-author of "Building An Adirondack Guide Boat", (published by Nicholas K. Burns Publishing, Utica, NY). John will cover the history of the boat, and he will describe changes in construction methods. The period covered will be from about 1850 through 1950. John's talk will be illustrated with a PowerPoint presentation. We hope you all will join us for this presentation.

Annual lumber and tool auction

Continued from Page 1

barn. Lumber needs to be stacked in piles and measured for board-feet. Tools need to be displayed. Small items need to be placed on tables. All items need to be labeled. During the auction we need volunteers to hold up lumber and tools so they can be seen by prospective bidders and sales need to be recorded. Work will begin at 9 AM September 15, when everything gets moved onto the main barn floor - the busiest day.

The auction is the main funding source for the Fiske Scholarship Fund. Each year we take in about \$8,000 to \$10,000 which can then be made available as grants to attend woodworking classes. Donations, including NWA's share of items sold on a shared basis, are tax deductible.

If you have items to donate or if you are willing to help with the auction please contact Warren Stoker (wstoker@nycap.rr.com, 518-439-6089), Dick Flanders (rflander@nycap.rr.com, 518-393-5215) or Charlie Goddard (cgodd@aol.com, 518-370-0388). 

NWA Woodworking Classes

by *Herm Finkbeiner*

The NWA education program for 2009-2010 was a success by any measure. There were 20 different topics with some topics being taught several times. About 183 different NWA members took the classes, again with many being students in several different classes.

We hope that 2010-2011 will be equally successful and would like to hear your suggestions for new and different topics that we can include in the program for the coming year. Please send your suggestions to me either e-mail hfinkbei@nycap.rr.com or phone 371-9145.

The new year is being kicked off by Kurt Hertzog, an NWA member and world recognized expert pen maker.

“Extreme Pens”

Dates: Tuesday-Friday September 7-10, 2010

Time: 9:00 am - 4:00 pm

Where: Stillwater Shop

Instructor: Kurt Hertzog. Kurt has been creating pens forever. Though he turns a bit of everything, he always returns to pens. He is a regular columnist on pens for *Woodturning Design* Magazine, a Council Member of the Pen Makers Guild, and a teacher and demonstrator nationally.

Cost: \$175 plus \$50 materials

To register: e-mail Herm Finkbeiner – hfinkbei@nycap.rr.com

Creativity in making pens is almost unlimited. Opportunity ranges from the basic turning operations, decorations of many kinds through to constructing your own unique parts and accessories. This class will let you learn from a true expert.

The class starts by learning to make a variety of completed pens from kits. Finishing will include friction finishes, CA finishes, and lacquers.

You will then move to making a pen of your own design. Only the ink fill and feed mechanisms will be “store bought”. A host of different materials will be available such as unique wood glue-ups, metals, bone/antler, plastics, polyester cast and filled materials.

Attention will then turn to post turning decorations, experimenting with painting, pyrography, piercing, inlay, to make that one of a kind pen.

We’ll learn ways to make jigs and fixtures. By making your own mandrels, drive mechanisms, assembly accessories, and drill aids a minimum of special tools and equipment will be needed

The last major topic will be a variety of unique presentation methods. A customized display is the proper accompaniment to a hand-crafted, one of a kind pen.

Students are encouraged to bring their favorite pen turning tools and supplies to the class. While all the needed items will be provided by the instructor, students may benefit from using their own. We’ll show how to maximize end results with the products students are currently using.

The materials fee is charged for items used in the studio and/or provided by instructors for use by the class. The cost of consumables, kits, and other materials has been kept as low as possible.

If there are any questions regarding course content, pre-requisite skills, things to bring, or anything else regarding the class: Kurt Hertzog E-Mail: kurt@kurthertzog.com 

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.



Your next issue of **Woodworkers News** will be published in early October
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WEBSITE(S)
www.woodworker.org
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**
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Member Profile – Iulia Chin Lee

By Wally Cook

Iulia Chin Lee and her husband, Harmony Water, have been NWA members since 2002. Stan Rosenberg encouraged Iulia to display her work at the 2002 NWA Showcase, where she won a blue ribbon in the 'Miniature/Toy' category. Charlie Goddard invited Iulia to join the NWA -- she and woodworker husband Harmony Water both joined immediately.



Iulia Chin Lee and Harmony Water

Harmony operates an antique restoration business, which includes restoring furniture and building custom pieces. In addition, Harmony specializes in clock restoration (both movements and cases). Iulia shares in this business, focusing on upholstery, inlay and veneers, and spindle turnings.

Iulia's special interests are miniature furniture making and woodturning in 3/4, 1/4, and 1/12 scale. This interest started in 1991, when Iulia began making child-size colonial furniture for her son. After completing a Queen Anne stool, a Queen Anne Wingchair (fully upholstered), and a Chippendale chest of drawers, Iulia ran out of space. She decided to continue building period furniture in smaller scales.



Miniature hutch, plates, bowls, fruit, and turnings completed by Iulia

Before Iulia started turning miniature, she had done much full size spindle-turning, mainly replacement for furniture turnings. Her later work was influenced by the turnings of JoHannes Michelsen and hand cut dovetails of Frank Klausz, both judges in 2002. Along the way, she received much instruction and advice from Bob Opdahl.

All her miniature furniture is real furniture in every aspect. The construction is historically correct, built with dovetail and mortise/tenon joinery. All minute details are carefully attended. When working in miniature scale, the biggest challenge is to make very precise details with very limited tools. When a tool is too small, it lacks the strength to cut. However, larger, stronger tools cannot

access tight spots. Practice and patience are the two most crucial elements in the art of the miniature.

Iulia cultivates her art by working at least 60 hours a week on her miniatures. She does not watch TV. She doesn't go to malls. She works. Generally, the work is carried out at the dining room table. Although Harmony has a workshop, Iulia does not use it -- if she ever dropped a piece, there would be no way of finding it!

Her diligence and skill have earned numerous honors at the NWA Showcase. Since 2002, Iulia has won a first-place in 'Spindle-turning', second-place in 'Vase-hollowing', third-place in 'Bowl-hollowing' and 'Case Furniture' along with numerous first-place entries in 'Miniature'. In the 2010 Showcase, Iulia was recognized with The Best of Show and three first-place ribbons: Case Furniture, Tables/ Beds, and Miniatures/Toys (as well as a second-place ribbon in Spindle Turning). **Amazing!**



Miniature bowl turning in scale



The Fourth Annual MID-HUDSON WOODWORKERS SHOW

Saturday, September 25, 2010
10:00AM to 5:00PM

At the
HURLEY REFORMED CHURCH
HURLEY, NEW YORK

- Displays of fine woodworking items
- Demonstrations of woodworking techniques
- Children's Workshop: Bird houses and Cars
- Raffle of selected fine woodworking items



Admission: \$3.00 (Children under 12 free)

For more information: www.midhudsonwoodworkers.org

The Mid-Hudson Woodworkers is a chapter of the Northeastern Woodworkers Association, an all-volunteer, non-profit organization.

CHAPTER NEWS

NWA Mid-Hudson Chapter News

By Wally Cook

A Fitting Pursuit: Intarsia is the art of fitting varied sizes and types of wood to make a picture. The word 'intarsia' is derived from the Latin verb interserere: "to insert" (thank you, Wikipedia). This woodworking technique was introduced from North Africa to Europe – notably, Italy, in the 14th and 15th centuries.

Bob Boisvert was there when it happened – and has been perfecting his intarsia technique for hundreds of years! Actually, he had some help by studying with Judy Gale Roberts at Pigeon Forge in Tennessee. Like marquetry, intarsia is an exacting technique, where butted surfaces must be tight, because gaps are obvious. Since the objective is a three dimensional representation, surfaces of different thicknesses will be joined and rounded over with specialized sanding tools.

First, a pattern is created and placed on the wood segments with repositionable glue. Next, pieces are cut using a scroll saw. The pieces are sanded and glued to a backing. These simple three steps require well developed skills. Bob shared some tips and explained the tools necessary for this endeavor, using a PowerPoint presentation.

Some of Bob's tips:

- Square cuts are critical, gaps can show after sanding: a credit card can act as a convenient square
- To achieve crisp edges, exit at the point of the corner and re-enter at the tip with a new cut
- If new to scrollsaw work, start with #3, 5, and 7 blades (higher the number the thicker the stock that can be cut)
- Sand lightly with 220 grit to get the fuzz off the scrollsaw cut

Outreach to Community: Members of the Wednesday Group (Joe Benkert, Fred Saar, Fred Roe, Fred DuBois, John Franklin, Bob Lawless, Al Shinker, David Bird, John VanBuren, Andy Champ Doran, Joe Kelly, and Ron Wolfield) were invited to conduct a birdhouse building workshop with Jane Franklin's class at Kingston High School. Nineteen birdhouses were constructed in the class and six more kits were left for students who could not attend.

In addition, the crew also built new trolleys for the table storage at the Hurley Reformed Church. Thanks to Joe Benkert, Pete Chast, Joe Kelly, Ron Wolfield, and Fred DuBois, as well as all those who help prepare the ends and move tables!

Finally, thanks to all who painted the floor at the Opdahl Building and helped to set up the table saw (including Al Shinker, Fred Saar, David Bird, Chuck Walker and Bob Lawless).



Bob Boisvert providing an overview of intarsia techniques



Bob's finished Toucan intarsia project



Sanding jig attached to bench grinder



David Bird with students at KHS



Mrs. Franklin's class and their birdhouses



New table trolleys are installed at the Hurley Reformed Church, where chapter meetings are held

CHAPTER NEWS

Mid-Hudson Updates

By Wally Cook

Calling all work benches: Judy Albertson is collecting photos of all work benches that members use. The goal is to showcase the variety of styles and designs that make our work benches so personal. The work benches do not need to be works of art -- simply candid shots of our favorite work place. Selected photos will be incorporated into a slideshow to be presented at Showcase 2011. Send your photos to Judith.albertson@gmail.com.

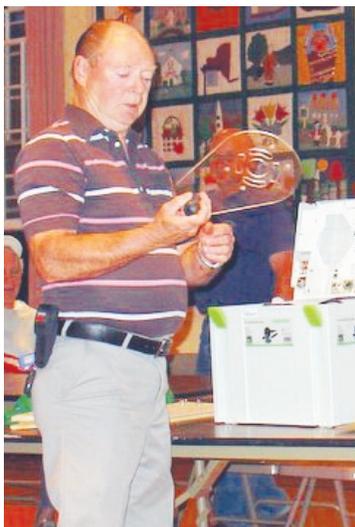
Chapter Show: The Mid-Hudson Chapter Show is coming up on September 26, so consider what items you would like to display. It will be held once again at the Hurley Reformed Church. Set up will commence on Friday afternoon and evening, September 25. Plan to bring your display items on Friday. Christmas ornaments are needed for the raffle tree and items should be submitted for the main raffle before August 21, so they can be displayed at the Corn Festival. Joe Benkert is the chairman for the show, so please see him for additional information (j.j.benkert@verizon.net).

Chapter Picnic: A little closer in on the calendar is the Mid-Hudson Chapter Picnic to be held on September 11 at the Opdahl farm. The picnic is scheduled from noon until 4PM and the usual great barbeque and raffle are planned. Bring lawn chairs, a dish to share, and raffle items.

Corn Festival: Yet even closer in on the calendar is the Hurley Corn Festival on August 21. We will have a demonstration area once again to show active examples of woodworking. The occasion will mark the beginning of raffle ticket sales for the Chapter Show.

Router Magic:

Bob Lawless provided an interesting report on the router class that he attended at the Stillwater Shop. A variety of useful jigs were constructed during the class. One neat jig reduced each side of the router base by 1/16", so that progressively deeper passes could be made without changing a fence. In addition, specialized jigs for dadoes, inlay, and circle cutting were discussed.



Bob Lawless shows circle cutting jig for router

Sacandaga Chapter

By Gary Spencer

Since our Chapter report was somehow omitted from the last (June) edition of the Woodworkers News I need to give thanks to Kirk Hardenburg who gave an outstanding presentation in May on various dust collectors that are available, their cost and their utility in the home shop. Finally he described several different ways to set up adequate dust collection and air filtering systems.

Kirk's presentation was invaluable and inspiring. His slideshow portion made the presentation highly motivating. Many Kudos go to Kirk for making what could be a somewhat dull topic into an interesting program that everyone could enjoy and benefit from. There was much discussion from those present. Thanks Kirk!

The June Meeting was our last meeting before a summer hiatus for the Sacandaga Chapter. Our next meeting will be in September.

Our June 9th program was a presentation by NWA's Ray Gannon. His presentation featured "The Many Faces of Wood Carving". Ray highlighted the many different types of wood carving, and then he described the different techniques for each type and showed the basic carving tools that would be typically used with that particular type of carving.

Ray also discussed the useful tools that a beginning carver might want to have on hand to begin carving and demonstrated how to use them. This program was an excellent precursor for someone to try their skill at wood carving whether it be furniture carving, sculpture or chip carving. This was an exciting program that was interesting for all.

Thanks Ray for your excellent presentation!

To kick off the new season on September 8th will be NWA's Mike Kratky. His presentation and lathe demonstration will be on "Turning a Hardwood Woodworker's and/or Woodcarver's Mallet" This program should be a highlight to open the year. Don't miss this one!

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 Sept 8th, 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

KWA News

By Randy Myerson

The August meeting of the Kaatskill Woodturners featured a hands-on demonstration of fluting techniques presented by Bill Thiery to a small but enthusiastic gathering of members. This was a follow-up to the excellent introduction presented by Matt Clarke and Steve Sherman at our last meeting. Just as fluting can enhance the esthetics of a symphonic masterpiece, a slightly different kind of fluting can do the same for woodturning. Bill showed us the relatively simple tools and techniques needed to add this surface enhancement to our armentarium:

Bill started with an examination of two finished pieces. The first provided two examples of fluting:

The second example showed how fluting can alter the way the grain presents itself on the surface of a finished platter:

The key to this technique is the addition of an indexing system to the lathe. The system by Iron Fire Innovations (www.ironfirellc.com) sells for \$24.95 and allows up to 30 flutes on a turned project with 20 combinations of evenly spaced layout lines. With some modification to the system many more flutes and combinations are possible.

The second necessary item is a work table that provides a platform for marking and routing the flutes on



the work piece. The work table can be constructed to fit into the banjo tool rest on the lathe. All tool jigs are then constructed so that the pencil and tool is aligned with the horizontal axis of the work piece. In this photo we see the table and marking jig as Bill adds all his layout lines to the solid work piece which will be hollowed later after all surface enhancements have been completed:

The router is mounted on a similar jig and the flutes are cut into the work piece leaving the flutes just shy of the layout lines. The direction of rotation of the cutting tool will usually cause the router to either climb on the work piece providing additional operator control in approaching the upper layout line, or press down on the work table giving additional control in approaching the lower layout line:

Once all the flutes have been routed they can be finished with an appropriately sized sanding drum mounted on the router and trimmed to the layout line leaving a sharp and cleanly defined

edge to each flute. In this photo we have the finished piece with completed surface enhancements which was then hollowed and fitted with a lid and finial:

This technique gives the woodturner an interesting option for surface enhancement which is limited only by your creativity and imagination. In this discussion the tool used to describe the technique was a router, however as an example of Bill's creativity and imagination he actually used an old, worn out, discarded 3/8" drill mounted on a jig. So it might be time to hit those yard sales and look for some old, worn out, discarded tools.



Kaatskill Chapter News

By Wally Cook

Nesting Instinct: We were very fortunate to have Hawaiian woodturner Andy Cole visit the KWA while in route to the Hartford AAW Show. Andy has developed an outstanding reputation for producing nested bowl sets from native woods. His work is featured in galleries, as well as the Hawaii State Art Museum.

We learned that:

- We all want to live in Honolulu with Andy
- Hawaiian native woods are spectacular
- Andy is a great guy, as well as a great woodturner

Andy finds most of his wood as 'drops' or by word of mouth. Wood goes quickly, so he may dash off to acquire material at a moment's notice. Funny, his garage looks like most of ours – filled with green wood.

Andy demonstrated his coring techniques using the McNaughton system. In producing sets of nested bowls, it is really important to get the form and relative thicknesses correct from the beginning. In the demonstration, Andy chucked a fifty pound piece of birch burl and established the initial cuts from the outside in. That is, he defined the outside bowl dimension first, by using the straight tool to plunge cut two or three inches in depth. Then, in sequence, he repeated the process for each bowl, for each succeeding smaller bowl. Depending on the size of the blank, three to



Andy shows Steve Sherman how to define the bowls in the coring process



Andy's bowl set: in nested state



Andy's bowl set: displayed in series



Karen Aune tries her hand at coring

five bowls may be created as a 'set'. Of course, the dimensions of each bowl will be proportional.

Once the initial bowl cuts are defined, Andy uses the curved cutter to core from the smallest bowl to the largest. Paraffin applied to the cutting tool can facilitate the coring process. When the bowl is virtually cut through the stem, a knock on opposing edges is usually enough to pop the bowl from the center of the blank. The process is repeated with each successive larger bowl in the series.

KWA Class Report

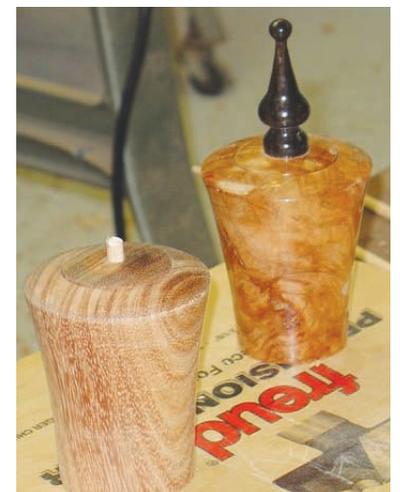
By Wally Cook

Pop-up: Joe Benkert provided a class in making the Pop-up Toothpick Dispenser, as described in the March 2008 issue of *Wood* magazine. The project consists of turning a) the main vessel, b) internal dispenser, and c) the finial.

The main body of the toothpick holder can be any shape, but it is important for it to be at least the minimum dimension to hold the toothpicks and the internal dispenser. A 3x3x6 inch blank will be more than enough to complete the main body and the lid. The first step is to shape the lid and part it off. The lid will be later attached to the dispenser. The second step is to drill a 1 1/4" hole at least 3 1/4" deep – this will hold the dispenser unit. The lid and main body are fitted by adding a rebate wider than 1 1/4" to match the diameter of the lid.

The internal dispenser consists of a 1/4" dowel attached to a 1 3/16" cup. The dowel will be 3 5/16" long and is glued to the cup and to the lid: it becomes a carousel that is raised and lowered inside the main vessel. Joe emphasized that it is

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A finished auto-dispenser and one awaiting the finial

Wood of the Month ^{©2010}

- Ron DeWitt

Northern Red Oak *Quercus rubra* L.

White Oak *Quercus alba* L.

Deciduous Hardwoods

Fagaceae – The Beech Family

The botanical family which includes the oaks began as a tree about 90 million years ago, probably in Asia. Evolutionary studies suggest the first oaks appeared in what is now Thailand in Southeast Asia about 60 million years ago and have evolved into a genus of as many as 500 (some suggest 600) trees and shrubs. Except for a few species isolated in the high mountains of the tropics, all oaks are located in the Northern Hemisphere.

Derivation of the genus name *Quercus* is from Latin for the oaks, taken from Celtic words for “fine” and “tree.” This is the largest genus of trees native to the U.S., composed of 58 tree species and a few shrubs.

In attempting to make the oaks of North America more understandable, they have been divided into two groups with similar characteristics: the red oaks and the white oaks. The red oak group includes, among others, the willow, pin, western red, black, shingle, blackjack, and the most important, northern red oak, *Quercus rubra*. The species name, *rubra*, is from Latin for “red.” Northern red oak may also be called gray, eastern red, mountain red, common red, or simply red oak. This is the most cold-loving and widely distributed oak in North America.

The white oak group includes the chestnut, post, burr, overcup, live, blue, and the most important, white oak, *Quercus alba*. The species name *alba* is from Latin for “white.” The white oak, also called stave, ridge white, eastern white, or forked-leaf white oak, is described as the most important lumber tree of the white oak group.

Further comments in this article will be directed at comparisons of the northern red oak (red oak) and the white oak, both common in this area.

These two oaks share much of the same range—from Maine across southern Canada into Minnesota then south into Arkansas, Alabama, Georgia, and the Carolinas. Red oak extends further north, across Nova Scotia and all of Maine. White oak extends further south, into Texas, Louisiana, Mississippi, and north Florida, except avoiding the Gulf Coast. Neither oak tolerates the cold of the central Adirondacks.

These oaks put down long tap roots and also share a variety of quite similar growing conditions, doing best in

deep, well-drained loam in any topographic position. Not very fussy in climatic requirements, they seem to only avoid extreme cold. The white oak is only moderately tolerant of shade and tends to be content in somewhat poorer growing conditions. Not very different from many other oaks, these two may be found in pure stands or freely associating with each other, other oaks, and a wide variety of other forest species including beech, ash, hickories, birches, maple, cherry, white pine, and hemlock.

Open-grown red oak is a rapid-growing, medium-sized tree, typically 70 to 90 feet tall with a dbh (diameter breast high) of 1 to 3 feet, occasionally to 4 feet. The trunk or stem is straight, supporting a broad, symmetrical, rounded crown of heavy radial branches and an upright lead shoot. Forest-growing trees have taller, clear stems, smaller crowns, sometimes reaching 150 feet and 6 feet dbh. Average age for mature trees is about 100 years, but they can live for 450 years.

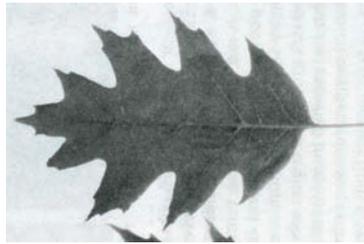
The medium to large white oak is slow growing, about half the rate of the red oak. Open-grown white oaks are distinguished by their massive stems, heavy irregular branches, and very broad, spreading crowns. In a more crowded forest environment, they produce a tall straight stem with a smaller, denser crown. Mature trees are 80 to 100 feet and 3 to 4 feet dbh. Trees to 150 feet by 8 feet dbh and 600 years of age were not unusual. The oaks have the distinction of being the trees most frequently struck by lightning.

Leaves of the red oaks are easily separated from those of the white oaks, but the leaves of most red oak species are quite similar. The reds have sharply tipped lobes separated by rounded notches. Leaves of the whites are less similar to each other, but all have rounded tips and rounded notches. This is easily remembered by thinking of the weapon of the Native American “red” man as having a pointed projectile while that of the early “white” man as having a rounded ball.

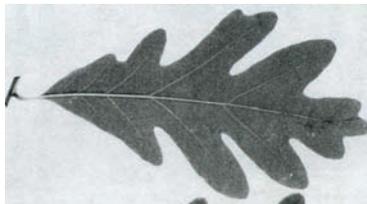
Leaves of the red oak and the white oak are 4 to 8 inches long with 7 to 9 lobes. Leaves of the red oak tend to be pale green, sometimes occurring in a slightly different form on the same tree. Leaves of the white oak are bright green, becoming reddish-purple in autumn. Tannin in the leaves makes them very durable and resistant to composting.

Fruit of the oaks are acorns.

On the red oak, the acorns, usually in clusters of 4 to 8, are about an inch long and round, with a cap that encloses about a quarter of the nut. It may be 50 years before the red oak produces its first good crop of acorns, thereafter good crops only occur every 4 to 10 years. Acorns



Red oak



White oak



Red oak acorns



White oak acorns

Continued on following page

of the white oak, somewhat elongated versions of those of the red but with a rougher cap, are usually solitary or in pairs. The white oak usually produces its first crop at about 20 years.

Bark of the red oak is smooth, dark gray on young trees, becoming grooved with wide, shallow, dark, long, unbroken furrows with flat, pale gray ridges. Bark of the white oak becomes ash gray to almost white, separated into many thin scales, aging to become up to 2 inches thick, divided into broad flat ridges.

Wood of the oaks is ring-porous. Earlywood pores of the subject oaks are distinct to the naked eye, solitary, quite large and round, occurring in up to four rows. Tyloses (bubble-like structures in the pores) are absent in the red oak, abundant in the white, and easily recognized with a hand lens, an important identifying feature. Latewood pores are very small, solitary, in radial lines, visible with a hand lens in the red oak, indistinct in the white. Rays are quite uniform, in two sizes, very small, nearly invisible with a lens, and quite large, conspicuous to the naked eye. In the red oaks, rays seen on radial surfaces are rarely taller than an inch, in the white they may be up to 9 inches tall.

Growth rings are distinct. Sapwood is whitish to light tan or even pale red, up to 2 inches wide in red oak but quite variable in the white. Heartwood is pinkish to light reddish-brown, more brown in the white oak. The transition from heartwood to sapwood is not well defined.

Classified as strong, heavy, and hard, red oak has a sp. gr. of 0.62 and weighs 43 pcf at 12 percent M.C. It is usually straight grained, coarse textured, pleasantly figured, and strong in bending. It is rated satisfactory in steam bending and is not durable when exposed to weather or soil.

White oak, a little heavier and harder, has a sp. gr. of 0.67 and weighs 45 pcf at 12 percent M.C. It is usually straight grained with a moderately-fine texture. Figure is quite plain in flat-sawn lumber but can have a spectacular effect from those tall rays when quarter-sawn. White oak is considered the more attractive of these two oaks. White oak is an excellent steam-bending wood and very durable in water, weather, or soil.

The oaks dry slowly, almost determined to warp and check. Drying must be done with care—end sealed, stacked and stickered, weighted, and weather protected, to avoid staining. Allow a year for each inch of thickness. Note that the oaks are easily stained by contact with iron. Drying shrink is moderately high.

These two oaks have good- to excellent-machining qualities and either works satisfactorily with very sharp hand tools if grain direction is respected, critical when working with white oak. Either the red or white oak will have some dulling effect on tools. Gluing requires good adhesives and careful control. Fasteners hold well but pre-drilling is required. Stains, oil, and varnish (not paint) work well, but those large earlywood pores require filling for smooth results. Ammonia fuming works well on red oak but does not give uniform results with white. With either oak, boards for a project should be carefully selected to avoid undesirable matches at joint lines.

Wood of the oaks has a distinguishing odor when dry. Each has a slightly bitter taste. The tannic acid com-

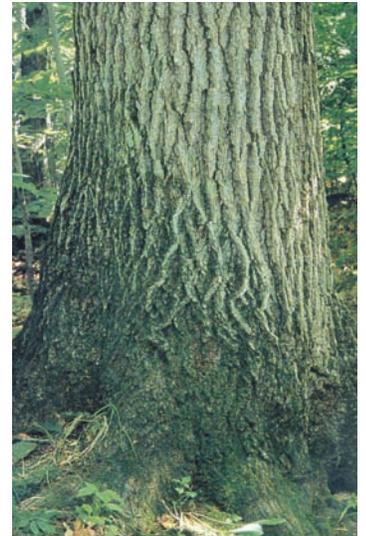
pounds, especially strong in the white oak, result in some toxicity, causing eye, skin, lung, and nasal passage problems. Appropriate precautions are well advised when working with the oaks.

Oaks were an important source of sustenance. Large quantities of acorns were consumed by Native Americans and later by European settlers as a food source. Shelled acorns of the white oaks were quite acceptable when dried and ground for bread or cake. Acorns of red oak required repeated parboiling to remove the acidity. Red oak acorns were said to be best when first processed by a pig. Acorns remain a vital food source for many animals, domestic and wild.

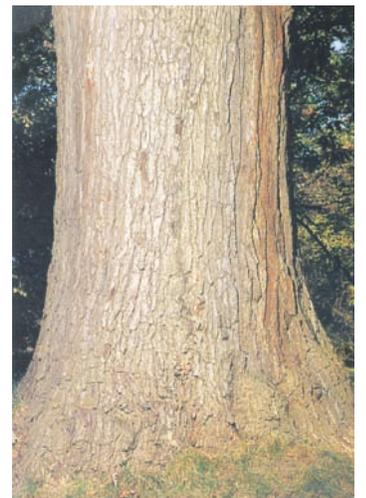
Not only did the oaks provide food and housing, they were also a critical source of medications. Abundant glucosides, especially in red oak, yielded many astringent, early health remedies from bark collected in the spring. The astringency restricted capillaries to reduce blood flow. Wounds, burns, sores, boils, and hemorrhoids were treated with bark poultices or tea. Tea also relieved diarrhea, stomach distress, and menstrual cramps, or sore throat when gargled. Mixed with bear grease, strong tea provided liniment for sore muscles. These cures are not recommended today because of the high tannic acid content of the bark, but the healing claims of inner bark were legitimized by its inclusion for many years, until 1935, in the *U.S. Pharmacopeia* as a recognized drug.

Northern red oak is reputedly the most widely-used and commercially most important domestic hardwood in the U.S. Although uses are sometimes determined by availability, the red oak is usually used as the all-purpose hardwood. The white is chosen when extra strength, hardness, resilience, durability, or beauty is required.

Red oak is used for charcoal, dry cooperage, sliced veneer, paneling, sashes, doors, trim, dimensional lumber, general millwork, and plywood. Great amounts of red oak have been cut for bark, a source of tannin for processing leather. White oak is preferred for railroad



Red oak bark



White oak bark

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Wood Questions

Q. What are sheet goods?



A. Sheet goods are various wood-and-glass materials produced in large sheet form, e.g. 4' x 8', 5' x 12', etc., in various thicknesses, often conforming in dimension to standard spacing for studs, rafters, or joists.

Wood Definition

- Ron DeWitt

Shiplap: a joint between boards of edge-dressed lumber where a portion of one board overlaps a portion of the previous board--a joint often used in boat construction.

KWA Class Report

Continued from page 8

critical to ensure a good fit for the cup: too loose and the toothpicks will get jammed against the side; too tight and the dispenser cannot be raised easily. When the dispenser is assembled, it's a good idea to put a coin or washer at the bottom of the main vessel for the test fit: this ensures that an air gap is left at the bottom of the main vessel and prevents the dispenser from sticking later.

A stainless steel 18 gauge air nail is inserted into the hollowed shaft of the main vessel to act as a stop for the dispenser – the dispenser cannot be pulled higher than the stop. To insert and remove the dispenser, a slot is cut on one side of the cup which will clear the nail stub. The slot also allows air to escape as the cup is pushed down into the shaft.

The last step is to shape the finial and glue to the lid. At this point the finial is glued to the dispenser unit (lid, dowel, and cup).

As a note, some of the students turned the dispenser as one blank to keep the wood similar and avoid gluing. In addition, Joe reported that other renditions of the main vessel preparation included drilling a larger diameter hole through the bottom to the desired stop point. The cup and dowel are then inserted through the bottom of the main vessel and the bottom is then plugged. In this instance, the dispenser unit cannot be removed.

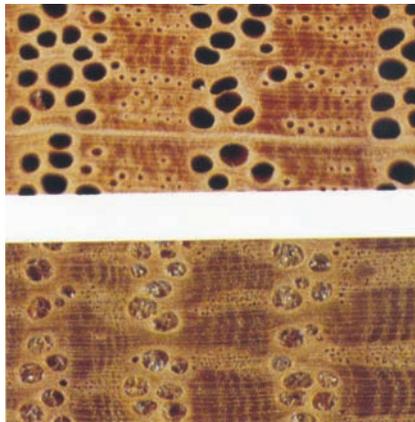
A detailed step-by-step guide is available in the original article as well as a three part video at www.woodmagazine.com/woodvision.

crossies, fence posts, shingles, piling, barn beams, and bridges—open and covered and marine applications. Both oaks are used for furniture, veneer, farm equipment parts, coffins, and caskets. White oak has a long history in boat and ship construction where it is still widely used, most notably along the New England coast. The value of white oak in boat building is its impermeability to liquids, resulting from the closed pores of its early-wood. This impermeability makes it the ideal material for staves of barrels, casks, and kegs used commonly to store and age beer, wine, rum, whiskey, and molasses. Today's best grades of many spirits as well as Louisiana Tabasco sauce are still aged in white oak.

The northern red oak, commonly used for re-forestation projects and occasionally as an attractive open-grown ornamental, transplants easily in its first few years. The more bulky "might oak" appearance of the white oak also produces an impressive ornamental or landscape tree, although the planter rarely lives long enough to see it as a big tree.

Lumber of the northern red, the preferred species of red oak, is in good supply. Prices fluctuate with a number of factors including the economy, export demand, and season. Locally it is usually available in 3-, 4-, and 5-quarter thicknesses. Current prices are about \$3.10/bf for 8-inch-wide, 4Q, surfaced 4 sides (S4S).

White oak lumber cannot be reliably separated from others in the white oak group. They sometimes get mixed and sold as "white oak." White oak is presently in good supply, although rarely from an old growth source. Also found locally in 3-, 4-, and 5-quarter thicknesses, current pricing is about \$4.00/bf, 8-inch-wide S2S and flat-sawn or \$6.80 for quarter-sawn.



Cross section: top is red oak, lower is white oak

CLASSIFIEDS

New Wood Lathe. Jet 12-36, never used, extra chuck, assembled, ready to go, can be test run. Cost \$700, will sell, firm \$450. Bob 456-1499.

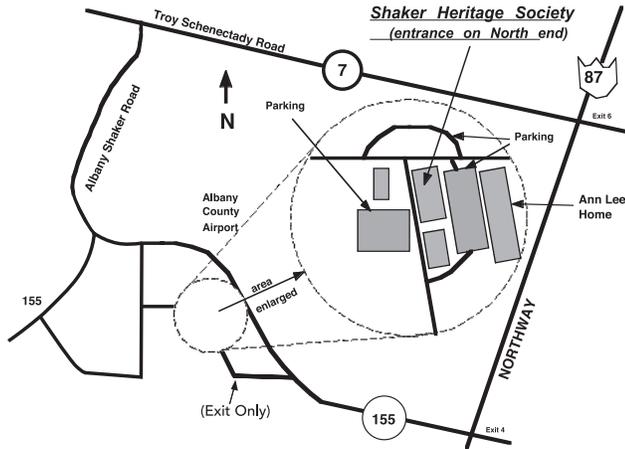
Sharpening system. NEW "Tormek T-7, water cooled, most all attachments, assembled. Can be test run. Cost \$850 new, will sell \$475. Bob 456-1499

I have a Jet mini. It's white in color and in great shape with few hours on it for being 7 years old. I would like to sell it for \$ 250 OBO. Eric R. Mead, emead@nycap.rr.com, 518.275.0431 h/o, 518.229.1299 c





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



September Meeting

Thursday, September 9, 2010, 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 2010-2011 General Meetings

- October 14, 2010
Fiske Award Winner
Herm Finkbeiner
Adirondack Boats
John Michne / Stan Coventry
- November 4, 2010
Fiske Lecture
Phillip Lowe / Herm Finkbeiner
- 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 Ghast / 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 Contact Ken Evans, 753-7759 or Kevans1@nycap.rr.com

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

Scroller's Guild - Meets on the third Wednesday of the month at The School at Northeast, 1821 Hamburg St., Schenectady. A beginner's session starts at 6:30 PM followed by a general meeting at 7:00 PM. Contact: Donna Phillips, (518) 372-3337 or 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), Ed Buell (518) 384-0413 (KC2NMY-eab@nycap.rr.com) or Dick Flanders (518) 393-5215 (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.

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.