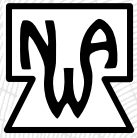


WOODWORKERS NEWS



Northeastern
Woodworkers
Association

January, February, March Vol. 33, Numbers 1, 2, 3

Showcase 2024 looks special!

By Irv Stephens

Many familiar vendors are returning, Tom McLaughlin of Epic Woodworking fame will be presenting classes as well as appearing Saturday and Sunday afternoons on the main floor of the Civic Center to meet and greet you, and our many friends from the Berkshire Woodworkers Guild will be present in force - exhibiting, lecturing and showing their wares. Pen turning and soap carving will complement the activities of the Toy Factory, and on Sunday the magician returns to beguile young and old alike. A food vendor will also offer beverages and light lunches for much of the day just outside the Wedge Room.

You can buy tickets in advance for your friends and relations by clicking on <https://www.eventbrite.com/e/woodworker-showcase-24-tickets-757270445287?aff=oddtcreator>

For new NWA members, volunteering at Showcase is a GREAT way to meet fellow woodworkers and to get a real feel for the size and scope of the organization. [Click here](#) to review the many different ways you can help.



Volunteers Still Needed!!

By Learay Silva

Showcase and Totally Turning are around the corner. We are less than 20 days from the event. Your support is greatly needed to make this a success. Below are the QR code and web link to the volunteer page delineating the number of positions that need to be filled and the time slots. We are in desperate need of many positions including truck drivers, door hosts, gallery monitors, NWA store assistants, ticket sales, pen turners and videographers/Room Assistants for both Showcase and TT. Most of these positions just require a friendly smile. As this is first come first served, please have a second volunteers' slot in mind.

Volunteering for either Showcase or Totally Turning gives you free admission to both events.

Members and Non-members are welcome to volunteer. Spread the word and ask your friends and family members to support this event!

The only caveat for volunteers is that they should seat themselves in the back rows of the presentations to permit paying individuals prime seating. Volunteer badges will be handed out at the volunteer table in the hotel lobby the day of the events.

Any assistance you can offer will be deeply appreciated!

[Click here for more info.](#)



KWA News: Marble Illusion

By Wally Cook

OFFICERS

*Some recent position changes
are not yet reflected*

President - Pete Chast (interim)

Vice President - Chris Stoliky (interim)

Recording Secretary - Linda Reiss (interim)

Treasurer - Alan Hayes (interim)
nwatreasurer2@gmail.com

Executive Secretary - Steve Schoenberg
nwashop97@gmail.com



NWA BOARD MEMBERS

Pete Chast

Mid-Hudson Board Rep

Wally Cook

Board Member at Large

Dale Lombardo

Board Member at Large

Chris Stoliky

Board Member at Large

Charlie Goddard

Board Member Emeritus



Mid-Hudson Chapter

Bill Sterling, President
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Chair - Vacant

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Chairperson - Vacant

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Phil Dudek provided a primer on applying a faux marble pattern on wood. He recently built a side table that needed a marble top. Rather than add weight with real marble, Phil decided to recreate a Carrara marble surface on wood.

To appreciate the process of faux marbling, it's important background to understand what marble is – and how it develops. Essentially, marble is stained limestone. Carrara marble is prized for a pure white finish used in statuary. However, this grade, 'statuario', has been quarried to near extinction. The marble used for tile is generally white to slightly blue-grey in color and shot with veins of black or gray. The veins are caused by minerals (typically iron sulfide) which are bonded to the limestone under pressure. Mineral deposits may vary by location and may leave a greenish hue (magnesium) or even gold tones. All veins are somewhat hazy and disconnected, but follow a general direction through the stone. Phil tends to practice a diagonal direction of veins in his work.

In order to recreate the effect, Phil follows the steps listed below. This process starts with a wood of choice, either flat or round:



Phil's Marble-effect table top

- 1. Apply Primer:** cover the entire surface with two coats of white Zinzer primer and sand to 400 grit when dry. Phil waits 24 hours between coats. Sand to achieve a consistent and smooth surface.
- 2. Choose a bright white, water-based color:** use a paint that has a longer open time (Phil has had luck with Behr paint). Mix the paint in a 1-1-1 ratio with glaze and water. Use a sea sponge to apply this mixture across the entire piece. Lightly, go over the surface with a synthetic badger brush while the paint is still wet. Phil uses DecoArt Americana glazing medium for his mix; this is readily available from Michaels.
- 3. Articulate the veins:** the color paint used will generally be a shade of gray (you can obtain paint samples from the big box stores – only a small amount is needed). There are three options for marking veins on the piece: Use a small artist brush: hold the brush on the very end of the handle, so as to allow the brush to

WOODWORKERS NEWS

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



WEBSITE

www.woodworker.org

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wander on the surface. Turn the brush in your fingers while lightly dragging it across the surface. Avoid straight lines. Use a feather: soak the feather in water. As above, twist and turn as the feather is lightly dragged across the surface. Use a piece of cardboard: Shred the plies/layers of the cardboard to feather the edges. Apply the paint as in a. and b.

4. **Diffuse the veins:** by this point, the veins will still have hard edges. These edges need to be softened by touching lightly with a damp sponge or brush. This is an important step. Leaving hard lines makes the marble illusion unconvincing. In reality, the veins in marble have no hard edges – water on the stone serves to diffuse the vein lines over time.
5. **Enhance the depth:** once again, mix white paint, glaze and water in equal proportions, until you have an almost transparent, thin mixture. Sponge the mixture across the entire piece. Rework until you have the effect that you intend.
6. **Add a topcoat:** a thin glaze and wax works well, as does Minwax polycrylic. If use the polycrylic, very lightly sand with 220 grit (drag across surface with no pressure!).

Modern Rocker Class

By Scott Oliver

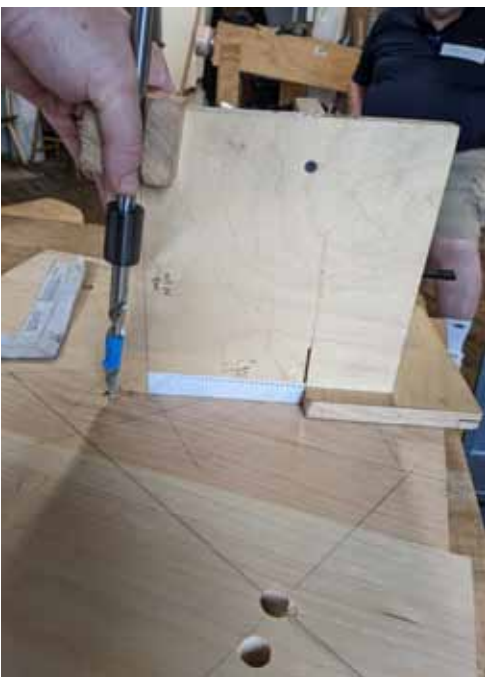
This August 1 was fortunate enough to take Peter Galbert's Modern Rocker Class at his studio in Rollingsford N.H. During the eight day class, five students and I each built a modern rocking chair of Peter's design using some pre-turned and pre bent pieces that Peter supplied, while also doing all of the joinery and shaping ourselves. The class started with the basic science behind how rockers work, going over the seat height and location and the sweep of the rocker. The main focus of Peter's teaching is how to use jigs for joinery to create accurate and repeatable joints as quickly as possible, so there's more time to do the fun stuff like shaping wood with drawknives and travishers. To

this end, Peter went over his system for drilling and reaming accurate angled holes for seats. The main tool for this was a simple drilling jig that holds the drill bit at the correct angle while also keeping it aligned with the resultant angle, so the legs have the proper splay and



rake. This method of drilling worked so much better than using bevel gauges and mirrors. After the holes were drilled we set about reaming them and fit the legs Peter had turned from ash. After reaming we drilled the back legs for a back stretcher and then moved on to carving the seat. Peter went of the use of scorps and travishers for seat shaping including letting us use a prototype of a new travisher he made that allows for very heavy as well as light cuts and may be able to take the place of a scorp. He intends to go into production on these great tools soon!

Over the next couple of days we continued to work on different parts of the chair and Peter did a great job explaining a variety of techniques including some intensive instruction on spokeshaves and drawknives. His *Chairmakers Notebook* has a great section on drawknives but learning in person brought me even more insight into this extremely versatile tool. I really learned how to use the drawknife for as much



material removed as possible and only use the spokeshave for final finishing. The use of a Drawsharp was also illustrated, and I purchased one as it has made sharpening drawknives much more reliable and effective. Peter even adjusted the bevel on my personal drawknife and travisher to get them working much better.

Interspersed with lessons on joinery, shaping, and steam bending was a lengthy section on finishing with milk paint, as well as linseed oil paint. I found Peter's techniques to be very valuable, especially his encouragement to make a bunch of samples before starting to paint a project. I made about 40 different paint samples when I got home and was able to find a great technique for getting the color and texture I wanted.

After getting all the joinery and shaping done, we were finally able to assemble the chairs on the 7th day of the class using old brown glue and wedges. On the last day of class, we did a final seat cleanup and attached the rockers. I was able to bring home an assembled rocker that needed just a final clean up and paint to get it finished.

Peter's classroom was a great place to work, with a shop dog and his great assistant, Karen. The class paired off and split each bench between two people which really helped during drilling and glue up. The shop was well stocked with most of the tools one needed (the class had a long list of recommended tools to bring, but I really only needed my cordless drill, a saw, chisel, and mallet. The drive to Rollingsford was about four hours, and there are plenty of places to stay nearby.

Taking this class gave me a great foundation for further chairmaking, and I know I will be processing the information for years to come. I highly recommend taking one of his classes if you can, [click here for info](#). Peter has also started a Substack where he is continuing the work of his Chair Notes blog and updating techniques he outlined in the Chairmaker's Notebook with the idea that he will have a new book out through Lost Art Press in a couple of years. [Click here for info](#).

Fundamentals of Wood Technology

Lecture by John Hodgson

by Juliana Shei

This two-hour presentation was the first in a series of NWA woodworking classes for beginners and intermediates. It started with a basic understanding of wood; how the logs are formed. Logs start from a center pith (earliest part of the log), growing outward radially as sapwood with most later converting to heartwood. Wood cell structure determines the properties of hardwood vs. softwood and open vs. tight grain structures. Rough lumber is produced as plain, quarter, or rift sawn depending on the direction of cut and thickness are normally expressed in $\frac{1}{4}$ " increments. Board feet (1" thick x 12" wide x 12" long as one unit) is used to express the quantity (volume) of wood. Commercial lumber sold in stores is mostly kiln dried, whereas lumber sold at the NWA auction is mostly air dried in the Shaker barn over time using stickers to allow air circulation. Because wood remains hygroscopic, moisture content changes with the relative humidity of the environment and expansion/shrinkage must be considered when building furniture to avoid warping, cracking and splitting.

Wood processing methods (sawing) were also covered; cross cutting vs. ripping and making grooves and dados. When the wood needs to be planed, one should read the grain direction and plane with the grain. The same principle applies when jointing wood, feeding the jointer in the correct grain direction.

John also covered various wood joints, for considerations to maximize gluing long grain to long grain surfaces and avoiding end grain to



end grain. For example, a mortise and tenon is a strong joint because it creates long grain to long grain gluing surfaces. Dowel joining can become problematic because of wood expansion and shrinkage over many years. Loose dowels result and can be re-glued only after the old glue is removed because most woodworking glue must chemically bond to fresh wood fibers. The lecture concluded with a brief introduction of finishing; however, John plans to cover finishing in a separate, future session.

SHOWCASE IS ALMOST HERE!

March 23-24, 2024

Paul Ruud Shop Tour Photos



Paul Ruud's shop designed by his wife, Leslie



More storage under sanding machine



Drill press at comfortable height



Drill press table



Ash handles throughout shop



Paul built this cabinet with French cleats to hang his tools



Paul's bigger bandsaw



The smaller band saw with Paul's invented guide



Paul's dust collector system



Paul's dust collection hoses under his radiant heat concrete floor

Ron Roberts Shop Tour Photos



Ron's Powermatic drill press



Ron buys good quality used tools



All power tools are on wheels in Ron's small shop



Ron's better half, Sue, baked us cookies



Two diamond wheeled sharpeners



Ron's deck built with South African Red Balau Mahogany



18 sided cubes used to decide 18 dinner menus



Clamp for precise drilling



Compact storage under basement stairs



Ron can rip 8 foot boards if he opens his shop door



Ron's bandsaw on wheels



Ron's collection of high quality planes



Ron built this woodworking bench in the CT School of Woodworking taught by Bob Van Dyke

SHOWCASE IS ALMOST HERE

March 23-24, 2024

**Saratoga Springs City Center
Saratoga Springs, New York**

PLEASE THINK ABOUT VOLUNTEERING FOR SHOWCASE

March 23-24, 2024

SPECIAL INTEREST GROUPS

SPECIAL INTEREST GROUPS (SIGs):

Please note meetings will commence at
our new location at 97 Railroad Avenue.

Adirondack Woodturners Association (AWA) - The AWA is active throughout the year. **General** Meetings and Bowl Turning are held the first Wednesday of the month (except in January and July when it is the second Wednesday), at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY from 5:30 PM to 8:45 PM. **Contact:** Steve Vanderzee, 518-727-6511 or stevevdz@msn.com

Spindle and Pen Turners plus Introduction to Woodworking - Meets Mondays 9:00 AM to noon and Mondays 5:30 PM – 9:00 PM, including holidays except Christmas. **Contact:** Pam Bucci at 518-429-6440 or woolglass2@gmail.com
Wednesday “Learn and Turn” sessions occur on alternate Wednesdays at the NWA Learning Center. These sessions run 5:30 PM to 8:45 PM. www.adirondackwoodturners.com **Contact:** Pam Bucci at 518-429-6440 or woolglass2@gmail.com

Kaatskill Woodturners - Also an AAW Chapter. Meets on the second Saturday of the month at the Hurley Reformed Church, 11 Main St. Hurley, NY 12443. **Contact** Wally Cook at 845-338-2193 or wally.cook@gmail.com.

NWA Crafters - Meet Tuesdays and Saturdays 9:00 AM to noon. They provide public service woodworking for various charitable organizations, including the Double H Hole in the Woods camp for children and the GE Toy Modifications Group, and the Make A Wish Foundation. Sharing information, fellowship, and relating experiences are a major part of these sessions. **Contact:** Wayne Distin at 518-674-4171 or wdistin@nycap.rr.com for more information.

The NWA Wood Carvers SIG – Meet Thursdays 5:00-8:30 PM all year at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY. The goal is to promote the art of wood carving and to have a good time doing it. The only prerequisite is a desire to carve while making new friends. Wood, tools, and patterns are available. **Contact:** Diane Balch at 518-885-9899 or dbalch1@nycap.rr.com

Hand Tool SIG – Meets on the 1st and 3rd Tuesday of each month at 7:00-9:00 PM in the Herm Finkbeiner Education Center at 97 Railroad Avenue, Colonie, NY. **Contact:** Dave Parkis at 518-429-6581 for further details: dparkis@nycap.rr.com

Scrollers SIG – Meets every Monday and Wednesday 6 to 8:30 PM. **Contact:** Steve VanDerZee stevevdz@msn.com

CHAPTERS

NWA Mid-Hudson - Presently The chapter meets on Zoom and at in-person meetings on the fourth Thursday of the month at 7:30 PM except the month of July. Meetings are at the Hudson River Maritime Museum located at 50 Rondout Landing, Kingston NY