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September 2012

NEWS®

Where storms are the norm

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A refresher course on shop safety

How to adjust wide belt sanders

Overhyped award: Shellac as a sealer

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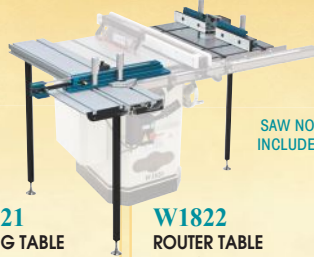


Free 10" Carbide-Tipped Blade

W1819 10" Table Saw

W1820 10" Table Saw with Long Ext. Table

SLIDING TABLE and ROUTER TABLE ATTACHMENTS for W1819 & W1820



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10" HYBRID TABLE SAW with Extension Table

New



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W1741 8" Jointer
W1741S with Spiral Cutterhead

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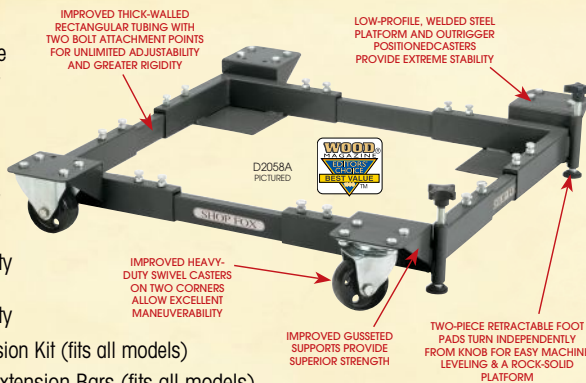
D2260A Mini Mobile Base
600 lb. capacity

D2057A Heavy-Duty Mobile Base
700 lb. capacity

D2058A Super Heavy-Duty Mobile Base
1300 lb. capacity

D2259A Extension Kit (fits all models)

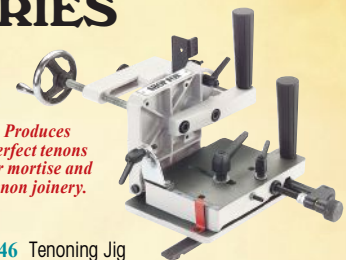
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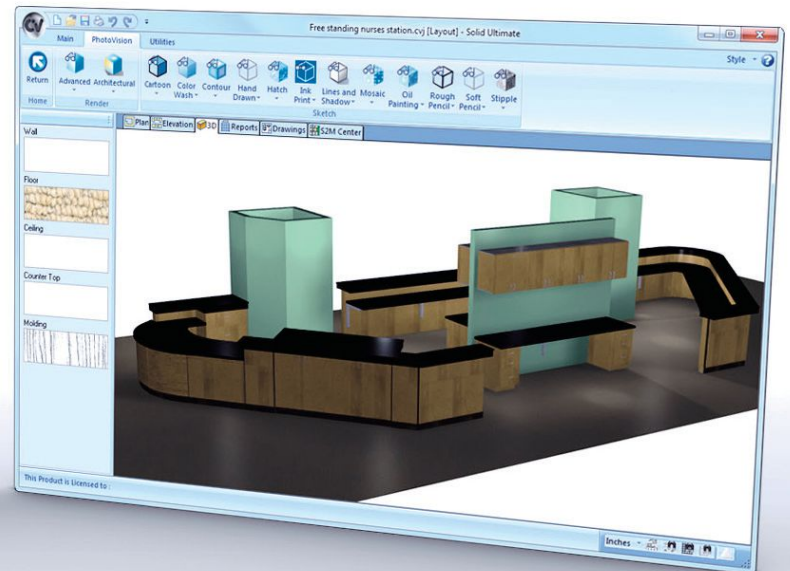
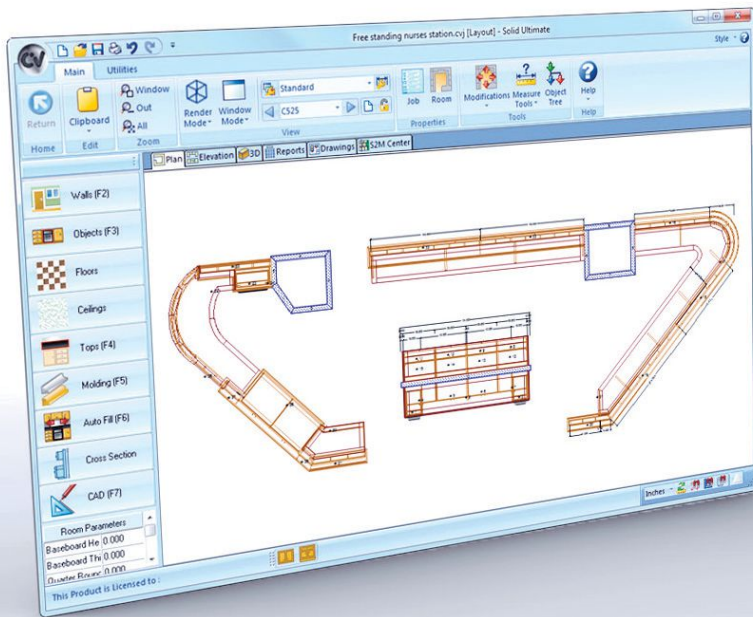


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Blogs



Over the Workbench

Talkin' shop with former editor A.J. Hamler



This Business about Woodworking

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TAKING STOCK

with TOD RIGGIO

On-the-job lessons give us all a chance to learn

I've recently spent the better part of two weeks on a job site, namely my rental property, where I was joined by a parade of tradesmen.

Plumbers, cleaners, an electrician and a carpet installer did their thing while I painted, taking my first opportunity to restore my former bachelor pad to its former glory. Here's a tip for any landlords out there: don't let your tenants burn cheap candles — the soot damage is unreal.

Repairs were extensive. The plumbers replaced the well pump, the electrician updated the 100-amp service and two wall-to-wall carpets were installed. My checkbook needs a breather. I was present for most of the work, mostly because I sort of enjoy painting, but also to make sure things were done right. As somewhat of a jack-of-all-trades, I like to learn from the masters, which means I ask a lot questions as the work progresses. I have a lot of respect for tradesmen and would obviously like to help, if only they'd ask.

Inevitably, I let them know I'm the editor of a trade publication. Usually it's because I'm asked what I do for a living, but sometimes it's just to get on their good side. I really want the job done right, so if they're impressed by what I do, my chances have improved. That's the theory anyway.

The carpet installer couldn't have been any less impressed. He was all business, working alone and with great efficiency. He was my least favorite tradesman because he wanted no part of my interaction. But he did a professional job and I got my

money's worth.

The plumber was another story. The owner was a bit too impressed with my occupation and provided a lengthy presentation of his marketing efforts. He also threw everything but the kitchen sink at the project, assigning a crew of three to the job. The labor costs were staggering. Each plumber cost me at least \$100 an hour. I was never asked if three plumbers could be used or given any justification. Two, in my opinion, are usually enough. It was obvious that I was funding the owner's overhead, so lesson learned.

The electrician was the polar opposite. He's a one-man shop who I've hired several times in the past and is willing to work in a crawl space. We must be friends by now, and in the day-and-half spent on the job site a range of business-related topics were discussed.

The shoe was on the other foot as he asked my advice about an appropriate hourly rate. His accountant said he wasn't charging enough. He's researched his competitors and knows he's in the middle range. The difference is he doesn't have a crew. So, in what has to be the dumbest thing a customer ever said to a tradesman, I suggested he charge more. This will surely come back to haunt me, but the guy is always busy, does great work and can barely get ahead from year to year. He should charge more, right?

I'm now back in the office, probably doing what I do best. But I miss being on the job site, working with my hands and talking shop. I'm a tradesman wannabe, if only they'd ask. **W**

Working with tools and wood is inherently dangerous. We try to give our readers tips that will enhance their understanding of woodworking. But our best advice is to make safety your first priority. Always read your owner's manuals, work with properly maintained equipment and use safety devices such as blade guards, push sticks and eye protection. Don't do things you're not sure you can do safely, including the techniques described in this publication or in others. Seek proper training if you have questions about woodworking techniques or the functions of power machinery.

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Shaping the Successful Shop™

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NEWS DESK



Thermwood's YouBuild keeps costs lower

Online ordering system steers business to participating cabinetmakers and reduces production costs

By Jennifer Hicks
STAFF WRITER

For those who own the brand's CNC machinery, Thermwood is offering a new Internet-based program called YouBuild to generate new business. The free program designates a shop as a cut center, able to produce custom parts from online orders.

Company owner Ken Susnjara says he wants YouBuild to take the valuable skill set of participating cabinetmakers and offer them a more efficient way of supplying furniture to the mass market. He says that using online ordering through the YouBuild approach, where the order is cut by a local shop near the customer, will reduce production costs significantly.

"The traditional way is to use a centralized

factory that manufactures furniture in large batches of identical products, which then go through a distribution channel which is a bit inefficient when you look at markups. By the time they reach the consumer, the markups can range from 100 to 300 percent. Because of these huge markups, the factory cost is very important and you want to try to use lowest cost materials and labor," says Susnjara.

The process starts when customers visit the *YouBuild.com* website, which offers a host of designs for home and office furniture and closets. The designs can be customized and are available in walnut, maple, oak and cherry, either finished or unfinished. Wood is supplied by Columbia Forest Products and is available to program participants at special rates from The Home Depot.

The program relies on Thermwood's new

A bedroom set and closet created with the YouBuild program, which allows retail customers to select from a variety of different materials and order pieces online.

control system, Quad Core, which can run multiple processes at the same time.

Susnjara explains that during the quoting stage, the system creates all of the CNC programs needed to make the project, calculates how much material is going to be used, what the cycle time is going to be and how much machine time it's going to take. "The technology between the design, communication and the manufacturing is all tightly integrated. When [a customer] selects a project online and decides what pieces and materials are to be used, the online system will provide a quote in a matter of minutes."

Once a quote is accepted, the CNC program is available for download to the shop's machine. All new Thermwood machines are ready for YouBuild, while older machines may need to get some level of software and control system upgrade.

"Once the builder is set up, he becomes a cut center and set his own pricing. Essentially, this is a prepackaged business model that you can plug yourself into," adds Susnjara.

For information, visit Thermwood's eCabinet Systems website at www.ecabinetsystems.com or www.youbuild.com. **W**



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- Cutterhead diameter: 2½"
- Cutterhead knives: 3
- Cutterhead speed: 4800 RPM
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ULTIMATE 14" BANDSAW

- Motor: 1 HP, 110V/220V, single-phase, TEFC
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1½ HP SHAPER

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- Min. stock length: 8"
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- Sanding belt: 3" x 70" hook & loop
- Dust collection port: 2½"
- Approx. shipping weight: 160 lbs.



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- Motor: 3 HP, 220V, single-phase, TEFC
- Precision-ground cast iron table size: 9" x 72½"
- Max. rabbeting depth: ½"
- Cutterhead dia.: 3"
- Cutterhead speed: 5000 RPM
- Approx. shipping weight: 500 lbs.



G0656P \$795⁰⁰ SALE \$750⁰⁰

WITH SPIRAL CUTTERHEAD
G0656PX \$1195⁰⁰ SALE \$1150⁰⁰



10" HYBRID TABLE SAW with Riving Knife

- Motor: 2 HP, 110V/220V, single-phase
- Precision-ground cast iron table size with wings: 27" x 40" • Arbor: 5/8"
- Arbor speed: 3850 RPM
- Capacity: 3½" @ 90°, 2¾" @ 45°
- Rip capacity: 30" R, 12" L
- Approx. shipping weight: 404 lbs.

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17" HEAVY-DUTY BANDSAW

- Motor: 2 HP, 110V/220V, single-phase, TEFC
- Precision-ground cast iron table size: 17" sq.
- Table tilt: 10° L, 45° R
- Cutting capacity/throat: 16¼"
- Max. cutting height: 12½"
- Blade speeds: 1700 & 3500 FPM
- Approx. shipping weight: 342 lbs.

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- Max. cutting depth: 1/8"
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- Approx. shipping weight: 660 lbs.



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Tennessee woodworking school to open

Former woodshop teacher set to realize his dream of offering skills classes in a four-year academy environment



By Jennifer Hicks

STAFF WRITER

After four years in the works, Bill Carney is pleased to announce that the Chattanooga Woodworking Academy in downtown Chattanooga will open for its first semester this fall. Carney says his goal is to help individuals develop their woodworking skills to a professional level, citing the lack of such opportunities in his location.

"Woodshop has disappeared on the curriculum in public schools. In Hamilton County, where I live, there is not one high school or middle school that has a woodshop program. A few years ago, I decided I wanted to get back into teaching, so I started organizing and talking to people and raising money to start this," says Carney.

Chattanooga Woodworking Academy founder Bill Carney says his goal is to create a "culture of craft" in his local community.

Woodworking's coming back.

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Carney has had a lifelong career in woodworking. He has built everything from furniture to custom homes and has also taught woodworking at Lookout Valley High School and Sequoyah Vocational School.

The new school will offer a four-year program with a mastery certification degree. There will be two 20-week semesters each year, with summer and winter breaks.

For those who attend all four years, the program starts from exterior carpentry and moves into interior custom finish work. The first year will offer traditional housing and framing, log house construction and timber framing instruction with an introduction to bench work and hand tool use. The second year will cover interior millwork installation, beginning cabinet work, detailed residential construction and an introduction to power tools and cabinetmaking. The third year will focus on cabinetmaking and commercial millwork instruction. The final year will focus solely on fine-furniture building.

For those not interested in woodworking as a profession, night and weekend classes will be available.

"This is a dying trade and I want to see it preserved and passed on. Ultimately my

goal is to create a culture of craft in Chattanooga and the surrounding area so that people who want to make their living with their hands doing fine woodwork will be able to work together, pull their resources, market themselves nationally and create an industry of wood artists here in our area."

Carney expects to have 20 students enrolled full time in the first year. Full-time tuition is about \$5,000 per year. Carney is the primary instructor, but he plans on hiring more teachers as enrollment grows.

"For the past four years, I've been trying to sell people something that didn't exist. It was basically just a dream. Now it's concrete and we're about to open the doors," says Carney. "I can't wait until I'm 80 to do this; I want to do it now. I'm 64 and I'm in pretty good health and I hope I last another 10 to 15 years in this school. By that time I'll have somebody trained to take my place and it will go on and on."

Contact: Bill Carney. Tel: 423-842-1469. Email: chattwoodacademy@yahoo.com 

AWI national convention set for Phoenix

The Architectural Woodwork Institute will hold its 60th annual convention Oct. 31-Nov. 2 at the Biltmore in Phoenix.

Scheduled speakers include Robert Stevenson on "Manufacturing at the Speed of Change;" Alan Beaulieu providing an economic outlook for the industry; Jack Warkentien addressing selling strategies, Marc Sanderson facilitating a roundtable discussion on "Hot Topics of Business;" and

Adam Lega, Joe Sorrelli and Rob Ziegemeier providing industry updates.

An awards luncheon on Nov. 1 will honor AWI manufacturing members for their achievements in safety as well as the accomplishments of chapters. The Standards of Excellence lunch on Nov. 2 will honor AWI members for outstanding design and fabrication. AWI leadership changes will be announced at the president's dinner.

Tours, networking opportunities and social gatherings are also planned.

For information, visit www.awinet.org/convention.

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Maine college gains woodworking grant

Department of Labor funding will allow the school to offer a hands-on program with new equipment and machinery

By Jennifer Hicks
STAFF WRITER

School administrators at Eastern Maine Community College in Bangor expect their new federally subsidized fine woodworking and cabinetmaking program to be the solution to providing students with local employment opportunities after graduation.

The school received a \$320,000 grant from the U.S. Department of Labor's Employment and Training Administration in June, making

it possible to open the program to students this fall. The grant will expand the school's current building construction program to include a two-year concentration on interior custom woodworking and millwork, allowing graduates to receive an associate's degree. Prior to the grant, the school offered only general construction and civil engineering courses, with just one limited semester in cabinetmaking.

"We will use the grant money to develop the curriculum for the new program, increase the amount of equipment in our shop, buying the

type of machines we do not have for this type of program, and subsidize instruction for the first two years," says department chairman Les Stackpole.

The grant application required Stackpole to align with a local employer. He selected The Hinckley Company, a boatbuilder in Trenton, Maine.

"Hinckley started hiring our students after graduation years ago and they have about 12 to 15 of our students in their cabinet shop right now. Their quality and craftsmanship is world-renowned. They have an international clientele. It's a very good opportunity for our students once they graduate," he says.

"We're also looking at other cabinet shops and woodworking facilities in Maine to improve their craftsmanship and find employees for them. There seems to be a big demand for that right now."

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School officials at Eastern Maine Community College say the new federally funded woodworking program will be an asset to students looking for work after graduation.

Instructor Armand Auclair says students will first learn about hand tools and acquire design skills and then get extensive training with CNC equipment. An additional emphasis will be placed on material selection and finishing.

"The partnership with The Hinckley Company will add to developing the students' skills by incorporating marine carpentry skills like veneering and CNC routing and varnishing and finishing," says Auclair.

Applications are currently being accepted. There is a maximum enrollment of 20 students and about 80 to 90 percent are expected to be from Maine.

Contact: Eastern Maine Community College.
Tel: 207-974-4684. www.emcc.edu

TOOLS & TECHNIQUES

Bosch laser offers multiple applications

By Jennifer Hicks
STAFF WRITER

The Bosch GCL 25 five-point laser is designed for short-distance leveling and transfer applications. The tool's single-button operation can be used to quickly switch between multiple self-leveling modes and a slope mode, increasing productivity on the job site.

"It combines two tools in one," says Perna Srivastava, Bosch's product manager for measuring tools. "It's a cross between a five-point laser and a line laser and it has cross lines that you can use in the horizontal as well as the

vertical leveling mode, which is perfect for alignment and leveling applications, such as hanging cabinets."

Other applications include transferring points to a ceiling for lighting installations using plumb points, leveling chair rails, squaring room partitions or walls using the five-point mode and framing. Srivastava adds that the five-point option is helpful for putting up stair rails.

"This tool has a slope function in which you can lock the pendulum and manually turn the device at the specific angle you want and then you can lay out your stair rails, so it's very versatile."

Powered by two AA batteries, the tool's five laser points are visible up to 100 feet and offer accuracy of 1/4" for points and 1/5" for cross lines, with laser line visibility of up to 33 feet, according to Bosch.

A keypad can be used for simple line and point selection. In the self-leveling mode, the GCL 25 offers a leveling range of 4 degrees and alerts users with flashing lines when there is an out-of-level measure. An on/off sliding button provides a pendulum lock function for protection during transport.

The laser retails for \$349. Optional accessories include a magnetic target, mounting device, laser glasses and telescoping pole system.

Contact: Bosch Power Tools and Accessories. Tel: 877-267-2499. www.boschtools.com



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Dremel rolls out cordless rotary tool

By Jennifer Hicks
STAFF WRITER

Dremel expanded its rotary tool line with the new 12-volt model 8220, a cordless version of the company's premium model 8200.

"The 8220 is a cordless rotary tool that is identical to our highest-performing corded tool," says brand manager John Hauter. "That says a lot because when you take a corded tool with all of the power that it has and the ability to run every attachment and accessory that we offer, this cordless tool does all of that, plus you have the convenience of portability."

The 8220 features a high-performance motor and is designed for demanding applications, according to Hauter. It has a removable [lithium-ion] battery and a one-hour charger.

The 8220 is compatible with Dremel's standard and EZ lock accessories, including carving and engraving bits for fine woodworking applications.

"We've had a lot of favorable responses where people are using this for marquetry and inlay work with our router base attach-

Dremel's 8220 rotary tool.



ment. Certainly woodworkers use routers all of the time, but sometimes they like to be nimble and have a light and easy-to-manuever router for tabletops, desks and countertops. Our router base is clear and you can look through and see your line and follow your line easier. Plus, it's lighter than a full-sized router so you can lightly and deftly move that tool around on the surface that you're working on," says Hauter.

The 8220 sells for about \$100 with one battery and \$140 with two batteries.

Dremel also offers an accessory kit, model MM388, with a wood and metal flush cut blade, wood and drywall saw blade, flexible scraper blade, sandpaper and universal adapter, which allows the accessories to work with every other brand of oscillating tool.

Contact: Dremel. Tel: 800-437-3635. www.dremel.com

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Casadei-Busellato updates its belt sander

By Jennifer Hicks
STAFF WRITER

Casadei-Busellato has introduced the Libra 35 RTC 110 wide belt sander, featuring a 43" working width and two heads for sanding solid wood and veneer panels.

Casadei Machine product and distribution manager Thomas Tuck says the new machine is an update of the Libra 30. It's been designed to accept a variety of materials and is especially suited for small- to mid-sized shops tackling a wide range of work.

"Right now, a lot of customers are on a limited budget, so when they purchase a machine they want to make sure it's going to do what

they need to do now plus whatever is coming down the road in the next five years. For example, a residential manufacturer who is starting to do some millwork or a door manufacturer who's adding cabinet parts," says Tuck.

The machine's flexibility is because of the second head, a combination drum and elastic segmented platen, that can be used for calibration and rough and finish sanding, according to Tuck. The platen gives users the ability to sand a range of materials with different hardness properties, such as soft veneer to red oak. The first head is a steel drum.

The machine sells for \$31,250.

Contact: Casadei-Busellato. Tel: 336-854-1211. www.casadei-busellato.com 



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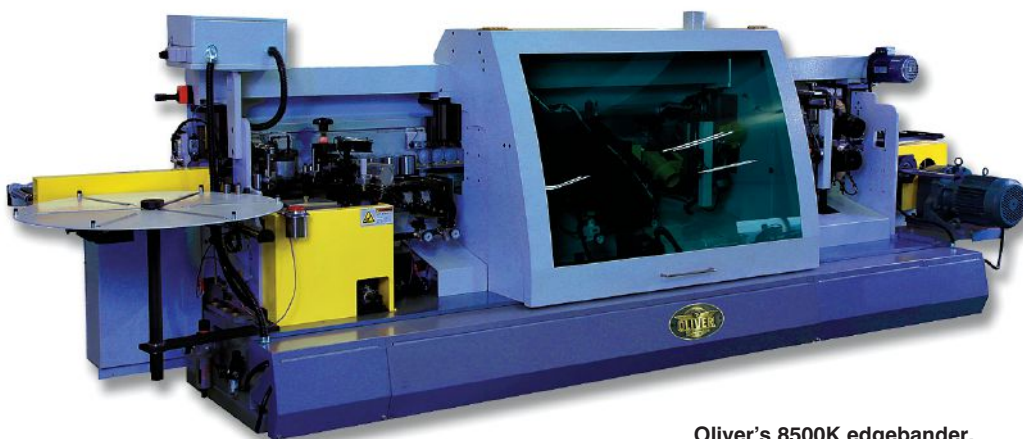
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Oliver Machinery debuts new edgebanders

By Jennifer Hicks
STAFF WRITER

Oliver Machinery has a new line of edgebanders that includes the 8500 series specifically for medium- to high-production shops.

Product manager Dan Shaw describes the 8500 series as a compact version of the company's larger edgebanders, ideal for all residential and commercial panel processing applications.

Available in two versions, the 8500K features a knife for cutting thin or soft PVC up to 2 mm, while the 8500M features a motor that runs a saw blade for traditional cutting. Shaw says the significance of the 8500K is its unique guillotine-style cutting system for front and rear material end cuts. The advantage of this feature — as opposed to a saw blade — is the longevity of the knife, quieter running and the ability to feed panels closer together for higher production.

"The knife with the guillotine-type system for trimming the front and rear tails off is nice because the machine runs really quietly since you don't have the saw blades constantly running. And it allows for the spacing of workpieces up to 16 cm apart, which allows you to increase production significantly," says Shaw.

The 8500M can work with thicker tape (2 to 3 mm) and wood veneers. Shaw says the model's control panel is another highlight.

"With the flip of the switch, you can change over from .45 to 1- or 2-mm materials. If you're running MDF or particleboard, you can also flip a switch to change the amount of glue that gets applied."

The base price for an 8500 series machine is \$28,000. The edgebanders can be configured with premilling, corner-rounding, buffing, edge-scraping and grooving options.

Contact: Oliver Machinery. Tel: 800-559-5065. www.olivermachinery.net

Air Handling to present free seminars at IWF

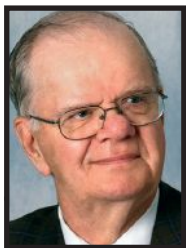
Air Handling Systems will be presenting two free seminars as part of the Technology Theatre at IWF in Atlanta.

"Combustible dust: An explosive issue," presented by Jamison Scott, will answer the questions of what is combustible dust, who's in charge, can it happen in my facility, and how to prevent it from 10 to 10:20

a.m. Aug. 23 in Building B.

"Woodshop dust collection: How much air do I need?," presented by Curt Corum, will focus on CFM requirements for a hood outlet diameter, manifold sizing for multi-port molders and wide belt sanders at 10:30 to 10:50 a.m. Aug. 23 in Building B.

Air Handling Systems, based in Woodbridge, Conn., manufactures dust and fume collection components and distributes flexible hoses. For information, visit www.airhand.com.



PRO SHOP

with LLOYD R. MANNING

Forge into the future with cost analysis

Before making the next investment in equipment, personnel or marketing, be sure to know it's worth every penny

All economic signs point to a slow recovery from the recession. The overall economy looks a bit brighter than a couple of years ago — or at least this is what the politicians tell us. For this and other good reasons, many woodworkers are considering renovating or enlarging their shop or building a new one. This, plus the acquisition of more modern equipment will involve the invest-

ment of several thousands of dollars.

The message of this article is that before starting a new project, or perhaps building an entirely new shop, the undertaking of a comprehensive feasibility study is a must. Too often, entrepreneurs spend thousands of dollars only to find that, because of poor conceptual planning, profit forecasts don't come to fruition. Many of these disappointments are preventable — particularly those caused by

poor timing, improper management decisions, undercapitalization or building for a market that might never exist.

What is its purpose?

A proper feasibility study provides a cost-benefit analysis. Its sole purpose is to answer the questions: Will the completed project satisfy your objectives and overcome your constraints? What is needed? What is wanted? Will it pay? What is the go/no-go criteria, beyond which the project should not proceed?

It is you, the woodshop owner, who must initially establish the objectives and what plant detriment(s) or condition is to be corrected or opportunity is to be capitalized. Uncertain objectives or indefinite limitations will produce only ambiguous results. The purpose of the undertaking might be to gain new customers or possibly provide offsetting benefits such as greater plant efficiency. Constraints — those matters that will inhibit or nullify the project — are usually financial, legal or physical. Examples would be the cost of debt financing, uncertainty about increased profits, inadequate site for in-plant enlargement, concerns about the market for your product lines or perhaps personal limitations such as advancing age.

In today's precarious economic times, lenders require substantial supportive data and analysis

continued on next page

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PRO SHOP from previous page

before allowing you to borrow money. Increasing development and operating costs, coupled with decreasing profits lessen the chance of success. The need for an accurate cost-benefit study has never been more necessary than it is today.

There are two sections

A feasibility study has two distinct sections. The first is to provide the economic and demographic demand and competition study for the proposed project. From this comes the conceptual plan. The second section breaks down the financial cost and probable returns on the investment and then answers the hot-button question: Will it pay? For modernization, renovation or property enlargement the first section can be subdivided into six subsections.

1. A strategy that details your objectives, motives, inputs and constraints.
2. An understanding of how national, general and community economics, political inferences and trends will affect the project.
3. A survey of the market and an analysis of the competition. Who does what? Is the competition similar, better or poorer than us? Be honest on this one. If you fool anyone, it will only be yourself.
4. A determination of unsatisfied demand. What is missing? What is needed? By whom and from where?
5. Requirements to fill that unsatisfied demand, including necessary production facilities and equipment, and the cost of satisfying that demand.
6. An examination of your present plant and the assurance that the proposed changes will meld with your objectives, overcome your constraints, be able to effectively compete in the marketplace, service any debt incurred and provide a satisfactory return on your capital investment.

The will-it-pay second section is a detailed projection of all potential sources of income and expenses. It is wise to conduct a sensitivity analysis that considers differing levels of income, expenses and debt service — pessimistic, optimistic and realistic. To be given consideration are returns on investment at varying combinations of equity and debt.

Analyze the external and internal factors affecting your business and measure their effect. The purpose of this portion of the study is to make you aware of both the controllable and uncontrollable elements that dominate your operation and their interrelationship.

The first step is to measure the size and scope of the potential market and what influences exist, or could exist in the future, to change it. What is happening nationally, statewide and locally that will impact the direction your shop will be taking? The principal focus should be on the longer-term trends that shape demand and how they will affect your sales and profits directly and indirectly. What can be controlled and what must be accepted as a fact of life?

Will the project increase demand?

The market-delineation section of the study estimates what share of the market your shop should be able to acquire. No woodworking shop can ever capture all of the market. It should select its own niche and then do everything possible to obtain as high a percent of that niche as possible.

It is always difficult to estimate latent demand. This is a demand that exists but remains unfilled by anyone. However, to estimate that demand, except within the widest of parameters, is anybody's guess. Is there enough to add on to your shop or purchase a bevy of new equipment? Other than an interpretation of the statistical base of your market area, past experience with your customers and a detailed analysis of your competitors, you can never tell for sure.

Measure your market

Having completed both the demographic and economic studies you can now project the following:

1. What volume of sales can be obtained by yourself and all primary

competitors in your market area?

2. What will be your capture rate? This is the percent of the total market you can reasonably expect to obtain.

3. What is considered competitive pricing for your products? Will it be able to attract that capture rate and obtain a profit and an adequate return on your investment?

4. What is the growth potential for your shop? Are the estimated sales and profits after project completion realistic or wishful thinking?

5. Are there other ways to obtain that capture rate and profit? What about buying or merging with a competitor?

Although most shop owners know the location and product line of their competitors, few seriously examine their rivals or, if so, seldom consider their areas of superiority. The most

significant forecasting errors occur not from wrongful interpretation of the statistical data, but from inadequate competitor analysis.

You must constantly be aware that the marketplace is always changing. The demands and needs of five years ago are different today. Success in any venture can only come from setting clearly defined objectives and adequate planning. Although a feasibility study might not provide all the answers, it eliminates many of the pitfalls that are easy to overlook. **W**

Lloyd Manning is a semiretired commercial real estate and business appraiser and financial analyst. His most recent book, "Winning with Commercial Real Estate: The Ins and Outs of Making Money in Investment Properties," which devotes an entire chapter to feasibility studies, is available from Booklocker Inc., Amazon and Barnes & Noble.

Stanley Black & Decker to acquire Infastech

Stanley Black & Decker entered into an agreement to acquire Infastech, a manufacturer and distributor of specialty engineered fastening technologies located in Hong Kong, from CVC Capital Partners and Standard Chartered Private Equity Ltd. for \$850 million in cash.

With revenues of approximately \$500 million and more than 2,000 employees, Infastech designs, manufactures and distributes highly engineered fastening technologies and applications for a diverse blue-chip customer base in the industrial, electronics, automotive, construction and aerospace end markets. More than half of Infastech's 2011 revenues were generated in the Asia-Pacific region and, once combined with Emhart, Stanley Black & Decker's engineered fastening platform, the enlarged business will generate close to 40 percent of its revenues from this high-growth region, according to Stanley.

The transaction, which is subject to customary closing conditions, including regulatory approvals, is expected to close in the fourth quarter of 2012.

The announcement came less than a week after Lorre told analysts in a conference call on the day of the company's quarterly earnings that Stanley is reviewing strategic alternatives for its hardware and home improvement group, which could include a divestiture of the business. Goldman Sachs was retained to assist with this evaluation.

New product guide from Rev-A-Shelf

Rev-A-Shelf published its new 2012-2013 product specification guide, featuring 400

pages of storage and organization products for the kitchen, bath and closet industries.

The guide has a new layout and more than 200 product images, plus creative idea pages for product placement.

To request the guide, visit www.rev-a-shelf.com.

Bosch marks service milestone

Bosch Power Tools is celebrating the 10-year anniversary of RapidRepair, its tool repair service. Launched in 2002, RapidRepair can be found in a network of more than 700 service locations throughout the U.S.

RapidRepair is the only power tool repair service to offer a five-day guarantee, ensuring each customer's tool will be repaired or replaced within five days or the service is free of charge, according to the company.

Bosch says it has made improvements to its RapidRepair partner offerings since its launch, including the UPS Campus Ship System, which reduces administrative activity and costs while offering substantial freight pricing benefits.

The service also features MaxVantagePro, a not-to-exceed pricing system that guarantees customers will never overpay for a repair. Under MaxVantagePro, the repair cost is capped approximately half of the tool's replacement. If a Bosch tool can't be economically repaired at the MaxVantagePro price, the company will replace it with a reconditioned tool within five days.

The MaxVantagePro system also offers customers a one-year repair warranty, four times the standard repair warranty of 90 days.

For information, visit www.boschtools.com.

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Adjustment of wide belt sander can be tricky

It can be time-consuming because of the eccentric arrangements used to adjust contact drums and polishing platens

In previous issues, we have addressed the following questions:

- What is the depth of scratch resulting from each grit abrasive belt being used?
- What is the maximum amount of material that can be removed at the feed speed required?
- Based on that information and the machine that I have, what grit sequence should be used?
- What am I currently removing with each

abrasive head?

- How do I compare with the target?

Now we are ready for the most difficult and time-consuming part of our process. How can I adjust my machine to get from where I am to where I should be?

Almost every wide belt sander built anywhere in the world uses eccentric arrangements to adjust individual contact drums and

polishing platens. The resulting vertical movement is therefore non-linear, which means any adjustment device on the machine does not move the drum or platen vertically the same amount for each graduation on the machine's indicating scale.

A few newer machines have incorporated a separate dial indicator that will accurately show the exact amount of vertical movement at least on one side of the drum or platen. However, 95 percent of all sanders in the field do not have these separate dial indicators. The best and oftentimes the only solution to this problem is to either make or purchase a sander setup/diagnostic device and follow these instructions. (*shown in photo, opposite page*)

To set sanding head differential:

1. Shut off all sanding heads and open the thickness setting on the sander to approximately 5" (lower the feed bed).
2. Slide the setup device on the conveyor belt on one side of the machine under the first sanding head loaded with an abrasive belt.
3. Close the aperture until the dial indicator starts to register (can be closed to a specific reading on the dial, but not necessary).
4. Slide the device under the next sanding head with its belt on. This head can now be adjusted (using the individual head adjustment) until the correct differential setting is obtained.



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Repeat Step 4 for each additional sanding head.

To check side-to-side position of sanding heads:

1. Open the thickness setting on the sander to approximately 5" (lower the feed bed).
2. Slide the setup device on the conveyor belt on one side of the machine under the first sanding head without an abrasive belt on the head.
3. Close the aperture until the dial indicator starts to register (can be closed to a specific reading on the dial, but not necessary).
4. Slide the device to the other side of the machine while keeping it positioned under the

same sanding head. Make any required side-to-side adjustments on the machine so that the dial indicator reads the same on both ends.

Repeat Step 4 for each additional sanding head.

To set relative height and side-to-side settings of pinch rolls and shoes relative to sanding heads:

1. Open the thickness setting on the sander to approximately 5" (lower the feed bed).
2. Slide the setup device on the conveyor belt on one side of the machine under the first sanding head

with an abrasive belt on the head.

3. Close the aperture until the dial indicator starts to register (can be closed to a specific reading on the dial, but not necessary).
4. Slide the device under each pinch roll and each hold-down shoe making the necessary

adjustments until the correct differential settings and side-to-side settings are obtained.

To check sanding heads, pinch rolls and shoes for wear across the face:

1. Open the thickness setting on the sander to approximately 5" (lower the feed bed).
2. Slide the setup device on the conveyor belt on one side of the machine under the sanding

head, pinch roll — or shoe — until the dial indicator starts to register. Then move it laterally across the width of the machine while making note of any dial indicator needle movements. Contact drums or platens should be straight within .002". Pinch rolls should be straight within 1/32". Hold-down shoes should be flat within .002".

Repeat Step 2 for each additional pinch roll or shoe.

To check runout of contact drums:

1. Open the thickness setting on the sander to approximately 5" (lower the feed bed).
2. Slide the setup device on the conveyor belt in the center of the machine under the first sanding head without an abrasive belt on the head.
3. Close the aperture until the dial indicator starts to register (can be closed to a specific reading on the dial, but not necessary).
4. Release the brake on the sanding head if necessary.
5. Slowly turn the contact drum by hand while observing the needle on the dial indicator. Runout should not exceed a total of .001". Depending on the hardness of the drum, runout greater than this can cause chatter marks. **W**

For help with sanding problems, contact: Howard Grivna, Sanding Systems Consulting Inc. Tel: 218-678-2929. www.sandingsystemsinc.com



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FINISHING

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Shellac as a sealer? It's all just hype

A great tool for solving refinishing problems, you wouldn't want to use it under another finish on objects made out of new wood

You'll hear shellac tossed around a lot as the "best" sealer, mostly in woodworking magazines targeting amateurs. I've come across many professional finishers, however, who believe they should be using shellac rather than the finish itself, a sanding sealer, vinyl sealer or a catalyzed sealer for a first coat.

With only a few exceptions, there's no reason for anyone to use shellac under another finish. Shellac has been totally overhyped as a sealer. Here's the story.

History

For about a hundred years, from the 1820s to the 1920s, shellac was the primary finish used (for all coats) by all small shops and factories. In the 1920s shellac was replaced in

factories by lacquer for two primary reasons: shellac resin (from bug secretions) is a commodity product that was going up in price as demand increased, while lacquer was going down in price; and lacquer thinner (a blend of solvents) makes lacquer much more versatile in different weather conditions.

Shellac continued to be used by painters and floor finishers working inside buildings and by amateurs until the 1960s. Then three things happened that almost totally ended shellac being thought of as a complete finish:

- Oil-based polyurethane became available. It was originally marketed as a "no-wax" floor finish, meaning that it was durable enough to resist scratches without being waxed (as was necessary with shellac). Through the years, polyurethane became the most popular wiped

and brushed finish for everything.

- Homer Formby began marketing wiping varnish (varnish thinned about half with mineral spirits) as "tung oil" through TV infomercials and shopping-mall and antique-club appearances. He did a masterful job, creating a large market for his finish and for other brands as well.

- Woodworking magazines began promoting Danish oil (a blend of linseed oil and varnish) as an easy-to-use finish that protected the wood "from the inside." The finish became very popular with amateur — and some professional — woodworkers.

Shellac is much more difficult to use (see below) than these three finishes, so it almost disappeared as a finish except in a few niche markets such as French polishing and handmade reproductions of antique furniture.

Companies supplying ready-to-use shellac disappeared one after another until only Zinsser remained. Seeing its market disappearing, Zinsser (Bulls Eye), with the help of some woodworking writers, turned shellac into a sealer, even introducing a dewaxed variety (SealCoat) that was marketed for use under polyurethane.

But here we return to the central question: Why not use polyurethane itself as the sealer? It "seals" the wood perfectly well. Why use shellac under several coats of polyurethane — or under any other finish? The answer is to solve a problem.

Shellac has wonderful blocking properties, better than any other finish. It blocks silicone contamination, which causes fish eye, odors (for example, from smoke or animal urine), and residual wax extremely well.

Shellac also blocks the resin from pine knots



and very oily exotic woods, which can slow the drying of lacquer and varnish significantly.

But notice that the first three situations are all refinishing problems, not new-wood problems, and the last is rare for professional finishers.

So for almost all new-wood situations, we come back to asking why use shellac at all?

Types of shellac

Not only is there no benefit to using shellac as a sealer in most situations, there are good reasons not to use it. Shellac is a difficult finish (or sealer) to use.

The first reason is the confused naming. Before you even get started, you have to learn the different types of shellac.

In liquid form there are clear (actually pale yellow) and amber shellacs. Until about 20 years ago, when Zinsser changed the names for marketing purposes, these were labeled "white" and "orange." "Who wants orange furniture?" the Zinsser rep explained to me to justify the name change.

There's also dewaxed shellac, which is more expensive. Should you be using that? Or will the shellac with its natural wax still included work just as well?

In flake form, which you dissolve yourself in denatured alcohol, there are many more varieties: blonde, superblonde, lemon-yellow, orange, garnet, button, ruby, extra dark and

more. These names all refer to the color, ranging from pale yellow to very dark orange.

A second issue is the way solids content is measured. It's not the standard percentage method used for all other finishes. It's "pound cut" — the number of pounds of shellac resin dissolved in one gallon of alcohol.

Clear and amber liquid shellacs are three-pound cut. Dewaxed SealCoat is two-pound cut, which is no longer listed on the label. Though conversion to percent solids is possible (so you can predict the total build of your finish), this is another difficulty you have to overcome.

A third issue is shelf life. Once shellac is dissolved in alcohol, it begins deteriorating (more rapidly in hot temperatures). It takes longer to dry and it doesn't dry as hard. After the shellac has deteriorated a few years in the can, the finish you apply over it may wrinkle.

Shelf life is not a problem if you dissolve your own from flakes (an extra step) because you know when you did this. But it is a problem if you buy already-dissolved shellac. Zinsser has stopped putting the date of manufacture on its cans. So you can't know how well the shellac you're using will perform without calling and finding someone who can translate the stamped lot number. You don't know how long the shellac has been sitting on a store shelf or in a warehouse.

A fourth issue is blushing. You can control blushing with products that thin with lacquer thinner. Just add some retarder. It's not so easy with shellac because there aren't retarders available.

A fifth issue is ridging. Unless you thin shellac a good deal, it has a tendency to ridge at the edge of brush strokes and orange peel when sprayed.

If all this isn't enough to make you question the wisdom of using shellac as a sealer when you don't have one of the problems mentioned, consider that shellac is a relatively difficult finish to sand. It gums up sandpaper unless applied very thin.

Bottom line

You might conclude from this discussion that I don't like shellac. This would be wrong. I like shellac a lot.

But my background is refinishing. Shellac is a wonderful tool for solving refinishing problems. It's also great as a finish when you want to replace an original 19th century finish with the same thing.

But there's rarely a reason to use shellac in a factory or cabinet shop making cabinets and other objects out of new wood. **W**

Bob Flexner is author of "Understanding Wood Finishing" and "Flexner on Finishing."

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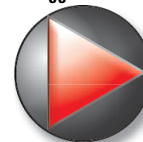
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BESSEY Tools offers two horizontal versions and an Inline version with new offerings coming Fall 2012.

See us at IWF 2012 for a preview.

Toggle Video





▲ **INGERSOLL RAND** has launched a new line of Edge Series air tools, through its compressed air systems, tools and equipment business. The series has 25 models, including the 270G gravity-feed, HVLP spray gun and 300G random orbital sander. Edge Series tools are available at most major retail outlets and online. www.iredge.com

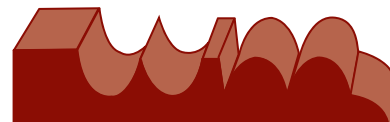
▶▶ **THE MULTI-CLAMP**, from Schmalz, is a clamping solution for small and medium-sized workpieces, allowing for work on all four sides without reclamping. The system can be used on almost any flat surface, according to the company. It includes a suction plate, which can also be used as a stand-alone clamping solution, and the multibase to swivel and rotate the workpiece. The complete system includes an integrated vacuum generator or an optional external vacuum pump. <http://us.schmalz.com>



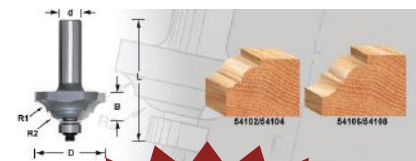
▲ **CEFLA** introduced the Prima automated spray system at IWF. The reciprocating spray system is for water- or solvent-based coatings. It has a working area up to 1300mm wide with variable process speeds from 1-3 meters/minute. The system can be equipped with up to four spray guns. Prima also features an automated paper conveyor for consistent edge coating without overspray on the underside of panels. The control includes an automated part detection system to communicate panel size and position, 6" touch screen and real-time diagnostics of production speed and output, according to the company. Contact: Cefla Finishing Group. Tel: 704-598-0020. www.ceflafinishinggroup.com

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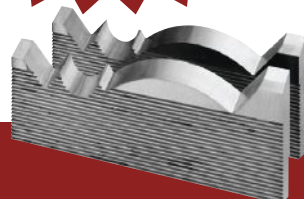


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Invasive beetle can't curtail ash sales

Despite trees being infected by Emerald ash borer, dealers report steady sales to shops and consumers

By Jennifer Hicks
STAFF WRITER

Ash trees throughout the country are being threatened by the Emerald ash borer at a rapidly increasing rate, prompting states and local communities to impose quarantines on distribution of lumber products made from them.

But despite large-scale publicity about the invasive beetle potentially destroying large quantities of ash, sales and supplies have not been affected as of yet, according to hardwood lumber dealers interviewed by Woodshop

News. Henry Troyer of Keim Lumber Co. in Charm, Ohio, for example, was expecting a more drastic effect.

"Ash is still available and I'm surprised it's still at the price it is now. I was a little worried that the media coverage would make it worse, but a lot of people have been educated and, as far as I see, we're doing pretty well," says Troyer.

"As of now, I'm not aware of any shortages due to the Emerald ash borer. I was expecting the price to go up and there to be a lumber shortage, but we haven't noticed that, although we have seen the traps in the

area and not too far from here we have the borer and some dead ash trees. But it has really not affected the market that much here at our company."

Troyer notes that ash sales are generally made to woodworkers starting furniture and cabinet projects, and by millwork providers. There has been a fairly strong demand for ash

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Tenex Capital Management acquires Nap Gladu

Tenex Capital Management, a New York-based private equity firm, acquired cutting tool manufacturer Nap Gladu.

"We believe the operating experience and strategic planning expertise provided by Tenex will advance our ability to grow the business, both organically and through strategic acquisitions. Additionally, the flexible capital structure and ability to fund capital equipment and machinery will allow us to continue to provide our customers with industry-leading service and product innovation," Nap Gladu president Bradley Stack said in a statement.

J.P. Bretl, managing director and principal at Tenex Capital Management, added, "We are very excited to support Nap Gladu and all of its employees as the company executes on the next leg of its growth strategy. The company has a long tradition of product development, manufacturing, and service excellence that we look forward to continuing."



"Ash is a pretty wood and it's got big, wild grain in it. It stains pretty, especially white ash. The white ash is what people want."

Matt Gilland of Superior Veneer in New Albany, Ind., reports that ash veneer sales have been steady and that he's not seen an uptick or decrease either way.

"Ash is a prime grower in Southern Indiana. It's been a big issue here with the Emerald ash borer. As I recall, reading from the local articles, they found some in the vicinity. They're very sensitive about that bug getting into the trees," says Gilland.

Gilland hasn't personally experienced any problems with sales due to the EAB getting into trees, but he says that may be because he has a good inventory of supply and only buys small amounts at a time. He's seeing customers select ash for its unique, noticeable grain pattern.

"For the most part, our customers want all white ash. They are mostly looking for the grain because they can stain or paint it with something really dark and the grain will still show through. Whether it is quarter cut or flat cut, the grain still comes through."

Francis Robichaux Jr., of Robichaux Lumber Co. in Raceland, La., says ash sales have declined in recent years, but attributes that to shifting homeowner preferences.

"We used to sell a lot of ash lumber and plywood. Back in the '60s it was real prevalent. Then everybody went to oak. I don't believe it has anything to do with the Emerald ash borer. It's a fad."

"Ash is a pretty wood and it's got big, wild grain in it. It stains pretty, especially white ash. The white ash is what people want. They don't want the minerals in it. It's hard to find the plywood now, but the lumber's prevalent. There's no problem finding it."

Retail quotes for FAS 4/4 white ash ranged from \$2.77 to \$3.55/bf. [W](http://www2.fpl.fs.fed.us)

trim packages in northern Ohio, which he believes reflects a current design trend.

"We've done quite a few custom doors in ash. People are staining and clear-coating so you can still see the grain. Most of them are looking for white ash. We do sell some of the unselected, but for the most part that's for trim and doors. People tend to prefer the white."

For more information on wood properties and species information, visit the U.S. Forest Service Forest Products Laboratory's Web site: www2.fpl.fs.fed.us.

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- Arbor speed: 4000 RPM
- Capacity: 3 1/8" @ 90°, 2 1/4" @ 45°
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- Amps: 15/7.5
- Precision-ground cast iron table size: 20 1/2" x 14" x 1 1/2"
- Floor to table height: 44"
- Table tilt: 15° L, 45° R
- Cutting capacity/throat: 13 1/2"
- Max. cutting height: 6"
- Blade size: 92 1/2" - 93 1/2" L, (1/8"-3/4" W)
- Approx. shipping weight: 262 lbs.



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- Table tilt: 45° R, 15° L
- Cutting capacity/throat: 13 1/2"
- Max. cutting height: 6"
- Blade size: 92 1/2" - 93 1/2" L (1/8"-3/4" W)
- Blade speeds: 1500 & 3200 FPM
- Approx. shipping weight: 196 lbs.



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19" HEAVY-DUTY BANDSAWS

- Motor: 3 HP, 220V, single-phase, TEFC
- Precision-ground cast iron table size: 26 3/4" x 19"
- Table tilt: 45° R, 5° L
- Cutting capacity/throat: 18 1/4"
- Max. cutting height: 12"
- Blade size: 143" L (1/8"-1 1/4" W)
- Blade speeds: 1700 & 3500 FPM
- Approx. shipping weight: 460 lbs.



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- Cutterhead dia.: 3"
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WEATHERING THE STORMS

Through good times and bad, including two devastating hurricanes, John Abramson has steered his Texas shop to success

BY JENNIFER HICKS / STAFF WRITER

John Abramson, owner of Wood Solutions in Galveston, Texas, is always ready to hit the ground running. Established in 2003, the business is now in its fifth location because of recurring hurricane damage — a sure sign of Abramson's commitment to his trade.

The full-service cabinetry shop caters to a dynamic clientele seeking custom cabinetry and millwork on residential and commercial properties in the Galveston and Houston markets.

"The difference between working in Galveston versus somewhere else in Texas is that in Galveston you have to be very flexible and you can't be picky about what you do. There's not that much work, so you can't just do kitchen cabinets. We do cabinets, doors, windows and anything else to be able to have a millwork shop. It's a small island," says Abramson.

Abramson does all of the designing, estimating and job planning, and he also serves as the shop foreman. He took one course in AutoCAD early on in his career, but is otherwise a self-taught businessman. In addition to his brother, Jimmy Ledwith, who does all of the shop's custom finishing as a subcontractor, he has four full-time employees including three craftsmen and one payroll assistant. Everyone on his team is accustomed to working on several jobs at once on any given day, which is all part of his strategy to keep a healthy cash flow going.

"When we're really busy, we're working on 10 different jobs a week. That doesn't mean we're finishing 10 jobs a week. We could be doing a job that takes three months and another one that takes a few hours."

Strong start and restart

Abramson was inspired to go into the construction business as a teenager as his father had

built a family home where they lived in Southern California. He started out framing houses and, when his family moved to Galveston in the late 1980s, he found employment at a millwork shop there. He soon moved on to a high-end remodeling company where he started doing work on the side until he was ready to start his business in 2003.

"I had built up a clientele to where I didn't need to work for someone else; that's when I decided to go for it."

Working out of the back of his pickup truck, he grew the business by

continued on next page

JOHN ABRAMSON

Owner of: Wood Solutions

Location: Galveston, Texas

Shop size: 10,000 sq. ft.

Employees: Four

About: Provider of residential and commercial cabinetry and exterior millwork services for the Galveston and Houston markets.

2011 gross: \$850,000

Quotable: "The thing about living in a small place like Galveston is that everybody knows you. You can very quickly get a bad reputation, even if it's not your fault. The best thing you can do is finish a job even if it costs you. You also need to be open and honest with everyone, from people that work for you to your customers."



(From left) Wood Solutions currently has three woodworkers operating in a 10,000-sq.-ft. shop; Abramson is a hands-on owner; the millwork shop also produces furniture.

WOOD SOLUTIONS *from previous page*

referrals, mostly after completing a Japanese sushi restaurant that led to a host of commercial clients, mainly restaurants, which still make up about 60 percent of his business today.

By 2005, he was well-situated in a small shop with three employees. Business was at its peak until Hurricane Rita tore the roof off his shop. He was able to collect payments on work done prior to the storm and rebuild.

Three years later, Hurricane Ike destroyed everything he had. Equally heartbreaking was the fact that it ruined many of the buildings he'd worked on, such as the elaborate sushi restaurant of which he was so proud.

"Most of the restaurant work I did early on was gone. All of my cabinets and other projects were destroyed after the storm. It's kind of sad because it's your legacy. Before, if I wanted people to see my work, I'd have them go to the restaurant. After the storm, everyone wanted me to come back and do the repairs, but I couldn't do all of it, so others did it."

On the bright side, he soon found himself busier than ever at a time when other woodworkers throughout the nation were suffering from a bad economy.

"We kept pretty busy after Ike. We had 10 employees and were working 60 to 80 hours, seven days a week, for four months straight, trying to get all the hotels back up and running."

Work from the storm's aftermath kept the shop busy until late 2011, when orders declined so drastically he had to let employees go. Sales have since improved, but not enough to warrant rehiring.



"Compared to when I had 10 people working for me to now when I have three people, it seems like I have the same amount of money. I like the business being smaller. It's more manageable."

Clients and services

The company's primary market includes Galveston County and the Houston metropolitan area. A majority of the work is cabinetry, built-ins and millwork, with occasional furniture orders. Commercial projects involve various hotels, restaurants, libraries and athletic facilities.

"I think I like residential work better if it's a good customer. Com-

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PHOTO: TOM CALLINS/REDUX PLUS (LEFT)

mercial work is high pressure with lots of deadlines. The money can be better than residential, but it can be worse because it's hard to get paid. I basically have to do residential work to front the costs of commercial."

One of Abramson's most important clients, supplying him with both historical restoration and new cabinetry work, is George Mitchell, a well-known Texas real estate developer and oil tycoon who is the founder of Mitchell Energy & Development Corp.

"He's one of the richest guys in Texas. His family runs his properties. Typically, 80 percent of our work comes through them. They're probably the biggest landlord in Galveston and they own more than half of the downtown district, so they have commercial spaces, hotels, condos,

apartments, lofts and all different types of buildings."

In 2007, Abramson teamed up with Chris Arneson, a longtime general contractor in the area who supplies him with an ample volume of work as well.

"The advantage of working with Chris is that he's a general contractor and I'm the only person that bids on the work for him. I'm not competing against other companies for his work. So if he gets the job, I get the job."

Other jobs are derived from designers, architects and homeowners who contact him directly.

Abramson works with all types of hardwood, veneer and paneling
continued on next page



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materials, but tries to push German beech, his favorite. "It's a renewable material and it produces little waste. It's easy to machine."

The shop builds 32mm frameless European-style cabinetry, which is offered by few of its competitors.

"We try to push the European style unless someone's really specific in what they want. The commercial architects typically want the frameless modern look and the homeowners don't always know what they want. Most of the other shops do traditional overlay and this is our niche. We can also build custom furniture. There are not many others around here who do."

The shop features a SCMI edgebander, sliding panel saw and shaper; Grizzly planer, dovetail machine, 12" jointer, 24" planer, 10-hp dust collector and line-boring machine; High Point upcut saw; Diehl straight line saw; Powermatic band saw and table saw; Williams & Hussey molder; Rand-Bright 37" wide belt sander; and Blum hinge press.

There is no CNC machinery as of yet. "I've looked into it, but the only way that I'll buy one would be for a specific job, like several hundred kitchens for a big condo. That investment would make sense."

Ready for anything

Earlier this year, business dipped about 40 percent from last year, but has been picking up during the last three months. Abramson has been patient, despite the unpredictability of the fluctuating market.

"We were really busy for four years straight when people in Austin and Houston didn't have very much work. Then it seemed like there was more work in Houston, but not much in Galveston. But things are coming back. It fluctuates from one year to the next, really."

When things got slow, Abramson worked on his website and even started handing out business cards again.

"That's what I did when I first started this business. Most of the time I don't have to do anything, the work just comes in."

His ultimate goal is to work independently, building furniture for high-end customers. But for now, a larger shop pays the bills.

"If somebody came to me and wanted to buy my business, I would sell it in a heartbeat. I don't have any specific plans for it except to try to keep at it. I have no alternative right now but to keep plowing away at the business and make it work."

Running a business can be stressful, to say the least. But Abramson says happy customers bring great rewards, even if you're not getting rich.

"There's nothing like completing a project when everything goes right and everyone's happy. Some people just want to make money and don't care who they run over in the process. I'll shoot myself in the foot or I'll go broke as long as the job's done right and the customer's happy. I don't make a lot of money because I do it right."

This approach is appreciated in Galveston, where numerous homeowners were ripped off by scams in the wake of Hurricane Ike.

"After Ike, so many people came to Galveston to start construction businesses but most were gone within months because they didn't know what they were doing — they were just trying to get rich quick. People were desperate to get their homes restored and that's why they got ripped off. They didn't have the patience to wait and check up on the people they hired. There are still a lot of homes that haven't been repaired."

"You shouldn't start a business unless you are a business person. Some people are good at doing work and being workers, and some people are good at business. Make sure you're good at both and that you know what you're doing and that you have good business sense." **W**

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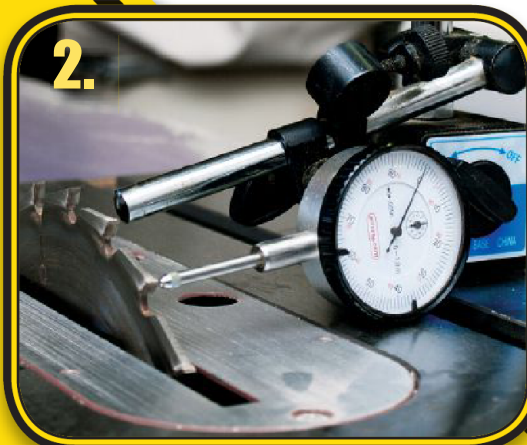
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Four bolts are all that hold the tabletop to the base of most cabinet saws, so aligning the table is fairly easy.



A dial caliper makes quick work of checking whether a blade is properly aligned with the miter gauge grooves.

NO ROOM FOR ERROR

By John English

On saws without a riving knife, an aftermarket plastic splitter like this one from microjig.com is a sound option.



Pressure wheels that only roll in one direction hold boards against the fence and table, minimizing kickback.

SAFETY IN THE SHOP HAS NEVER COME EASY

**BUT SOME TECHNOLOGICAL ADVANCES
WILL HELP YOU AVOID INJURIES**

“DO YOU STILL HAVE ALL YOUR FINGERS?”

Boy, doesn't that get old? It's the first question people ask when they hear that you've been woodworking for a while. The implication is not only that woodworking is inherently dangerous, but also that woodworkers are not exactly bright.

The truth is that our craft requires a complex and sophisticated set of skills and that even the most experienced among us are always looking for ways to learn. Revisiting the basics with new employees is essential. And that process also helps old-timers remember why they have so much respect for blades, knives and cutters.

Table saws

This is the most controversial safety area in the modern shop. The Consumer Product Safety Commission and the State of California are currently considering legislation that would require blade-braking technology on all new saws. However, most of us already own perfectly satisfactory saws that don't have a brake, and there are lots of things we can do to keep ourselves — and our employees — safe. It's far more common for a table saw accident to result from kickback than from somebody touching the blade, so tackling kickback is a good place to start.

Begin by making sure the blade is lined up with the miter gauge grooves. This will help prevent binding (and kickback) during cross-cuts. On cabinet saws, the adjustment is very simple. Just loosen the top [Photo 1], line it up and tighten it. Contractor saws are a little trickier: the motor isn't attached to the cabinet, but is instead bolted to the underside of the tabletop. Check your saw's manual for recommended procedures. A dial gauge (also called a dial indicator) is the best way to check alignment [Photo 2].

With the blade lined up with the grooves, one can quickly check that the fence is accurate. It, too, needs to line up perfectly with the grooves. If the back end of the fence veers away from the blade, the cut will begin to drift wide. And if the back end veers toward the blade, the cut will drift narrow. Both situations are an invitation to kickback because the work will eventually bind between the blade and the fence.

It's essential that every board ripped on the table saw is both flat on the bottom and straight along the edge that meets the fence. These two adjacent planes (the bottom face and the right edge of the board) must visit the jointer before being ripped. If the edge against the fence isn't straight, the board will travel left or right, causing the blade to bind in the kerf, and throw the board back at you. If the bottom isn't flat, the board can twist and catch the blade or bounce because it isn't supported underneath. This usually results in a loss of control.

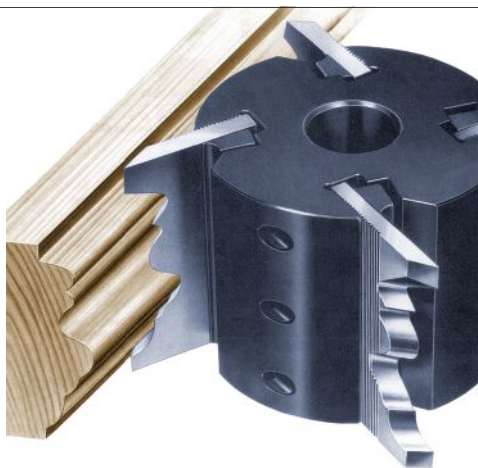
One of the best safety add-ons in recent years is the riving knife. This replaces a stationary splitter with a splitter that rises, falls and tilts with the blade. The result is that there are far fewer occasions where a woodworker has to remove the splitter/guard assembly to make

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through cuts. If your saw doesn't have a riving knife, there are some inexpensive aftermarket kits that replace the factory splitter with an easier-to-use version [Photo 3]. The key advantage here is that the plastic splitter simply pops out after the saw is turned off.

Saws should be fitted with hold-downs and featherboards for most ripping operations. The most comfortable options include wheels that only turn in one direction [Photo 4], and large shop-built featherboards that can be either bolted or clamped to the left-hand table saw wing. In our shop, we have drilled and tapped holes in the cast-iron wings to accommodate these boards. Small plastic ones that are widely available are great for router tables, but they don't seem to have the heft required for table saw work.

Sweep the floor constantly in front of the table saw. Fine dust can be slippery and this isn't a place to lose your footing.

I like to raise the blade so that the bottoms of the gullets are about 1/4" above the top of the workpiece [Photo 5]. This means that the gullets can keep the cut clean, while there is still enough blade in contact with the work to make a safe cut — and not too much exposed above the wood.

Cut narrow moldings off the edge of a wide board. Ripping thin stock is a recipe for disaster. If a narrow strip or a molding needs to be shaved, try the thickness planer, a belt sander or, best of all, a hand plane.

If a workpiece binds and begins to shudder, the best advice is to hold it hard against the fence and tabletop (keeping hands well away from the blade) and have somebody shut off the saw. If you lessen your grip, you lose control and the saw will launch the wood across the shop.

A quarter inch between the wood and the bottom of the gullet delivers enough power without exposing too much blade.



There are some plastic see-through guards available as aftermarket options that are not attached to the saw table. These catch dust, chips and, in an emergency, can knock down flying boards.

If it's possible to use a push stick safely, one should use it. Never reach across a spinning blade.

continued on next page

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Pulling a board through the last couple of inches of a bandsaw cut will keep fingers away from the blade.



SAFETY from previous page

Router tables

The most important rules about router tables are feed issues. On through cuts (where you can see the bit), the workpiece should never be fed between the fence and the bit. On these cuts, the cutter should always be working the edge farthest from you (that is, the bit should be partially buried in the fence), or the work will bind and become airborne. Blind cuts, such as grooves in the center of a board, can be made safely with some wood on the near side of the bit.

With the router mounted bottom-up in a router table, the cut is made by feeding the wood from right to left. Traveling in the other direction will result in a climb cut and, as often as not, the bit will grab the work and shoot it out to the infeed (right) side of the table.

Deep cuts need to be made in increments. If your router is bogging down, make the cut in several steps. If the cut is too deep, the work can catch and kick back or the router can be damaged.

If it's possible to use a push stick safely, one should use it. Mill profiles on the edges of wider boards and rip them to width on the table saw, rather than passing thin stock across the router table.

One more good habit to instill: never wipe dust off a router table with your hand. Always blow dust away. Even a stopped bit can cut.

Jointers

When jointing the wide faces of boards, hold the work down with a pad and push it with a stick. Most jointer injuries happen when people are feeding thin boards across the knives. If the board is less than 3" thick or if a board on its edge is less than 3" wide, a pad and a push stick are essential. Fingers should never be within 3" of the knives.

Band saws

These (and perhaps drill presses) are the most underestimated machines in the shop. They don't make a lot of noise, the blade travels a lot slower than a table saw and they just don't look scary. Yet they are responsible for



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If a board isn't straight at the miter saw fence, the kerf will close at the back as the cut is made, and may kick back.

an inordinate number of injuries.

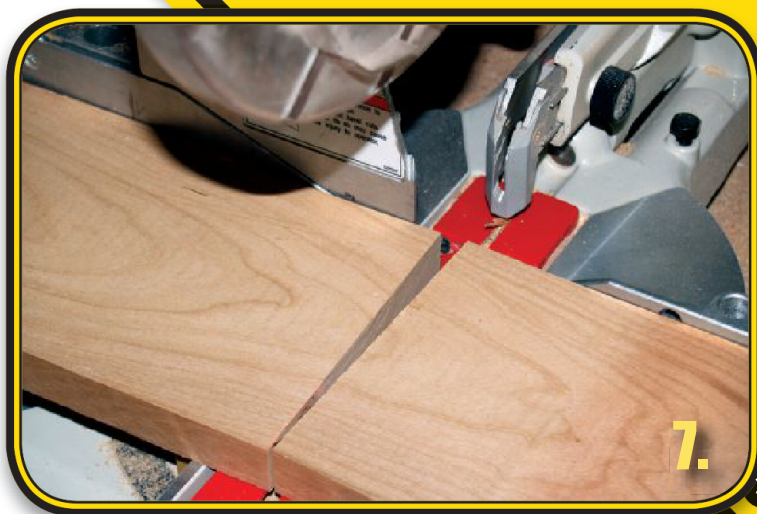
Expose as little of the blade as possible (that is, lower the guard), don't make any adjustments while the blade is running and, at the end of a cut, think about whether you can safely pull the work through the last inch or two, instead of pushing fingers close to the blade [Photo 6]. Don't ask blades to turn smaller radii than they are designed to cut (see the packaging) and be slow and deliberate when moving around this seemingly innocuous, but still quite dangerous, machine.

Miter saws

I won't have a radial arm saw in my shop because I believe they have a design flaw that is inherently dangerous. But the new generation of miter saw has a lot of safety built in and, as long as one uses common sense, they're pretty safe. First off, don't cut boards that aren't straight. If the work is against the fence at the ends, but doesn't touch in the middle [Photo 7], the blade will bind as the cut is made and there will be kickback.

When making compound cuts, think about whether there is a safe way to clamp the work in place rather than holding it where your hands are too close to the blade. Be sure the blade won't contact the clamp(s) and that both sides of the cut are clamped so that one of the severed pieces doesn't migrate into the blade. And with profiled pieces (moldings), clamps sometimes have a tendency to come loose, so pay special attention to that.

Always use a sharp blade. Dull blades in any tool are dangerous.



Above all, remember that the most dangerous tool in the shop is you. Being preoccupied, overconfident, in a hurry or distracted are the main causes of accidents. While the guidelines given here are by no means an exclusive list, they're a good starting point and they can encourage discussion that brings up other issues. **W**

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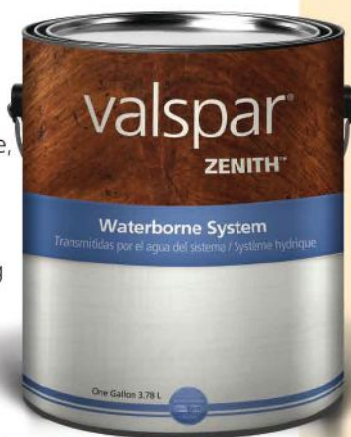
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- Use the same equipment as solvent. Waterborne coatings may be successfully applied with Conventional Air, HVL, Airless, and Air Assisted Airless systems.
- All systems should have either stainless steel, or Teflon wetted parts.
- Use stainless steel fittings and regulators. Some waterborne coatings will gel when they come in contact with non-stainless fittings and regulators.

Application

- Apply the material in a temperature controlled environment (60-100°F or 16-38°C). Low VOC waterborne coatings need a reasonably temperate environment to form a proper film.
- Do not over-apply. High wet film thickness can cause loss of clarity in the film, mud cracking, or extended cure times.
- Avoid applying or curing in areas with significant air movement. This can cause premature evaporation of the coalescing solvents in the coatings which can cause poor film formation or cause the coating to look hazy.
- Waterborne coatings may be force cured with an oven just like solvent borne coatings in order to increase productivity.

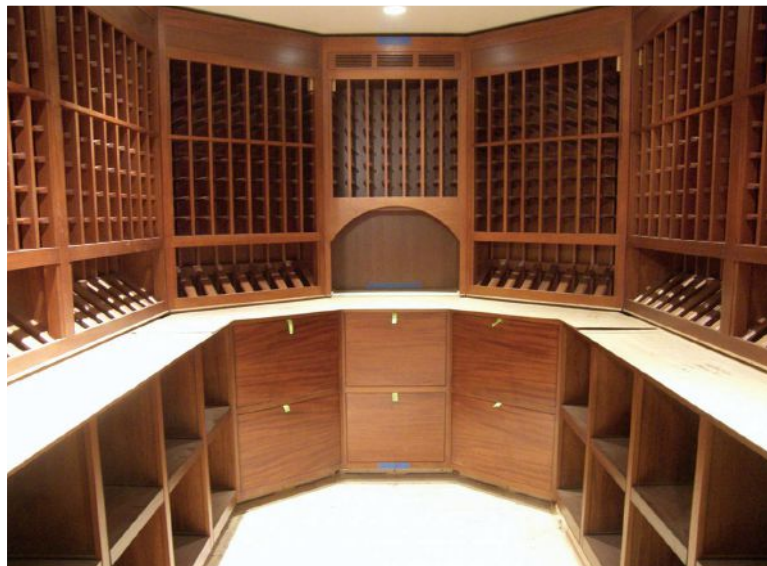
Material storage

- A temperature controlled area is necessary to prevent waterborne coatings from freezing in cold climates. It is not recommended to store waterborne materials below 50° F (~10°C) or above 110°F (~43°C).

Material handling

- Waterborne products should be mixed at a slow to moderate speed to avoid foaming. Never shake them. An impeller blade on a pneumatic drill works well.
- Strain, strain, strain! Dried particles on the lids and sides of containers will fall into the liquid and they do not dissolve. For best results, strain everything before you apply.

PHOTOS : McIntosh & Tuttle Cabinetmakers (left) / Shaw Woodworking (right)



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Compiled by BHSW Inc.

When we see great work, there's a subtle ingredient that makes us stop and stare. It's not just design, or even material choices. It's an enigmatic commitment to excellence that permeates every stage of the craftsman's work. From beginning to end, it's obvious that someone cared deeply about the process.

That level of competence and proficiency can only be achieved when a shop supports its work with the finest materials, tools and resources. At every stage of production, some suppliers stand head and shoulders above their competition. Whether it's high quality antique reproduction glass for divided lite windows, or a huge range of lighting options to complete the perfect kitchen, or even a built-in station for cooks to chop, prepare and clean up easily, the following suppliers meet that definition of excellence and innovation. From systems that eliminate dust at the beginning of a project, to lasers that add value and unique choices along the way, or the coatings and spray equipment used at the end of the job, these companies are dedicated to providing woodshops with that extra effort that helps them deliver... the finishing touch.

Don't ignore your dust collector

A superb finish doesn't begin in the spray booth. It starts with the ambient air in the shop, and the key to improving air quality is routine maintenance. Bag-house and dust collector filters need periodic replacement, and sometimes finding these in the right size or shape can be difficult to find.

American Fabric Filter specializes in making replacement bags or sleeves, and in most cases their engineered fabrics will substantially improve the collector's performance, too. They have spent nearly twenty years designing and fabricating optimized custom dust bags and sleeves to go on collec-



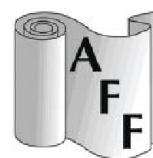
tors ranging from 1/3 HP drum-top hobbyist units to 100+ HP factory bag house systems. They take the time to speak with every customer about the shop's equipment, plenums, ductwork, workspace and specific filtration needs. For example, a small collector's performance can improve dramatically by increasing the filter area, so one-man shops may only need to upgrade to a slightly larger, light duty filter.

Bigger commercial shops usually need larger filters with thicker fabrics, and the company can custom make these with hanging loops, inlets for any size, shape or location, skirts, belt loops and many more options. Sometimes, for ex-

ample, they suggest adding an extra "sister" bag, to get the proper airflow without backpressure.

If the shop is using small collectors that are each dedicated to one machine, AFF stocks disposable heavy-duty, clear plastic bags to fit most makes including Delta, Dustek, Grizzly and JET. These poly bags are 6 mil thick and come in two sizes: 21" diameter x 50" long, and 24-1/2" diameter x 72" long. They're available in rolls of 50, and because they're clear, they can be monitored easily and emptied before they overflow.

The bottom line? Replacing old bags with state-of-the-art fabrics can improve vacuum, volume and velocity, and help scrub the shop air so that the dust collection system becomes the start of a great finish.



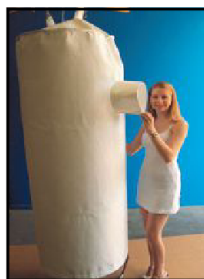
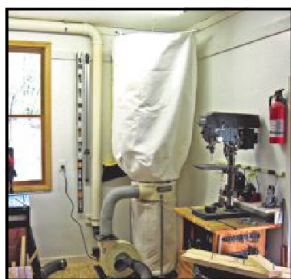
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Nothing says "Finishing Touch" like a laser-engraved image

Epilog Laser has been designing and manufacturing the highest-quality laser systems in Golden, Colorado since 1988. For a woodshop that is vying to separate itself from the competition, adding custom images to kitchen and cabinetry is now a very realistic proposition with Epilog's Legend Elite series. This is a collection of CO2 lasers that are perfectly sized for working on wood panels, whether it's engraving a design on a jewelry box, or a photo on a wooden plaque, or perhaps customizing cabinets and drawer fronts. The system works much like a printer – one can import artwork and simply

"print" it to the laser. The speed and power settings are controlled through the computer, and these lasers work with any Windows™-

based graphic software (AutoCAD, Illustrator, CorelDRAW, etc.). In addition to wood panels, a shop can also consider adding custom acrylic, plastic, glass, leather or even stone accents to furniture or casework.

The four models in the Legend Elite series are designed allow each shop to choose a laser system that best meets its application needs. The entry-level model (the Mini 18) has an 18" x 12" work area, and it delivers the same high quality as its larger

cousins. The Mini 24's work area is 24" x 12" and this model holds most standard engraving stock material. A larger unit, the Helix 24, will work on panels up to 24" x 18", and it includes an 8.5" Z-axis stroke for engraving large or tall items. The top-of-the-line 36EXT model has a huge 36" x 24" work area and a robust design that lets a shop handle complex, large panels such as those used in range hoods, reception desk fronts, built-in bars and appliance faces.

The Legend Elite series offers the highest laser speeds on the market, combined with a high-detail linear encoder system. This latter means they operate at high speeds, while still engraving with the most precise quality on the market.



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The ultimate lighting resource for woodworkers

Fine cabinet projects are enhanced by, and indeed deserve perfect lighting. For more than twenty years, Eterna Lighting in Miami, Florida has delivered the highest quality lighting products that are specifically designed to meet the needs, purposes and applications of superior woodshops.

"A couple of decades ago," says managing partner Bill DeCanio, "we were already focused on the emerging market of fluorescent lighting. As technology has changed, so have our core product offerings." Now, along with their huge assortment of T4, T5, T8 and CFL fixtures, the company also offers a comprehensive range of HID, LED, Xenon, and Halogen options in stylish fixtures and multiple finishes.

Eterna serves customers across the US through its instantly downloadable, full-color

catalog (just click on the word "catalog" on their home page). From rope lights to fluorescents, halogens, Xenon and LEDs, their knowledgeable staff and vast inventory can add a finishing touch that beautifully completes any fine kitchen or cabinet job.

"Our most recent addition," says DeCanio, "is a highly efficient LED replacement tube for T5 fixtures. It's available in various lengths, and these tubes extend the life of the fixture while significantly decreasing power consumption. They also save on manpower hours spent changing tubes –

and no, you don't even have to replace any existing ballast or driver!"

All Eterna products conform to UL and/or ETL standards and testing, and there's an entire section of their online store that is specifically dedicated to the needs of woodworking

and workshop customers. Here, a woodshop manager will find transformers, compact fluorescents, Halogen cabinet lights, small incandescent canisters, LED transformers, dimmers, under-cabinet low profile lighting, and a host of other products specially tailored to the industry. With free shipping on orders over \$200, a 90-day money back warranty, and a commitment to ship items within 24 hours, a cabinetmaker can shop quickly, conveniently and securely at Eterna without ever leaving the workshop.



Eterna Lighting

Phone: 888-513-3346

E-mail: www.eternalightingstore.com/contacts

Web: www.eternalighting.com

Superb Glass for Superior Millwork Shops

Green Mountain Glass (GMG), located in Charlestown, New Hampshire, supplies high-end glass products to the millwork and custom woodshop industries. The company primarily makes small lite insulated glass units with narrow sightlines, for true divided lite windows and doors. GMG applies the same craftsmanship in manufacturing glass for its high-end millwork customers as those customers regularly require of themselves for their own products. A custom millwork shop that is dedicated to manufacturing windows, doors, or furniture to the highest standards and then unfortunately chooses a lower quality of glass, hardware, finishing or weather-stripping will produce an end product that is of considerably lower quality. No matter how fine the product's workmanship, the end-use customer will never

be able to appreciate the flawless craftsmanship of the joinery, keen usage of various select wood species, or delicate judgment in classical design, if sloppy glass is used. The customer will never be able to see beyond the glass to appreciate these finer points.

High-end woodwork is like any other art: a flaw impacts its value overall. At GMG, the glass is accurately cut to size. The insulated lites are assembled correctly, and aligned on top of each other. The glass is clean and without smudges, fingerprints, or handling defects. The spacer and sealants are placed carefully in straight lines on the glass, and do not vary past their agreed-upon sight lines. Only the highest quality of glass, spacers, sealants, and techniques are used in their insulated units. That is why their products are worthy

of some of the longest warranties against seal failure in the industry. GMG also offers many specialty glasses, including more than ten different types of Restoration glasses in stock at this time. The company has accounts with five of the major stained-glass distributors, and can provide monolithic lites of textured or colored glass as single glazing or insulated glass units. GMG can also laminate almost all types of glass to make them into safety glass. Some, but not all, of the specialty glasses can be cut to size by GMG, and shipped to a tempering facility when that is required.



Clockwise from top left: Shaped sashes being restored, residential windows, residential sash replacement, and bullseye insulated units by Green Mountain Glass.



Green Mountain Glass, LLC

Phone: 603-826-4660

E-mail: gmglass@myfairpoint.net

Web: www.greenmountaininsulatedglass.com

Nobody provides a better finishing touch

Holbrook, New York is home to ColorSpec Coatings International, a company that has been distributing wholesale finishes, spray equipment, and related accessories to cabinetmakers and finishing shops since 2001. Their excellent technical support, service, quality products and education reflect the fact that their staff consists of highly trained professionals, many of whom were finishers and cabinetmakers themselves.

Among the products they offer are Japan colors - finely ground, lead free, flat, quick drying, semi paste colors that are prized by furniture and cabinet refinishers. This traditional product is used in a variety of decorative applications including aging, faux finishes, marbleizing and glazing. It's

an ideal toner for flat paints, and can be used for lettering, striping and stenciling. It can be applied by brush, roller or spray.

ColorSpec is a supplier of Carat Flex™ abrasives. These are stearate-coated abrasive products for dry sanding applications. They have been developed especially for hand sanding of wood, sealers, paint and lacquers. The backing consists of a flexible, impregnated latex paper, which is ideal for profile sanding, and the silicon carbide grains provide a uniform scratch pattern. Resin bonding and the stearate coating guarantee a long lifetime.

ColorSpec also is the professionals' source for natural bristle chip brushes, round briddled glue brushes, and Red Sable (an excel-

lent touch-up brush for spot work and grain-ing). The company offers a wide range of colored lacquer in aerosol; E-Z Vinyl Sealer aerosol (the perfect choice for spot repairs), pre-catalyzed clear lacquers from dead-flat to gloss; retarders, polishers, clear nitro-cellulose based lacquers (recommended as topcoats for wood finishes); finely ground non-fading pigments for color repairs; and dye-based transparent aerosol toners that have the highest rating of light-fastness available for dyes. They also stock Ultra-Flo Ultra Bond clear topcoat, which is specially formulated to adhere to, and flow out over, hard-to-coat surfaces.



COLORSPEC
COATINGS INTERNATIONAL

ColorSpec Coatings International

Phone: 631-472-8251

Web: www.colorspectcoatings.com

A truly functional place to prepare food... and clean up!

So, the cabinets are secured, the countertop is installed and the electrician is wrapping up task lighting. Now, what one last element would really set this kitchen apart from the competition? Jay Erickson can provide that finishing touch. His innovative Cutting Place is a unique solution for cooks, and anybody else who wants to deal with kitchen cleanup. The unit is essentially a stainless steel or copper (your customer chooses) sink with a removable basin inside, and this is covered by an FDA-approved, high-density polyethylene or solid hardwood cutting-board. On the left,

there's a clear plastic receptacle for food. On the right, there's a relief in the cutting-board that allows waste to be quickly fed to a garbage disposal unit. The faucet is mounted to the left, and the front of the entire Cutting Place is cut away, so that a cook can easily rock a chef's knife, or even fillet a fish.

The Cutting Place can be built into a countertop over wall-mounted base cabinets, or incorporated into an island.

Three sizes are available to fit into 18", 24" and 30" wide cabinets. The smallest, which is superb for chopping fruit at a wet bar, has a top that is 9-5/8" wide and

11-1/8" deep. The more-than-adequate mid-range unit has a cutting-board that's 13" wide and 14-1/8" deep, and the largest measures a very generous 16-3/4" wide by 16-7/8" deep.

The steel unit is 14-gauge TIG-welded stainless, and the copper version is 13-gauge (.093"). Both are designed for rugged use and longevity, and both are proudly made in the USA. The system can be used without the cutting-board to clean items such as cookie sheets and barbecue grids.

Also available is an accessory called The Cutting Place Bridge. This simply sits over the back of the cutting-board and expands the cook's work area. It allows for bowl, condiment and cutlery storage, so they're out of the way, yet still accessible.



The Cutting Place is a cook's dream that's built right into the kitchen countertop, and it's available in either stainless steel or copper.



The Cutting Place

Phone: 303-517-6187

E-mail: CuttingPlace@aol.com

Web: www.CuttingPlace.com

Silas Kopf works featured in N.Y. exhibit

Princeton graduate showcases 'Checkmate,' which displays a marquetry image of two men in a chess match

By Jennifer Hicks
STAFF WRITER

Silas Kopf will present his latest furniture featuring contemporary American marquetry in an exhibition Oct. 11 to Nov. 3 at Gallery Henoch.

The exhibit's featured piece is a cabinet, titled "Checkmate," modeled on the trick furniture concepts first learned from the French master Pierre Ramond. "Checkmate" features a marquetry image of two men in a chess match. A cabinet door, crafted in trumpe l'oiel marquetry, is left slightly ajar and interrupts the image. The actual doors are camouflaged by the imagery and are opened by a hidden switch. In all, eight hidden drawers and compartments are stowed away within the piece.



(From left) Silas Kopf's new marquetry cabinet, Checkmate, has eight hidden, but functional, compartments; Kopf's "Aquarium Cabinet."



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Tables by Gary Leake of Coupeville, Wash., and Bruce Launer of Clinton, Wash., will be featured in the Whidbey Island Woodworkers Guild's upcoming exhibit.



Kopf, of Easthampton, Mass., has been building furniture since 1973. He is a graduate of Princeton University with a degree in architecture and served a two-year apprenticeship with Wendell Castle. His work is also featured at the Museum of Fine Arts in Boston, The Mint Museum, The Smith Museum of Art and in private collections.

Whidbey Island guild exhibit

The Whidbey Island Woodworkers Guild will present the ninth annual "Art + Wood = Woodpalooza" exhibition Sept. 1-3 at the Whidbey Center for the Arts in Langley, Wash.

The guild seeks to support professional woodworkers, inspire and educate amateurs and provide awareness to the general public

of the skills available locally from its talented members. It was formed in 2001 to bring together the woodworking community of Whidbey. Now in its 11th year, the guild includes makers of furniture, cabinetry, architectural woodwork, turners, clockmakers, sawyers, carvers, restorers, musical instrument makers, boatbuilders and refinishers. [W](#)

Contacts:

Gallery Henoch, 555 W. 25th St., New York, NY 10001. Tel: 917-305-0003. www.galleryhenoch.com

Whidbey Island Center for the Arts, Zech Hall, 565 Camano Ave., Langley, WA 98260. Tel: 360-221-8262. www.woodpalooza.com

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CALENDAR

Organizations sponsoring meetings, classes or shows of interest to professional or hobbyist woodworkers are invited to submit items to: Calendar, Woodshop News, 10 Bokum Road, Essex, CT 06426; editorial@woodshopnews.com.

Include name, dates, location, description of event and a contact address or telephone number. Calendar items, which should be typed or printed clearly, must be received a minimum of 60 days before the event.

Please note that tuition prices, as listed, may not include materials or shop fees. Check with a specific class for further details.

The complete national calendar of events is updated monthly at www.woodshopnews.com.

— Compiled by Jennifer Hicks

CALIFORNIA

Monthly — San Fernando Valley Woodworkers meetings are held on the third Thursday of each month at 7 p.m. at the Balboa Park Sports Complex, Gym Building, at 17015 Burbank Boulevard in Encino. www.sfvw.org

CONNECTICUT

Sept. 22 — Wood anatomy workshop de-

signed for curators, collectors, antique dealers, appraisers and woodworkers to learn about the physical properties of wood and recognize its species specific structures. Fee: \$195. Location: Fallon & Wilkinson, Baltic. Contact: 860-822-6790 or www.fallonwilkinson.com

INDIANA

Sept. 24-28 — Marquetry with Marc Adams. Learn the fine art of working with veneer to create pictures. Fee: \$725 plus materials. Location: Marc Adams School of Woodworking in Franklin*.

Oct. 1-7 — Cabinets as Fine Furniture with Paul Schurch. Explore the art of making a high-end, decoratively veneered cabinet. Fee: \$1,000. Location: Marc Adams School of Woodworking in Franklin*.

MASSACHUSETTS

Sept. 26-30 — Traditional Timber Framing with Jack Sobon and Dave Carlon. Fee: \$480. Location: Hancock Shaker Village, Pittsfield: \$480. Contact: Dave Carlon at 413-684-3612 or dcarlon01@aol.com.

Oct. 17-21 — Five-Day Bare Bones of Woodcarving Classes with David Calvo*. Location: Gloucester.

Oct. 6-8, Nov. 3-4 — Two and Three-Day Wood Carving Workshops with David Calvo*. Location: Gloucester.

Oct. 15-19, Nov. 16-18 — Five-Day Intermediate Wood Carving Classes with David Calvo*. Location: Gloucester.

Oct. 6-8 — Paradise City Northampton. Furniture and accessories from 275 craft designers and artists will be exhibited for sale. Location: 3 County Fairgrounds, Northampton. www.paradisecityarts.com

Nov. 16-18 — Paradise City Marlborough. Furniture and accessories from 175 craft designers and artists will be exhibited for sale. Location: Royal Plaza Trade Center, Marlborough. www.paradisecityarts.com

NEW YORK

Monthly — Sawdust and Woodchips Woodworking Association meetings are held on the first Thursday of each month at 6:30 p.m. at the Canton Woods Center in Baldwinsville. www.sawdustwoodchips.org

NORTH CAROLINA

Sept. 23-29 — Shaker-Style End Table. Construct a pair of Shaker-inspired cherry end tables with Gary Pichon. Location: John C. Campbell Folk School*, Brasstown.

Oct. 7-13 — Veneering and Marquetry. Learn to select, cut and assemble veneer to build a chessboard with striped and cross-band border with Don Russel. Location: John C. Campbell Folk School*, Brasstown.

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RHODE ISLAND

Nov. 2-4 — Providence Fine Furnishings & Fine Craft Show. Pawtucket Armory Arts Center, Pawtucket. www.finefurnishingsshows.com

Nov. 29-Dec. 2, Dec. 7-9 — Foundry Artists Holiday Show. Join 65 talented artists showcasing their work at this 30th annual fine art and craft show. Location: Pawtucket Armory Arts Center, Pawtucket. www.foundryshow.com

TEXAS

Nov. 8-Dec. 8 — 13th annual Texas Furniture Makers Show at the Kerr Arts and Cul-

tural Center in Kerrville, Texas. This juried exhibition is a statewide competition featuring handcrafted pieces by the best custom furniture makers in Texas and is co-sponsored by Woodcraft retail chain. Admission is free. For information, call 830-895-2911 or visit www.texasfurnituremakersshow.com

VERMONT

Sept. 29-30 — Ninth annual Vermont Fine Furniture & Woodworking Festival. Location: Union Arena, Woodstock. For information, call 802-747-7900 or visit www.vermontwoodfestival.org

Contacts:

David Calvo Studio, 186 East Main St., Gloucester, MA 01930. Tel: 978-283-0231. www.calvostudio.com

John C. Campbell Folk School, 1 Folk School Road, Brasstown, NC, 28902. Tel: 828-837-2775. www.folkschool.org

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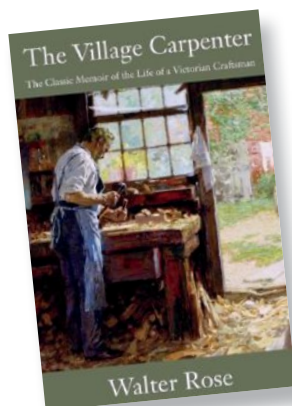
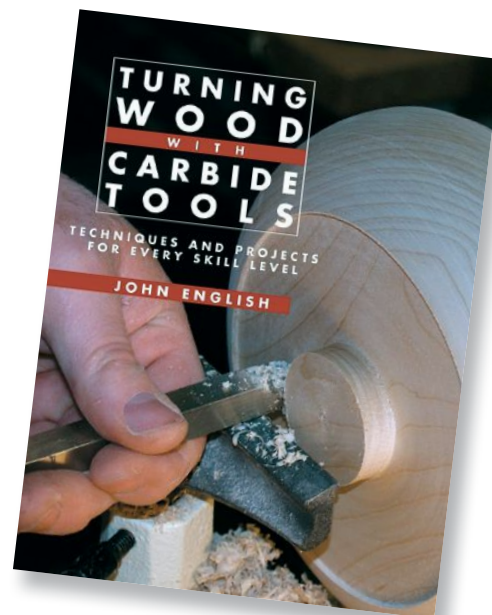
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WOODSHOP NEWS
Shaping the Woodworking Shop

PUBLISHED BY SOUNDINGS PUBLICATIONS LLC
WARNING: PROTECT YOURSELF - KNOW WITH WHOM YOU ARE DOING BUSINESS!

TURNING WOOD WITH CARBIDE TOOLS

By John English, outlines the many advantages that replaceable tungsten carbide cutting tips have over traditional woodturning cutters and scrapers. English, a frequent contributor to Woodshop News, covers the various grades of tungsten carbide and the types of carbide cutting tips. He also presents a complete survey of available carbide tool sets from manufacturers, carefully evaluating the particular strengths and design choices of each make and model. It goes beyond the basics with eight skill-building projects, including candlesticks, bowls, vases, finials and more. The 128-page softcover, published by Linden Publishing, sells for \$21.95. Visit www.woodworkerslibrary.com.



THE VILLAGE CARPENTER, by Walter Rose, was reissued by Linden Publishing. First published in 1937, it's a memoir of a Victorian craftsman at a time when rural communities depended on the village carpenter for functional needs. Rose provides a complete description of the working conditions and typical tasks of a 19th century woodworker, while also revealing the social structure of the Victorian English village and the carpenter's place in it. Rose's narrative encompasses his childhood in his grandfather's shop; the typical tools of the time; and a wide variety of practical tasks, including woodwork on the farm, wooden pumps, roofs, houses, water mill and windmill repairs, undertaking and coffin making, and furniture repairs. The 146-page softcover sells for \$15.95. Visit www.woodworkerslibrary.com.

Books, videos, software and other media for review consideration should be sent to: Jennifer Hicks, Woodshop News, 10 Bokum Road, Essex, CT 06426



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Hinges

The logo for Cabinet Parts features the company name in a white serif font on a red curved background, with a small house icon above the word 'Parts'. Below the logo, two types of cabinet hinges are shown: a standard overlay hinge on the left and a full overlay hinge on the right. A list of services follows: 'Cabinet Hinges' with a red arrow icon, 'All Major Brands' with a black arrow icon, and 'Next Day Shipping' with a black arrow icon. The website address 'www.cabinetparts.com' is at the bottom.

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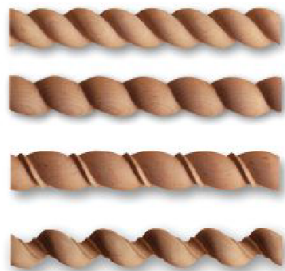
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Bill Lunstrum and his business partner Larry Cochran work from their homes in the Blue Ridge Mountains region of Virginia and West Virginia. Both are experienced woodworkers and luthiers who began working together in 2000 in Cochran's custom cabinet and millwork shop. The two shared a love of woodworking and bluegrass music, which inspired them to build a pair of F-5 mandolins followed by two Martin M-style guitars, one in mahogany and one in rosewood.

"I started working in a cabinet shop in 1973 and started playing music in 1975, largely bluegrass at the time. So my love of music and woodworking have sort of paralleled throughout my life with some respite from both of them," says Lunstrum.

He built his first mandolin in 1976 and continued building instruments on a part-time basis, working in cabinet and millwork shops until he met Cochran.



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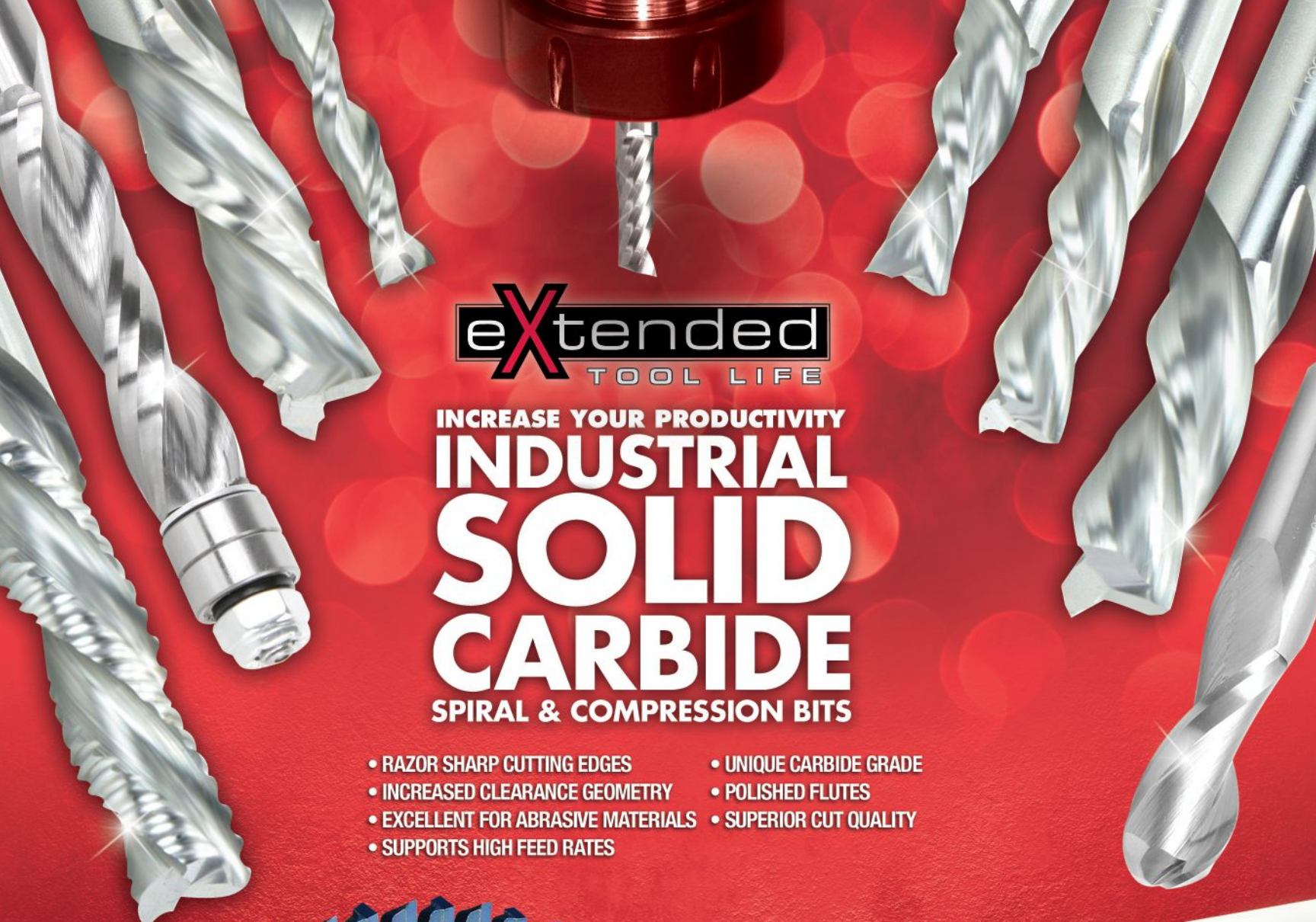


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