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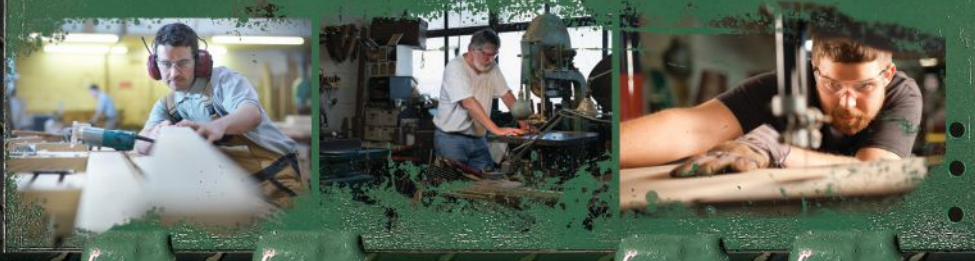
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PHOTOS: MICHAEL GORDON (TOP, COVER)



# Tables



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Talkin' shop with former editor A.J. Hamler



#### This Business about Woodworking

Share an opinion with David DeCristoforo but don't expect to be right

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# TAKING STOCK

with TOD RIGGIO

## A brighter horizon with tax clouds in the way

After returning from the Woodworking Industry Conference in May, where the industry's key decision makers gather every two years to talk business and attend association meetings, I was left with one distinct impression: these folks are genuinely enthused about the prospects of 2013 and beyond. See ya, great and formidable recession. It's time to invest and prosper.

But before the party got carried away John Satagaj, a consultant for the Wood Machinery Manufacturers of America, raised several important issues during a public policy forum. There are many unresolved issues on the horizon, he says, from the expiration of the temporary direct expensing allowance increase to corporate tax rates to possible regulatory initiatives such as combustible dust regulation to health care reform.

Satagaj was referring to Section 179 of the Internal Revenue Code that allows a business to deduct, for the current tax year, the full purchase price of financed or leased equipment and off-the-shelf software that qualifies for the deduction. The Section 179 limit for tax years 2010 through 2013 is \$500,000 and the phase-out threshold in those years is \$2 million. Absent further legislation, these amounts drop to \$25,000 and \$200,000, respectively, in tax years beginning in 2014.

And that would be bad.

On the flip side, there's the Manufacturing Reinvestment Account Act, introduced by Rep. Rosa DeLauro, D-Conn., in April to allow manufacturers to reinvest in machinery, facili-

ties and job training through a Manufacturing Reinvestment Account."

"The MRA is like an IRA for manufacturers," says Jamison Scott, owner of Air Handling Systems in Woodbridge, Conn. "It allows manufacturers to make annual pretax contributions of up to \$500,000 for seven years and use the funds to reinvest in their businesses."

The idea originated with members of the New Haven Manufacturers Association and this marks the third time the bill has been introduced. "We started working with Rosa in 2009 and we knew it would take several cycles for something to happen," Scott says. "There is definitely more interest right now in Washington, D.C., so the timing is really good."

Woodworking companies, which are mostly S corporations, would certainly benefit. If a company contributed \$500,000 annually to an MRA account earning 5 percent interest, it would have approximately \$3.6 million to reinvest after seven years, with a 15 percent tax rate on amounts distributed from the MRA.

Maybe the third time is the charm.

WIC also turned into a tear-jerker when Oregon shop teacher Dean Mattson accepted the Educator of the Year award from the Woodworking Machinery Industry Association. The lead instructor at North Salem High School gave an impassioned speech on helping students from disadvantaged backgrounds and resurrecting a failing program. He left the podium to a standing ovation. Mattson's program is thought to be the largest in the U.S. and next year will double in size to 950 students. **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.

## WOODSHOP NEWS

Shaping the Successful Shop™

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## Philly furniture show breeds optimism

Attendance and exhibition participation increase as more high-end clients find their way back into the market

By Jennifer Hicks

The 19th annual Philadelphia Invitational Furniture Show, held April 5-7 at the 23rd Street Armory in downtown Philadelphia, had a full slate of exhibitors, dominated by furniture makers seeking a share of a resurgent high-end clientele that frequents this retail show of hand-made products.

Show director Josh Markel said there were 60 exhibitors, up from 53 last year, and about 1,800 attendees, a 15 percent increase from 2012. Many of the furniture exhibitors were from beyond the Philadelphia metropolitan area, a sign of strength for the show and an improving economy.

"I think it's a result of the fact that over time, there are less and less venues devoted to this specific type of show. There are still plenty of craft shows but very few that are focusing on furniture and furnishings," says Markel. "We have kept at it and demonstrated that we're a great place to market this kind of product. So if you're a furniture maker, you know this is where you've got to be to be exposed."

Leonard Marschark, a maker of 18th century clocks, was exhibiting for the 11th time. He confirmed an increase in attendance, which he attributed to a warm spring weekend and more familiarity with the show's venue.

"Every time you change a venue, the numbers are a little low the first year. But with a sold-out show, that proves the administration



Leonard Marschark's clocks and booth at April's show.

is marketing it the right way. I made a few sales and had a few leads. But I'm not like your typical exhibitor because all of my customers are new. I sell 18th century clocks and usually my customers only want to buy one. So the show is a nice place for me to make a good first impression," says Marschark.

Jarrett Maxwell, a furniture maker and owner of Geometric Innovations in Oklahoma City, Okla., says he made the long drive to test the East Coast high-end furniture market.

"I had heard about the show for years. Oklahoma City is a decent-sized market, but there's not a huge market for high-end luxury furniture products and I was just wanting to go somewhere else and I thought that would be a stepping stone to at least test and see it," says Maxwell.

Robert Hare, a furniture maker from Ulster Park, N.Y. said he did very well this year, a

big turnaround from previous years when the economy was down. He has been a frequent exhibitor through the years.

"I started with the very first show in at the Pennsylvania Convention Center, then a few times at the Navy Pier and then backed off for a while. This year was great. I liked the size of the show. I made a very big sale to existing clients and over the years that's been the main reason why I've continued exhibiting because I've developed my client base here and they see my work. I like them to see me there so they know I didn't just make a sale and walk away," says Hare.

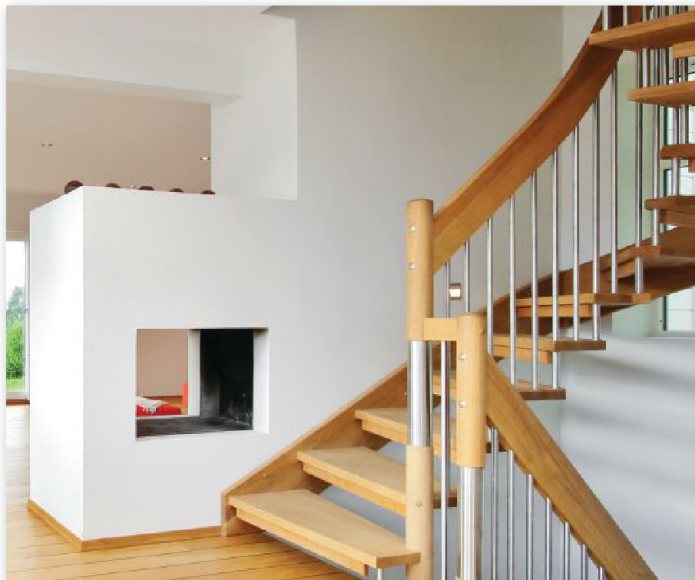
The show also featured an emerging-artist contest for the first time. It was won by Ryan Meacham of Just in Grain in Chester Springs, Pa.

Contact: Philadelphia Invitational Furniture Show, 3605 Hamilton St., Philadelphia, PA 19104. Tel: 215-387-8590. [www.philaifs.com](http://www.philaifs.com)

PHOTO: LEONARD MARSCHARK



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# Boston craft show endures despite tragedy

By Jennifer Hicks

**T**he 12th annual Craftboston Spring Show April 19-21 at the Seaport World Trade Center in Boston. After being shut down for one day because of the hunt for suspects in the Boston Marathon terrorist attacks, attendance was still close to what it had been in previous years.

Alyce Delbridge, programs associate for the society, confirmed an exhibitor count of roughly 200 individuals, with about 30 of them specializing in handcrafted wooden furniture and other items.

"The Craftboston Spring Show has traditionally been our larger show and then Craftboston Holiday is a more selective show of about 90 artists that happens in December. This year we had about 6,000 attendees. We usually we get between 6,000 and 8,000 attendees, but the bombing scare affected that."

Mark Del Guidice, studio furniture maker from Concord, Mass., is a regular exhibitor and a member of the society's board. He said he was impressed with the turnout in light of the horrific tragedy.

"We set up Wednesday and Thursday, had a gala Thursday night, then Friday everything fell apart here in Boston and they basically shut the city down. But it reopened Saturday and I was impressed with the craft show attendance on Saturday and Sunday, despite what had happened. It wasn't a really enthusiastic buying crowd. The events earlier in the week certainly dampened everyone's spirits," says Del Guidice.

"For me, the show is also a form of advertising. Sometimes I sell big pieces, sometimes I sell small pieces and sometimes it's just advertising, and sometimes it's my market here because I live here. This turned out to be a little more advertising for me, but I really chalked it up to the events of the week."

Duncan Gowdy, a furniture maker from Holden, Mass., says he did so well this year that he will definitely exhibit again.

"This is my second year exhibiting and I did much better than last year. Maybe it was just the people that were in town by chance or maybe people recognized my work from the previous year. It's a great show," says Gowdy.

Show attendees generally come from the Greater Boston area. Delbridge says this year's mix was



Mark Del Guidice's booth at the 12th annual Craftboston Spring Show.

more diverse than ever, illustrating the general public's growing appreciation for fine crafts.

"With a lot of crafts shows, the demographic tends to be an older, more affluent population. We've gotten a lot of feedback from our exhibitors saying that while that definitely rings true for our demographic as well, our show-goers are a much younger crowd than what exhibitors see at other shows. So we feel like we are starting to pull in more people that are in their 30s and 40s and people in their early 20s," she says.

Contact: The Society of Arts and Crafts, 175 Newbury St., Boston, MA 02116. Tel: 617-266-1810. [www.craftboston.org](http://www.craftboston.org)

PHOTO: MARK DEL GUIDICE



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## Manufacturers hold Long Island expo

Held at FMT Machinery warehouse, 10 sponsors joined for the event that brought out a cross-section of buyers

**By Jennifer Hicks**

The second bi-annual Long Island Woodworking Machinery and Supply Expo was held April 11-13 at the FMT Machinery warehouse in Bay Shore, N.Y. In addition to FMT Machinery, the event was supported by 10 other sponsors, including C.R. Onsrud, Martin Machinery, TimeSavers, Robert's Plywood, Colorspec, Cabinet Vision, Alphacam, Simantec, Weinig Group and Woodshop News.

"I think this year's event was a big success. We had representatives from about 50 different woodworking companies and cabinet shops, with a total of 68 [attendees]. These were serious buyers, since the minimum purchase was \$25,000 for some of the CNC routers and molding machines," says FMT Machinery's George Yurcak.

Yurcak said his company used to exhibit at TSI shows, but when the producer went out of business in 2008, there was no longer a regional show offered. He got together with other manufacturers who decided as a group to hold their

own trade show, making sure it was held in opposite years from the IWF in Atlanta, in order to boost attendance.

"During our first year in 2011, we had 40 companies exhibiting and we sold equipment. People were generally satisfied with what we had to offer and thought they were getting what they did at the Atlanta show, but with more one-on-one dialogue. We will keep holding this on the odd years in the future."

Contact: FMT Machinery, 22 Corbin Ave., Bay Shore, NY 11706. Tel: 800-786-0086. [www.fmtmachinery.com](http://www.fmtmachinery.com) **W**





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# NEWS DESK

## DeWalt debuts a host of new tools at event

By Tod Riggio

DeWalt hasn't changed its colors — still yellow and black — but it's leading the movement to brushless

motors in cordless tools. The company hosted an April media event at its training and testing facilities in Towson, Md., to unveil more than a dozen cordless and corded tools as well as some accessories, including a new

brushless drill/driver and impact driver in the 20-volt Max XR line.

"You'll see us launch more and more products on the brushless motor platform," says Frank Mannarino, the brand's vice president of cordless product development.

"The biggest benefits of a brushless motor are a higher-power density, increased control and longer motor life," marketing director Jorge Silveira says. "Nailers are probably next to feature brushless motor technology, but for now we're concentrating on drills and fasteners."

DeWalt says its brushless motors deliver up to 57 percent more run time versus standard brushed motors, while the new XR 2.0 Ah lithium-ion battery packs offer 33 percent more capacity than the brand's 20-volt Max

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DeWalt's new 20-volt Max XR drill/driver, featuring a brushless motor.



DeWalt also introduced a cordless framing nailer with a brushless motor, model DCN690M1.



battery packs.

DeWalt has added a fuel gauge to the battery packs allowing users to check the state of charge remaining in their pack during use. It also moved the LED worklight to the top of tool's base, effectively reducing chuck shadow.

The drill/driver, model DCD795, is a compact 7.2" from front to back and weighs only 3.5 lbs. It has a two-speed transmission (0 to 600/0 to 2,000 rpm) and a ratcheting metal chuck.

DeWalt's new impact driver, model DCF886, is smaller than the drill/driver at 5.55" and lighter at 2.9 lbs. One hand works the 1/4" hex chuck that accepts 1" bit tips.

Both tools retail for \$129 to \$139 and are available as a kit with two batteries, charger, belt hook and case for \$219 to \$239, according to DeWalt.

DeWalt also used the event to unveil a new line of professional mechanics tools, including ratchets, sockets, wrenches and sets. What was even more surprising is they'll be sold exclusively at Sears and positioned as a premium brand over Craftsman.

Contact: DeWalt. Tel: 800-433-9258. [www.dewalt.com/xr](http://www.dewalt.com/xr).



The top-of-the-line 204-piece tool set, sold exclusively at Sears.



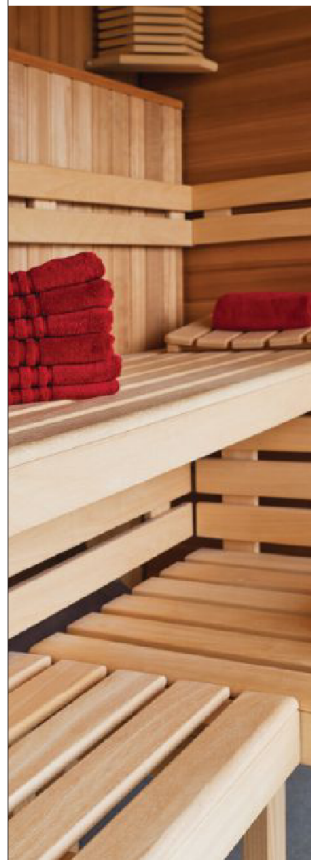
This impact clutch is suited for metal-to-metal fastening and deck building.

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# Felder drilling machine takes up little space

By Jennifer Hicks

Felder has introduced the Format 4 C-Express 920, a CNC through-feed drilling machine designed specifically for small custom woodworking shops. Sales manager Jim Stevens says the machine allows horizontal and vertical CNC processing and boring of panels and the option to add a router head for grooving.

"It is different than other machines available in this price point as it offers faster machining in a production environment with the accuracy of a CNC machine. This machine incorporates the advantages of horizontal processing that has been proven in larger CNC machines," Stevens says.

"It's easy to program and operate, can handle workpieces of any length and transports the workpiece very smoothly."

While CNC machines typically take up a lot of shop space, the C-Express 920 has a relatively small 75" x 51" (approx.) footprint and workpieces can be loaded from both sides of the machine. An additional roller support guarantees an exact processing of narrow workpieces between 70 to 150 mm, according to the company.

The standard machine is sold with a 14-spindle drilling head, which can be equipped as required. The grooving saw comes as standard and enables the grooving of rear panels or construction joints, which Stevens says are an important asset when it comes to processing of completely



Felder's new Format 4 C-Express 920 has a small footprint that makes it a good fit for shops with space limitations.

finished workpieces. As an option, the machine can be fitted with a milling spindle for the routing of cutouts, pockets, grooves and rebates.

The machine also features a distance measuring system and laser called the Encoder for finding the exact length of a workpiece. This ensures that construction connection can be done without any overhanging material, according to Felder.

The control unit features a 19" LCD color monitor and Woodflash programming software. There's also a wireless bar-code reader and a function that allows the workpiece to be unloaded from the rear of the machine for production-line purposes.

The machine starts at \$57,995.

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# Grizzly air filter works even when you don't

By Jennifer Hicks

**G**rizzly Industrial offers a new three-speed hanging air filter, model G0738, that can be set to run while you work — and with a timer when the shop is closed — to clean the air of fine dust particles.

Grizzly's Jon Shafer says the filter is designed for any woodworking shop where the finest dust produced by normal woodworking operations becomes suspended in the air.

"Even shops with highly efficient dust collection systems cannot capture all of the dust created. This is due to the normal escape velocity of sawdust at the saw blade or sanding machine and the physical limitations of fixed dust hoods. This fine dust will usually stay suspended by air currents caused by shop activities and then settle out of the air overnight. Once shop activities start again, the dust becomes re-suspended. Therefore, the only viable solution to capturing this suspended dust is to use a hanging air filter such as this," says Shafer.

At the maximum fan speed, it will filter 409 cu. ft. of air per minute. Shafer says this equates to filtering all of the air in a 10' x 10' x 8' shop every two minutes. Increasing the shop size to 12' x 22' x 8', or that of a typical two-car garage, will result in a 5.2 minute air recycle time. Multiple units can also be operated simultaneously to handle any size shop depending upon desired cycle time.

The G0738 features a 1-micron filter rating, remote control with timer, pleated and bag filters and necessary hardware for a ceiling installation. Ceiling mounting is ideal for unobstructed airflow, quiet operation and less clutter in the shop. Its 13" height dimension means it won't limit headroom. Low noise levels of 62 to 69 dB are comparable to a handheld electric mixer, according to Shafer.

"Besides the obvious health benefits of having a recirculating dust filter system



Grizzly's new hanging air filter features an internal squirrel cage impeller that will stand up to the toughest shop environments, according to the company.

in a wood shop environment, the G0738 is CSA-certified and is made in an ISO 9001 approved factory. Its 1-micron filtration captures the finest suspended dust and its two-stage filter system is easy to clean or

replace," he adds.

The Grizzly three-speed hanging air filter sells for \$199.95.

Contact: Grizzly Industrial. Tel: 360-647-0801. [www.grizzly.com](http://www.grizzly.com)

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# Festool adds features to plunge-cut saw

By Jennifer Hicks

**F**estool redesigned its TS 55 REQ plunge-cut saw with a large, readable depth scale for cuts on or off the guide rail, a micro-adjustable depth control and a flat housing offset to make straight cuts parallel to any edge.

"The flush housing lets you cut up against an adjoining wall so you can get as close as possible," says Festool applications specialist Brent Shively. "We've also added an in-place splinter guard, which eliminates tear-out on both sides of the blade. You can put a clear plastic window on that's going to help with the dust extraction and allow you to see where the blade is cutting exactly."

The saw, designed for use with or without a guide track, is an alternative to a job-site table saw and can make life easier in the shop, too, eliminating the need to lug heavy sheets of

plywood to a cabinet saw. It can also make compound-angle cuts by beveling the saw and angling the guide rail.

The new saw also features a redesigned riving knife that emerges before the saw blade for easier positioning in existing cut lines and an improved dust channel design. A detent override function allows for a greater bevel range of minus-1 to 47 degrees. Limit stops will keep the saw base from rising during a plunge cut and can also be used as both

beginning and ending stop guides.

Festool is offering the saw at an introductory price of \$585, which includes a 48-tooth carbide blade, 55" guide rail, splinter guard, limit stop, Plug-it power cord and the T-Loc Systainer SYS-4 storage container. The company offers a 30-day money-back guarantee and a three-year limited warranty.

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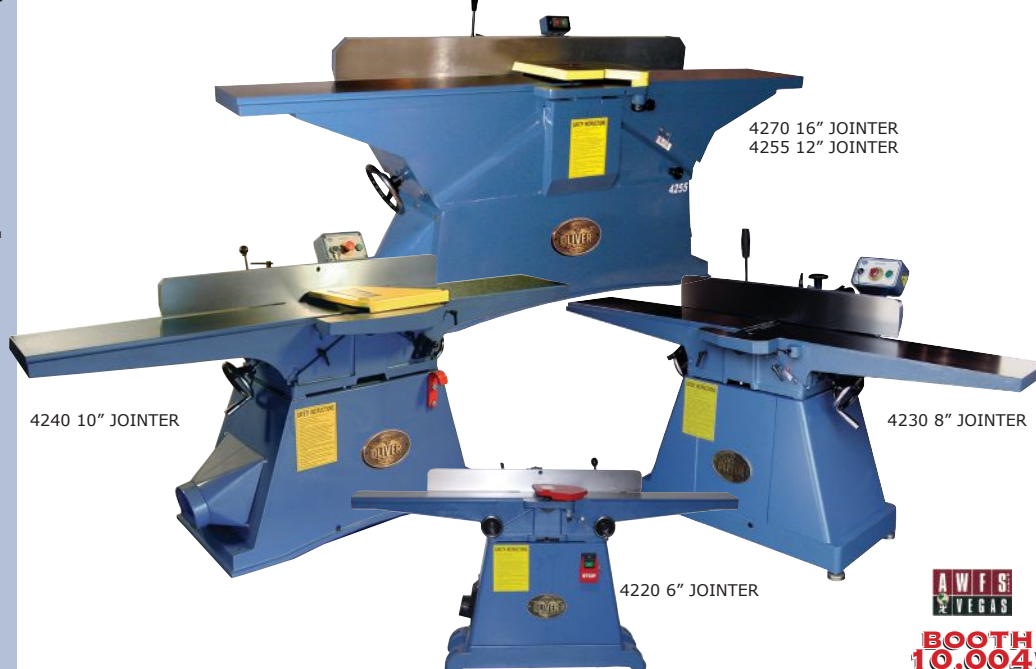
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# PRO SHOP

with JOHN ENGLISH

## Joining an organization can give you a leg up

The woodworking industry has a wide array of trade groups and associations that you can sign up for to gain insight to your market

Every industry has its share of professional organizations and the woodworking industry is no exception. Is it worth joining one?

The answer is definitely yes, but with some provisos. The key is to ask what the organization can do. For big shops with lots of employees, association benefits range from trade show exposure to management consulting. For one-man shops, membership can lead to word-of-mouth marketing, new skills and even insurance discounts. The downsides can include minor competition issues, the cost of membership fees and sometimes a time commitment. But these are almost universally offset by gains.

One of the oldest and most respected trade associations for millwork, furniture and case-work shops is the **Architectural Woodwork Institute**. This venerable organization has been around since the 1950s, but it has earlier roots in the Millwork Cost Bureau, a trade association of custom millwork operators founded in 1914. Today, AWI represents nearly 4,000 members consisting of architectural woodworkers, suppliers, design professionals and students from around the world.

The current cost of membership begins at \$600 and is based on a shop's gross annual sales. Benefits of membership include listing in the Resource Directory, use of the AWI logo, a host of education resources, access to several must-have publications including the industry-changing Architectural Woodwork Standards handbook, local chapters and shop visits, and a high level of networking across the industry. AWI also offers Design Solutions magazine to its members, an estimating cost book, an installation manual for millwork, a guide to cabinet fabrication and the results of a comprehensive survey on the cost of doing business in this market.

One organization that shop owners and managers might want to seriously consider joining is the non-profit **WoodLINKS USA**. Anticipating the current shortage of skilled workers entering our industry, this organization was established as a partnership between woodshops and both secondary and post-secondary woodworking programs. It helps to build and maintain a strong, skilled workforce so that U.S. manufacturers can remain competitive. It is comprised of two staff members, three volunteer directors, 13 board members and hundreds of national volunteers who have a passion for the wood industry and wood education. Owners, managers and skilled woodshop staff can get involved on many different levels. The benefits include helping to mold the future of the industry, providing our shops with trained workers, improving the lives of lots of young people and creating a strong bond between our industry and the educators who support it.

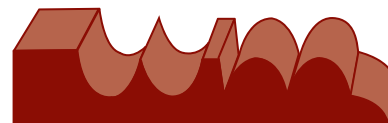
### Common bonds

The **American Society of Furniture Designers** was founded in 1981 and is "the only international non-profit professional organization dedicated to advancing, improving and supporting the profession of furniture design and its positive impact in the marketplace." Its members specialize in the design of both residential and contract furnishings and accessories and include both American and international designers, teachers and students. Along the same lines, The Furniture Society is a non-profit, educational organization founded in 1996. Its mission is "to advance the art of furniture making by inspiring creativity, promoting excellence and fostering an understanding of this art and its place in society."

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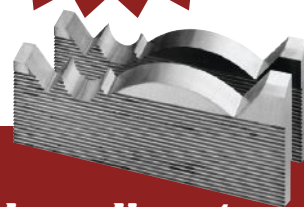


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**fessionals** offers designer certification in this field and a number of marketing benefits including an online search engine that can be used by interior designers or homeowners to find a specialist who has completed their program.

With a pedigree stretching back to the 1930s, the **Association of Millwork Distributors** brings together millwork distributors, manufacturers of products and services and sales representatives through annual meetings, leadership and education conferences, conventions and trade shows and through its member committees, advocate groups and a LinkedIn community.

The **Cabinet Makers Association** is a professional organization where cabinetmakers and woodworkers from both the residential and commercial markets get together and share their hard-earned knowledge and experience to help one another. The CMA doesn't look at woodshops as competition. Rather, it believes that "working together is the best way to improve our own individual companies as well as the industry as a whole." Members enjoy discounts at major woodworking shows, industry educational seminars and other industry events. The CMA also offers their "Shop Finder" service to potential clients. The association also provides professional certification that

lends an air of trust and confidence to a business, uses the Wood Diamond Awards program to enhance shops' reputations and offers peer-to-peer networking online. The network offers extraordinary access to the accumulated knowledge and experience of other woodworking business owners.

One example of how this works is that you might find yourself in need of, say, some CNC programming assistance on a weekend with a deadline looming and one of your fellow members will usually be willing to give you some answers and shortcuts. The CMA also provides a quarterly magazine, a monthly e-newsletter, access to a list of members, representation at industry and policy venues and a presence in the industry press. The annual membership fee for general members is currently \$275.

### Industry groups

The **Kitchen Cabinet Manufacturers Association** is a voluntary, non-profit trade association representing North American cabinet manufacturers and suppliers to the industry. The association is an influential advocate for the industry and since 1955 has "administered nationally recognized performance standard for cabinets (ANSI/KCMA A161.1). Today, the association is also leading the way in promoting responsible environment practices in

the industry." Membership benefits include legislative and regulatory updates; surveys that help with business planning; plant tours and other educational programs; a voluntary testing and certification program for cabinets; an environmental stewardship program, and member visibility through its website.

The **National Association of Home Builders** and the National Association of the Remodeling Industry are great resources for woodshop, especially when one considers the strong relationship between our products and housing starts.

The **National Hardwood Lumber Association** was founded in 1898 to "establish a uniform system of grading rules for the measurement and inspection of hardwood lumber. Since then the group has taken on the role of educator, whose mission is to provide the industry with the training it needs to succeed in a changing and global economy." While its original focus was as a support system for some of our most valuable suppliers, the association now has a great deal to offer woodworkers, too, including education on grading and a host of information channels including Hardwood Matters magazine, the monthly e-newsletter Hardwire and, of course, its website. These media resources can help keep shops informed on issues such as ash borers and other dangers or perhaps the resurgence

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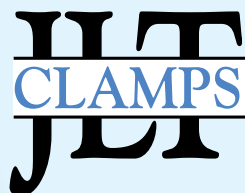
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of species like chestnut and elm.

The **National Kitchen and Bath Association** offers several benefits to its members, including access to consumer leads, the credibility of its logo, ad templates and business forms, local chapter meetings, member discounts, industry job boards and professional certification. And the **Wood Component Manufacturers Association** makes it easy for buyers to find members that can produce components in both solid and engineered wood materials. The WCMA also exhibits at no fewer than six domestic and international trade shows each year with displays highlighting the various products produced by WCMA member companies.

Membership benefits of the **Wood Products Manufacturers Association** include an insurance program, a discount on FSC certification, newsletters, a sourcing directory, credit checks and an online "items for sale" page that's quite interesting.

### Online and local options

For very small shops, there are several free (and mostly online) groups such as the **Modern Woodworkers' Association** that offer local chapter meetings, educational opportunities at woodworking shows and their popular online podcasts that are essentially small radio shows featuring some very interesting guests.

A similar online community for woodworkers, especially those who are into old tools, is *Vintagemachinery.org*. Thanks to Twitter and Facebook, such organizations now have a chance to survive and grow in their service to the woodshop community. As membership is free and nobody is asking for volunteer hours, there doesn't seem to be any downside to membership.

Local woodworking clubs, especially organizations such as the **American Association of Woodturners** (more than 13,000 members) are a great way to become part of a local community, as many of the members are either business owners or managers or are newly retired from businesses where they are still in a position to influence buying decisions.

### AWFS and IWF

One can't discuss associations in the woodshop world without mentioning two of the biggest organizations that serve our industry. The **Association of Woodworking & Furnishings Suppliers** is best known because of its biennial fair, which will take place July 24-27 at the Las Vegas Convention Center in Nevada. This international organization includes manufacturers and distributors of machines, hardware, lumber, upholstery materials, bedding, wood products and other suppliers to furniture and cabinet manufac-

turers. It also welcomes educational institutes and non-profits (but not woodshops) as members. If you supply other shops with, for example, outsourced components, then you're eligible for membership. For shops interested in lean manufacturing, this year's fair seminars are heavily flavored in that area. Other subjects being tackled are design/CAD, CNC, finishes, estimating, going green/LEED and a host of practical classes such as incorporating marquetry and vacuum forming. The fair seminars have special programs for shop teachers, custom furniture builders, and a section specifically for small shops with fewer than ten employees.

Another venue, even bigger than the AWFS fair, is the **International Woodworking Machinery & Furniture Supply's** show. This is the largest woodworking machinery and supply show in North America and the second largest in the world. It is held in even-numbered years in Atlanta. The hosts are the Wood Machinery Manufacturers of America Association and the Woodworking Machinery industry Association. Woodshops looking to improve any aspect of production, including machinery upgrades, can visit with every major manufacturer under one roof and comparison shop for four days every other year. The next IWF is scheduled for Aug. 20-23, 2014, at the Georgia World Congress Center in Atlanta. [W](#)



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# THE CUTTING EDGE

with HOWARD GRIVNA

## Belt cleaning is a cost-saving and critical tool

**B**elt loading can occur when sanding virtually any wood species, especially if excessive material removal is being attempted, but is especially encountered when sanding soft resinous woods. To minimize belt loading, do not force the cut, keep material removal rates within the recommended maximum parameters for each species being sanded and within the feed speed parameters.

The true end point of any abrasive belt should be when the sharpness of the cutting mineral is worn so that the belts no longer cut, not when they no longer cut because of sanding residue building up in the voids between the mineral

particles and masking the abrasive minerals.

Cleaning of abrasive belts can significantly increase belt life and lower sanding costs if belts are currently being discarded because they are loaded and there is still mineral life left. Through the years, I have encountered and examined various types of abrasive belt cleaning.

**Air nozzle blow off:** Nondestructive to belts, even paper-backed belts, and will slightly increase belt life. However, a large volume of clean, compressed air is required. It does delay loading and streaking and reduces belt changes. Because of marginal improvements, most systems are not in use on older machines.

**Eraser-type load removal:** Extends belt life marginally and can be used on paper belts. Belt width is limited by manual reach. There is no cost for equipment. Erasers are consumed. Incomplete load removal reduces sanding quality.

**High-pressure water/steam blasting:** Extends belt life, but can't be used on paper belts. Low cost for equipment. Water saturation/shrinkage affects belt backings. Belt removal for cleaning reduces sander production time. It requires a significant amount of labor for belt removal, transport, cleaning, drying, return and reinstallation of belt. Additional floor space for cleaning and drying racks is needed.

**Caustic soaking with removal brushes:** Extends belt life and can't be used on paper belts. Low cost for equipment. Water saturation/shrinkage affects belt backing and sanding quality. Belt removal for cleaning reduces sander production time. It also requires significant amount of labor for belt removal, transport, cleaning, drying, return and reinstallation of belt. Additional floor space for cleaning and drying racks is needed.

**Wire brushing:** Some extension of belt life due to eliminating streaking. Incomplete or excessive brushing reduces sanding quality. Belt cleaned on sander can

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slightly improve sander production time. However, direct interaction with a running belt is not entirely safe. No additional floor space for cleaning is needed.

**Glass bead blasting:** Limited extension of belt life since the process is destructive to belts, affecting the belt and sanding quality. There's a cost for equipment and only fair return on the investment. Belt removal for cleaning does decrease sander production time. Additional floor space required for cleaning equipment.

fuzzy or blotchy finishes. Simply stated, fuzzy surfaces are the result of wood fibers being bent instead of cut cleanly. These fibers then stand up after staining. Some species of woods, such as cotton wood, red oak and soft maple, are more prone to having the characteristics that contribute to this end result, but a fuzzy surface can occur in all wood species.

One major contributor to the problem is the moisture content of the wood at the time of sanding. Wood should be dried to the minimum acceptable level of moisture content.

**The following is a list of the most common causes of fuzzy sanding results with suggested remedies:**

| CAUSE                          | CURE                             |
|--------------------------------|----------------------------------|
| Panel too hot                  | Cool panels                      |
| Abrasive belts too coarse      | Try finer grit belt              |
| Wrong type of abrasive mineral | Try silicon carbide              |
| Abrasive belt speed too slow   | Speed up belt speed              |
| Feed speed too fast            | Slow down feed speed             |
| Open grain in wood             | Turn panel 180 degrees and rerun |
| Too much sanding pressure      | Take lighter cuts                |

**Dry ice blasting:** Removes all loading. Not destructive to belts, even paper-backed belts. Maximizes belt life and reduces quantity of belt changes. Minimizes streaking and burning. It can be used for other cleaning requirements throughout a plant. High initial cost. Small amount of additional space required.

Belt cleaning is not for everyone, but in certain cases, it is a cost-saving and quality improvement tool that should not be ignored.

Multiheaded machines in production lines offer the greatest savings potential. Also, anyone sanding resinous materials such as Ponderosa or Loblolly pine should investigate its use. Applications that have a low tolerance for longitudinal streaks are also prime candidates for this concept.

Small shops are not normal candidates for abrasive belt cleaning except by the eraser concept. Depending on the application, mid-size shops using two or more multiheaded sanders might consider an offline high-pressure water blasting system or a machine-mounted dry-ice-blast system. Depending on the application, large shops using multiheaded sanders in a production line should consider a machine-mounted dry-ice-blast system.

## Sanding fuzzy wood

There are many contributing factors to

The type of abrasive mineral is another major contributor. There are three basic types of minerals used in abrasive belts: silicon carbide, aluminum oxide and ceramic. Silicon carbide is the sharpest, followed by aluminum oxide and then ceramic. Use the sharpest mineral (silicon carbide) when trying to eliminate fuzz. High abrasive belt speeds (5,000 to 7,000 sfpm) are desired in conjunction with slow through-feed speeds.

Generally speaking, using finer grit minerals does not eliminate fuzzing. You just end up with finer fuzz. Care should be taken not to exceed the cutting capabilities of any given grit belt at the feed speed being run on a given species of wood. In other words, do not force the cut.

If possible, run the finishing sanding heads in opposite directions. This will tend to cut fibers that have been bent or laid down in one direction by a sanding head. Harder durometer contact drums might help, but care must be exercised not to go too hard, which could result in chatter or belt splice marks. Attempting to sand some types of products hot — such as plywood or particleboard — can also contribute to fuzzy sanding. If possible, use a size coat before sanding.

For help with sanding problems, contact: Howard Grivna, Sanding Systems Consulting Inc. Tel: 218-678-2929. [www.sandingsystemsinc.com](http://www.sandingsystemsinc.com) 

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## Alder prized in the West for its rustic look

By Jennifer Hicks

**K**nown for its favorable working properties, plentiful supply and relatively low price, alder is a staple at West Coast shops and selling well in other parts of the country.

Commonly referred to as red alder, Ameri-

can alder and Western alder, the species (*Alnus rubra*) is a rapid-growth tree that is found mainly on the West Coast from California into Canada. It comes in clear and knotty variations, depending on how much visual character the buyer wants in their final product.

Norman Roberts of Roberts Plywood in Deer Park, N.Y., says sales of alder have recently

increased. "It's starting to pick up, but it's more popular on the West Coast in places like Oregon, Washington, Idaho and Montana. People out there prefer it more for its rustic look."

Myles Gilmer of Gilmer Wood Co. Portland, Ore., limits his alder sales to the clear variation. Most of his goes into the solid-body guitar business, though it's also specified for framing cabinet carcasses and upholstered furniture.

"It is a prolific tree in the Northwest that grows rapidly and generally has fairly decent size characteristics in the logs so you get some pretty nice pieces. One of the things we sell are one-piece solid-body blocks and they generally run about 14" to 15" wide and 2" thick, so that's a pretty decent size," says Gilmer.

"Some people don't really like alder's finishing characteristics because it's prone to blotching, especially if a coloring agent is used, but I've talked to numerous people that have overcome that problem with using different chemicals for finishing."

Noah Jackel of West Coast Woods of Watsonville, Calif., has also seen alder sales improve. "Alder works well; it's easily workable. The cost of the lumber is relatively low. And it stains well. People can color it whatever flavors they want if they want to stain it."

Retail prices for 4/4 alder range from \$3-\$5/bf. **W**

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## Biesse and Intermac Canada plan Toronto showroom

Biesse and Intermac Canada are opening a new sales and service center in Toronto. The 6,500-sq.-ft. facility will feature a showroom for machinery demonstrations.

"We at Biesse Canada are excited to bring a state of the art showroom to our local market," Biesse sales manager for Ontario and Western Canada Matt Fleming said in a statement. "This investment will allow us to showcase both our machines, as well as our service to new and existing customers, quickly and efficiently."

"With this new investment in Ontario for sales and service, only five years after our new Quebec building, Biesse Canada wants to show once again our commitment to the Canadian customers. With local, experienced and well trained sales and support staff resident in the Greater Toronto Area, we are taking our mission seriously," Biesse Canada president and CEO Federico Broccoli said.

For additional information, visit [www.biessecanada.com](http://www.biessecanada.com).





# FINISHING

with GREG WILLIAMS

## Color clash can cause a deal to collapse

Two scenarios show that when a business and its client don't communicate, the finished product is seldom done correctly

**D**uring the last three months, I've been exposed to a number of finishing scenarios that dealt with matching a color or, more broadly, matching a look.

Here are two scenarios illustrating common errors in matching one component of the look: color.

### Not liking the look

A cabinet manufacturer produced cabinet boxes of prefinished veneered plywood, cutting and assembling them in both stock and custom configurations, and installed custom or stock doors, drawers and hardware. Having no finishing facility of its own, and insufficient skill and machinery to manufacture the doors, it purchased unfinished doors and drawer fronts from a major supplier.

The stain, sealer and topcoat were specified by the cabinet manufacturer, but the exact process was not. The manufacturer of the doors did not have a finishing shop, so he engaged a finisher, as a subcontractor, to finish the doors in both stock and custom colors. This subcontractor was provided with a sample panel, not a door, of the cabinet manufacturer's cabinet boxes to match.

The custom colors were not a problem as the finisher worked from a sample of the panels used and carefully matched all the doors and drawers in one batch (per kitchen) so that any variation was obvious and could be corrected before the kitchen was completed. Generally one or two people worked on a given kitchen.

For the stock product, however, a certain minimum number of doors and drawers were finished in a large batch, extending over several days. In a large open booth, one operator sprayed a pigmented stain onto doors and

drawer fronts passing by on an overhead conveyor chain. The doors continued to an area where they were control-wiped by two to three stain wipers and then to a short drying tunnel before entering the sealer booth. At the sealer booth they were coated with sealer, dried and conveyed to a standing station where they were removed from the hooks and scuff-sanded, then rehooked for topcoat.

While there were color standards (sample panels from the cabinet), there were no actual doors with the contour and grain of the wood evident. The operator was simply looking for some degree of consistency in the overall look. Mostly he was interested in keeping up with the speed of the conveyor. Of course, his job — applying the stain — did not allow him to see the dried, wiped stain with sealer and topcoat on it.

The wipers, similarly concerned with keeping up with the input of panels, wiped as consistently as likely under the circumstances, regardless of differences in the wood, the sanding, how long it had been since the panels were sanded, the moisture content of the wood or any other of the myriad factors affecting the stain's ability to color the wood. Consequently, there were variations in the result, but these were not noted or corrected at this time.

The drift or gradually increasing deviation from the desired results at each step culminated in an unacceptable mismatch between the cabinet boxes and the doors and drawers. This most often occurred between different batches. But it also happened within a batch, such as doors finished on Monday and Friday being installed together.

This could have been avoided by having a

*continued on next page*

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clear understanding among all parties of the look that was to be achieved. That look would include the color, depth, sheen, texture and level of the finish.

Standards, in the form of step panels, showing the desired result of each step of the operation, should be available for comparison with the actual doors at each step and sufficient education of the employees should be given to ensure that each person knew exactly what was expected.

Additionally, bracketing standards showing the acceptable range of look or color would be helpful to establish a go or no-go comparison. Doors outside the acceptable range could be rejected or corrected prior to any additional finishing.

Sufficient lighting, often overlooked, is a ne-

cessity for any operation that requires discriminating between colors, sheens, textures or other visual components affecting conformity to standard. The spray booth was adequately lit, but other areas had only ambient light of lower intensity. While the idea of each person as his own inspector sounds good, it is only effective when there is a system in place to reward the desired performance and provide clear guidance as to what that desired performance is and how it is to be accomplished.

### A distorted view

In another situation, a finisher was engaged to apply a finish to wooden wall panels to be installed in an office. He was given sample panels to match — and did so in his shop — and secured written approval from the client on the match. After the panels had been

finished and installed, he was called to the office to see the end product. The client was disappointed that the panels did not match the standard to an acceptable degree.

The finisher pointed out that the standard supplied and the sample he had produced had matched and he showed the client that the agreed-upon sample the finisher had produced, in turn, matched the installed panels when viewed together in the shop lighting. However, they did not match when viewed in the office lighting.

Part of the problem was what is called a metameric match, which is a match under one illuminant (light source) but not a match under another, usually caused by the use of different colorants for the different samples. Fluorescent lights are most problematic unless they are of the full spectrum type. Since the finisher had produced the working standard by matching a panel to the client-supplied panel, the products used on the working standard were the same as those on the wall panels. However, since the match of the working standard to the client-supplied color sample was performed in the shop lighting, not in the office lighting, the match of the wall to the client-supplied sample was not satisfactory.

To further complicate the issue, the angle at which the surface is viewed, the incident angle of the light and the sheen of the topcoat will also affect the perception of color. A lower sheen will typically look lighter and the higher sheen will look darker. In this case, the panels in the shop were sprayed in a horizontal position, but they were installed on the wall vertically. The light, therefore, was striking the panels largely at a downward angle from the high, ceiling-mounted fluorescent fixtures.

The finisher could have stood on the fact that the wall panels did indeed match the agreed-upon standard, but to maintain good relations with the client and to protect his own reputation, he agreed to on-site tweaking of the wall panels. Fortunately, he was able to make the adjustment with dye toner and topcoat and, because the building was still unoccupied, was able to spray at the site.

Not all situations can be solved so readily. In an occupied building he might have had to work at night or remove the panels for finishing back at the shop.

A little more care in matching under the lighting used in the office and a better understanding between the client and the finisher could have avoided the extra work and expense.

*Greg Williams, formerly senior touchup and finishing instructor for Mohawk Finishing Products, is now a freelance instructor and consultant for finishing and touchup. He can be reached at gregatwil@yahoo.com. [W](#)*

## Their craftsmanship depends on ours.

**Durham Bookcases** has been a fan of ShopBot 10 years running.



Founded in 1995 by furniture maker Phillip Fletcher, Durham Bookcases designs and builds custom entertainment centers, wall units, office and bedroom furniture. About 10 years ago Fletcher added a ShopBot 96 X 48 PRSAlpha to the core of his manufacturing process. He has been pleased with the tool, and his relationship with ShopBot, ever since. **"My ShopBot is a workhorse," says Fletcher. "Quite simply, it's reliable."** Over the years Fletcher has found that the ShopBot's easy interface is a boon because it's easy to train employees in the software.



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## Oregon shop teacher honored at WIC

An Oregon shop teacher, SCM Group North America, Koetter Woodworking and Stanley Furniture received Wooden Globe awards at the recent Wood Industry Conference in Tempe, Ariz.

The annual awards are presented by the Wood Machinery Industry Association. Dean Mattson, the lead woodworking instructor at North Salem High School in Oregon, won the Educator of the Year award and received a standing ovation for an impassioned speech that covered helping students from disadvantaged backgrounds and resurrecting a failing program.

Mattson's program is thought to be the largest in the U.S. and next year will double in size to 950 students.

SCM Group North America captured the Partner of the Year award, given to a manufacturer or importer that best exemplifies the spirit of partnership in its dealings with woodworking machinery distributors.

"I would like to thank WMIA for this recognition and especially our distribution network that has, through their loyalty and support, helped make SCM Group a leading machinery supplying company in North America," said group president John Gangone when accepting the award.

Koetter Woodworking, a family-owned architectural millwork shop of more than 50 years in Borden, Ind., won the Innovation in Technology award.

Executives of Stanley Furniture received a Wooden Globe for commitment to the industry, based largely on the company's reshoring effort. The company has returned manufacturing of its Young America line to the U.S. and retooled its plant in the process.

## WMIA elects SCM's John Park as president

John Park of SCM Group North America was elected president of the Woodworking Machinery Industry Association at the group's annual meeting during the 2013 Woodworking Industry Conference.

Park assumes the presidency after many years of service to the WMIA in a variety of leadership roles, most recently as vice president for the past two years.

"I believe in WMIA, its members and our industry, and I look forward to the opportunity of serving as WMIA's president," Park said in a statement.

Park's goals for his presidency include:

- Expand the services and programs offered to members.
- Continue to strengthen the WMIA's leadership.
- Develop programs to attract young people to the woodworking industry.
- Provide a forum to discuss key issues and identify strategies to address them.
- Increase communication to WMIA members.
- Continue to enhance the Woodworking Industry Conference.

Other newly elected officers include vice president Scott Mueller of Edward B. Mueller Co. and secretary/treasurer Dave Rakauskas of Colonial Saw Co. John B. Henderson of John Henderson & Co. will continue on the board as immediate past president.

The WMIA also elected four new members to its board of directors: Stan Paszkowski of First Choice Industrial, Jason Neafus of Hoosier Woodworking Machinery, Andreas Muehlbauer of Stiles Machinery and Pascal Doucet of Doucet Machineries. They join current directors Jim Besonen of Wood Machinery Systems, Madison Burt of WEIMA America, Roberto Ghizzoni of OMGA Inc. and Robert Heskett of West Coast Machinery.

The WMIA is an association of companies whose primary business is providing the North American market with the latest woodworking technology, equipment, computer software and distribution service channels available globally. For information, visit [www.wmia.org](http://www.wmia.org). 

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- Max. cutting height: 6"
- Blade size: 92 1/2"-93 1/2" L (1/8"-3/4" W)
- Blade speeds: 1500 & 3200 FPM
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- Max. cutting height: 12"
- Blade size: 143" L (1/8"-1 1/4" W)
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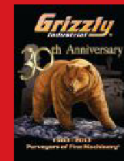
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# Balancing act

The owners of New England Joinery Works find a way to make money while still giving clients the value they seek

By Jennifer Hicks

**W**ith a mix of vintage machines and dedicated setups, New England Joinery Works in Essex, Conn., can quickly produce custom millwork, doors, windows, flooring and more in its spacious 12,000-sq.ft. shop. Curved millwork is the shop's specialty, which is often made from PVC products.

Hands-on owners Matthew Ouellette and Peter Leffingwell started the business in 1988 after working together at a shop in Newington, Conn. They've set up shops in buildings that once processed eggs and built pianos before moving to their current location — where pallets used to be made — in 2008. Unfortunately, that's about the time the economy went in the tank.

"It's been very slow over the past five years and we're sort of getting back to normal now," says Leffingwell. "Profit margins have decreased in this industry. It's tougher and tougher to get the job because compet-

*continued on next page*

PHOTOS: MICHAEL GORDON



## Peter Leffingwell and Matthew Ouellette

**Owners of:** New England Joinery Works

**Size of shop:** 20,000 sq. ft.

**Number of Employees:** 5

**About:** Offering a range of architectural millwork products and services for the residential and commercial building industries of southeastern Connecticut.

**Quotable:** "The most gratifying part about this business is seeing your finished product. When you start out with the foundation of a house and then it all starts to come together, that's really something you look back and feel good about."

— Peter Leffingwell





Employees Steve Bananno, left, and Adam Brooks work in the shop with the hands-on owners.

#### NEW ENGLAND JOINERY WORKS *from previous page*

itors will sell themselves short. We've found that we don't have to do that by remaining diverse in what we do. We take on the strange things that others shy away from."

This includes interior and exterior trim packages, casement windows, double-hung windows, sliding and swinging patio doors, entrance doors, radius and geometric windows and more. Many projects are done for waterfront homes and are specially designed to withstand hurricane-force winds and flying debris.

"We don't have any stock product that we just produce here and sell. We sell stock materials, but they're not made here. Anything we make

here is generally a one-off, one-of-a-kind type of thing," says Ouellette.

#### Retail and custom

New England Joinery Works carries a wide selection of building products — Kolbe windows, Rogue Valley doors, Masonite doors, Lamuix doors and Garden State moldings — and hardwoods for contractors and homeowners. Customers can drive inside a 9,000-sq.-ft. warehouse, load up and be on their way.

"We do sell a certain amount of stock products, but primarily we manufacture custom millwork to order with moldings to match. We do lots of curved work, especially with PVC. That make up about a third of our business and it's taken over the wood," Leffingwell says.

PHOTO: MICHAEL GORDON (LEFT)

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The shop has dozens of jigs to form curved products.

Ouellette adds, "This might not be appealing to hardcore woodworkers, but a lot of what we do is in PVC plastic, which mills the same as wood basically, but it holds up differently in the weather. It's a new alternative to wood. It does cost a little bit more than some woods and you have a known waste factor that helps make it more affordable to do millwork with.

"A lot of times what happens is someone comes in with a rotten artifact from a historical building or something and asks us to reproduce it in wood or in PVC plastic. We did the steeple of the Clinton (Conn.) town hall a few months ago and that was all out of PVC. That's really the type of thing we do. We also make custom moldings, crown moldings for exterior trim, storm windows, shutters, a lot of fencing, railings and more."

#### Local clientele

Currently, about 80 percent of work is done for homes with an average value of more than \$1 million.

"Our clientele developed mainly by word of mouth," says Leffingwell. "We've never advertised and we don't really have a road salesman, so to speak. Our geographical coverage area is a two-hour radius that includes Greenwich to Long Island to the Stonington area. Most of our work is done in Middlesex, New London, Hartford, and Fairfield counties. Typical clients are high-end residential contractors and lots of local homeowners."

Ouellette explains that the company doesn't do marketing because it has a good reputation for handling unique projects. This is what distinguishes them from competitors, which are generally other lumberyards with limited millwork shops.

"People generally come to us with an object and ask us to make them something or come to us with something that an architect has designed and say they can't go to Home Depot and buy it. That's our little niche. And curved work is really our specialty too. Curved trim, curved moldings, curved windows, curved doors, archways, those are what set us apart from competitors," says Ouellette.

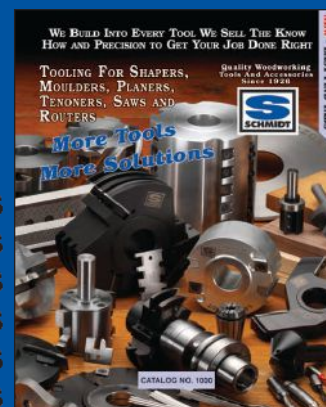
Commercial work has come from institutes of higher education — including Sacred Heart University in Fairfield, Conn. and Wesleyan University in Middletown, Conn. — and local municipalities.

Some designs are drafted in-house, but architects generally provide the plans. As for material preferences, poplar, Spanish cedar and sapele are in demand. The company subs out its installation needs and does not do any finishing as there are usually painters on site for each project. These are some of the ways they keep operating costs to a minimum, along with keeping existing machinery well-maintained to

*continued on next page*

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The shop makes church steeples and entry doors, and just about everything in between.

#### NEW ENGLAND JOINERY WORKS *from previous page*

eliminate the need for purchasing anything new.

"We try to keep our overhead done as much as we can. We don't have any CNC equipment and things are pretty low-tech here. Some of our equipment here is very old, but still going strong," says Leffingwell.

Machinery includes a Buss planer; TimeSaver sander; SCM Mini-max joiner; Northtech SRS-12 straight-line rip saw; Wadkin five-head molder and profile grinder; American band saw; Frommia over-arm router; Powermatic table saw and tenoner; Crescent hollow chisel mortiser; Dario articulated band saw; Sand Pro down-

draft table; Kraemer dust collection system with return air and Ingersoll Rand air compressor.

"Really, our plan over the past few years has just been simply to stay in existence. Everything keeps going up, from workers' comp insurance to the cost of doing business in general. We are constantly presented with the challenge of balancing between making money and giving a fair price so people feel they're getting value," says Leffingwell. [W](#)

Contact: New England Joinery Works Inc., 19 Bokum Road, Essex, CT 06426. Tel: 860-767-3377. [www.newenglandjoineryworks.com](http://www.newenglandjoineryworks.com)

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# CARRYING THE TORCH

PHOTOS: TOM GOEBEL



Franco Goodman is the third-generation owner of Goodman Millwork in North Carolina and he's certain there will be a fourth

**By Ann Goebel**

**L**ocated at the end of Lumber Street in Salisbury, N.C., is a classic brick-and-mortar structure with varnished hardwood floors because that's the way they built lumber mills a century ago. Home to Goodman Millwork Inc., it still stands as a sturdy, steadfast symbol of a family-owned enterprise that has survived every up and down, from the Great Depression to the recent Great Recession.

"Yes, we've been in business over 100 years and we're not even close  
*continued on next page*



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## Nick, Franco & Ben Goodman

**Owners of:** Goodman Millwork Inc.

**Location:** Salisbury, NC

**Shop size:** 47,000 sq. ft.

**Employees:** 20

**Years in the business:** 30-plus

**Approximate yearly gross:** \$2.5 million

**Business focus:** High-end residential and commercial millwork

**Other equipment:** Dependable 12" joiner; Delta 16" joiner; double-sided planer for skip dressing rough lumber; Wadkin rip saw; Buss 24" and 36" planers; Biesse sander; Altendorf sliding table saw; Weinig Unimat 19" molder.

# GOODMAN Establi



### GOODMAN MILLWORK *from previous page*

to dying of old age," quips owner and president Franco Goodman. "It was my grandfather and his brother who laid the groundwork and set the highest standards that guide us today. Then my father and his generation of Goodman boys picked up the ball and preserved this company as envisioned by its founders. Our story includes sons, sons-in-law, nephews, grandsons and great-grandsons. Seems there may be something genetic in our ability to survive and thrive." With the addition of Goodman's two sons, the company is among a scant 3 percent of U.S. family-owned businesses still operating into the fourth generation.

"Probably the biggest reason we've continued into the 21st century is the wide geographical distribution of our custom architectural cabinets and millwork," says Goodman. For years, the company has built long-standing relationships with contractors, interior designers and architects all across North Carolina from the mountains to the coast and to adjacent states.

"Our flexibility is also very important," Goodman adds. "We're geared to perform almost any woodworking job that comes through our door. We take pride in maintaining that one-on-one relationship with each client."

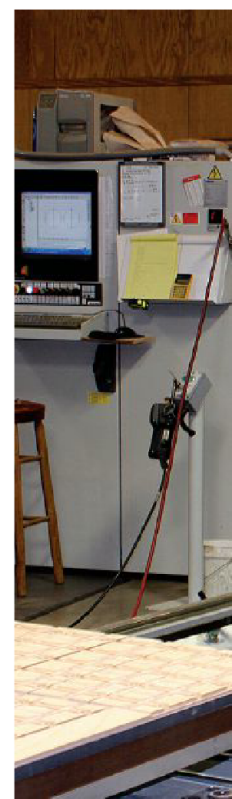
### Managing

Franco Goodman, the third generation in the family, started working at Goodman Lumber Co. back in the 1960s at the age of 14 and learned the basics about wood and running the business. After graduating in business from East Carolina University in Greenville, his father, Myron, who had associated with the company his entire life, suggested he launch out on his own for a time.

"He wanted me to find out what it was like working for someone else," Franco says.

So Goodman worked five years in banking and as an industrial engineer for a textile company. In 1982, at age 33, he purchased all the outstanding shares of the woodworking operation and became president. Under

PHOTOS: TOM GOEBEL







his direction, the corporate structure was re-organized and lumber and building supply sales were phased out. All the emphasis was placed on architectural woodwork and in 1992 the company was renamed to reflect the true nature of Goodman Millwork Inc.

Goodman is a hands-on manager, who oversees every project. "I need to know that every piece of work is done correctly to maintain the reputation of our company. I've never been able to accept anything but the best workmanship."

So he's the person a client initially talks to about a new project. However, he might be flanked by his two sons who have joined him in preserving the Goodman legacy. Benjamin "Ben" is 35, a North Carolina State graduate in forestry and now shop manager. Nicholas "Nick," 32, served in the Army, with a tour of duty in Iraq, and is manager of F. E. Goodman Construction, a subsidiary started by his father to broaden the base and to better control product installation and quality of work.

But quality control is just one aspect of this business. Volumes of paper stacked neatly in piles almost cover the conference table. They're visual proof of the time and diligence Goodman puts into analyzing each job, an assignment he assumes with attendant comfort.

"Tracking hidden costs like training and software always poses a problem when doing job-cost estimates," he says. "It never gets any easier, but I enjoy the challenge."

Goodman is cautious about too much expansion. "We have to scale according to the needs and potential existing at any one time. I don't want to get so big that I lose control and manageability."

#### From the beginning

From the early 1900s, the lumber business became a lifelong career for the Goodmans. The family farm couldn't generate enough work for four brothers, so Enoch Goodman, Franco Goodman's grandfather, went to town and found a job at the sawmill. Anxious to be

*continued on next page*



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## GOODMAN MILLWORK *from previous page*

independent, he and a brother, Linus, cobbled together a portable wood-cutting contraption, hooked it up to their mule and toured the county, buying and cutting timber. A steady supply of hardwood from nearby forests in the eastern part of the state and a continuous demand from the burgeoning North Carolina furniture industry kept them busy.

"That old sawmill had a magnetic power the Goodman boys just couldn't resist," Franco

Goodman says.

But in time they had to defer to their wives who became fed up with living in shacks wherever they parked the saw. They settled in Salisbury and built the present brick retail facility adjacent to their homes near the railroad tracks. In 1907, Goodman Lumber Company opened for business. It was the big-box store of its time and touted, "Everything for the builder, from the foundation to the roof." To increase revenue, they expanded into real estate, bought land, built houses with their lumber and supplies and

realized hefty profits when they sold them. The company and Salisbury grew together.

Eventually, quality custom architectural woodwork was integrated into the business. Goodman notes that "what they produced was never meant for mass consumption, but one-of-a-kind, carefully crafted, same as today."

## Boom times

Just inside the front entry to the sprawling plant and on both sides of a long hardwood corridor is a row of mostly vacant offices defined by wood-framed glass windows. The retro scene is reminiscent of bygone days when the labor force reached 60 in the 1970s and '80s. Through the years, the number of employees remained stable before the economic downturn at the end of 2008.

"Today we employ 20," Goodman says. "The reduction has had more to do with attrition and technology than with the economy."

Some of the offices are filled by core employees, the backbone of the company and just as important as the wood that goes into every job. "It always comes down to the employees." Besides Franco, Ben, and Nick, there's Carla Anderson, accountant and gal Friday, who tends the books, fields telephone calls and greets walk-in customers. Down the hall Mike Keene sits at his computer generating CAD designs. He joined the company more than 20 years ago and is the person who introduced Goodman to computers. Keene can readily take a napkin drawing and translate it into workable plans.

Before Keene and computers arrived on the scene, more than 25 percent of business was designing and building mock showrooms for furniture galleries. That business extended from the High Point area to California, Canada, Mexico and also Saudi Arabia and Germany. The challenge was to create showrooms that looked like authentic home settings. "We had to keep it simple so backdrops didn't de-

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**Employee Tony Rickard repairs the shop's 1920s McDonough reciprocating resaw; the row of offices offers a link to the past.**

"In restoration work, it's a matter of finding an original piece, taking it back to the shop and duplicating it," says Goodman. "History-book pictures help, but it's always best to get an old piece from the site. We were required to finish the UNC job in time for returning students in the fall. There's always a deadline and you hold your breath that the materials come in time. And back then we didn't have the CNC and advanced equipment so it took a lot longer than it would today."

For any restoration, Goodman's molding gallery presents hundreds of patterns collected through the years. Again, it's much easier to make the shapes today with the CNC's many capabilities than it was in the days of jigs and hand tools. However, even now if they don't have the tooling they need, they might grind a knife or two.

### Steam to electric

When Goodman Lumber Co. opened for business in 1907, the Industrial Revolution was a driving force toward mechanization. Follow the Goodman story and a history of woodworking tools and techniques unfolds. Products were being forged to replace hand tools and block planes. There were new machines making it easier to cut and saw lumber thanks to the steam engine.

"By the time I took over in the early '80s, the shop had converted to electric power, but before that we had everything powered by steam."

A 1920s era Hardie/Tyne steam engine kept machines humming. Now it's a permanent fixture resting in a catacomb beneath the deck. Slots in the floor at machine stations still show how steam-engine-powered gears and belts connected to various machines kept the shop up and running. It's a relic the likes of which is rarely seen, perhaps only in the Smithsonian. It was retired in the '70s when safety codes

*continued on next page*

tract from the furniture," says Goodman.

Then, in the 1990s, the furniture industry suffered a major downturn and almost all the manufacturing went to China. Goodman flexed its business muscles and picked up the slack in new directions — high-end millwork for homes, churches, institutions, and businesses. It won specialized contracts for companies like Rangoni Shoes to design, construct and install storefront entrances from Charlotte to San Francisco.

Goodman also launched into historic preservation. The company was hired to do a complete renovation of the circa 1700-1800 dorms at the University of North Carolina in Chapel Hill. It replaced and matched, for an authentic appearance, all the millwork including, floors, windows and cabinets.

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mandated electricity and new equipment demanded high speed and greater horsepower.

The plant was heated by a hand-fired boiler until five years ago. It was a loveable albatross that burned all the waste products from the plant. Now the shavings, chips and scraps go to a nearby horse farm.

Still being used is a 1920s McDonough reciprocating resaw, which, in its day, helped speed processing of lumber for the furniture market. Tony Rickard, the Goodman's maintenance man and jack of all trades, keeps busy repairing the behemoth. This day he had extracted a pile of parts and the band saw blade to get to a frozen gear. "If you can fix this, you can fix anything," he says with a smile.

Now there is a push to retool and purchase top-of-the-line machines. About five years ago, just before the recession, Goodman bought a Biesse Rover B4 CNC. David Arnold is the chief operator. He learned his skills at another job and expanded his knowledge through hands-on experience at Goodman. He says the secret to his success in running the machine is to listen to it. "Every sound it makes tells me if it's doing what it's supposed to." There are dozens of operations it can do, but only one person is needed to run it, so it eliminates the need for more employees.

### Case studies

One example of a Goodman customized walk-in project can be found in a town near Charlotte where a dentist desired a dedicated theater in his expensive new home. He had decided on the look of a classic English pub, sketched out what he wanted and took it to Goodman Millwork. The company fabricated, finished and installed all the mahogany woodwork and equipment cabinetry.

A recent and most challenging job was the designing, crafting and installation of millwork for an upscale home in the Great Smoky Mountains. The challenge was a tight four-month deadline. "It was more

than intense," says Ben, who oversaw the work. "Everyone expressed their commitment and we worked 70 hours a week for four months. Everyone got time off when we finally finished."

Though they have a good workforce, a major problem that seems to be getting worse is the difficulty in finding good skilled and knowledgeable employees. "Fewer people are willing to apprentice and put in the effort to learn," says Goodman. "And woodworking courses are being dropped from many high school curriculums. Institutions aren't stepping up to fill the need."

Besides finding capable personnel, late delivery of lumber and supplies can be a big setback. "Our business is nothing without wood," observes Ben. "It may account for 50 percent of the total cost of any job. We depend on it being readily available. We buy most of our poplar locally and go to Baltimore for cherry and sapele, which we use a lot. For the most part, lumber prices have stayed about the same the past couple of years." No problem with storage. The company uses the original Lumber Company building from the early 1900s that now features a modern sprinkler system.

"Whenever there are glitches, in the end you have to depend on the customer's understanding and that has to be made clear up front," says Goodman.

He concentrates every day on satisfying his customers and maintaining the valuable enterprise he inherited. The past has proven a good guide for the future. "Through the years, the family did well in determining what the market needed and where its business fit in," he says. "That's what we're continually doing today — observing and adapting. We're applying a century of knowledge to our craft."

Now 63, Goodman is also thinking about keeping the business in the family the way it's always been. It seems he has a good start toward that goal as he guides and nurtures his sons, the fourth generation of Goodmans. **W**

Contact: Goodman Millwork Inc., 201 Lumber St., Salisbury, NC 28145. Tel: 704-633-2421. [www.goodmanmillwork.com](http://www.goodmanmillwork.com)



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# HELPING OUT WHERE IT COUNTS

Outsourcing standard cabinetry components can help a woodshop juggle several jobs at once and offer clients more options

**By Jennifer Hicks**

**A**s many cabinetmakers know from experience, there are several advantages to outsourcing standard cabinetry components. Take, for example, Max Hunter's prospective that woodworking component suppliers bring a wealth of knowledge to their product. The former woodworker is now CEO and president of Western Dovetail in Vallejo, Calif. Established in 1993, the company is celebrating its 20th anniversary and has seen significant growth, particularly during the last three years.

"When you're outsourcing things like drawers, you get the advantage of the company like ours constantly trying to develop solutions for these common problems. A cabinetmaker might deal with two or three clients a month; we deal with two to three hundred a month, so we're exposed to all of the latest demands that customers share with us and we can take that info and transfer it into something standard that can be ordered rather than reinvented," says Hunter.

"Another big advantage of putting components orders in the hands of experts like us is that our company specifically focuses on the most high-profile, high-end, super-custom homes and most innovations happen with people with the most unlimited budgets."

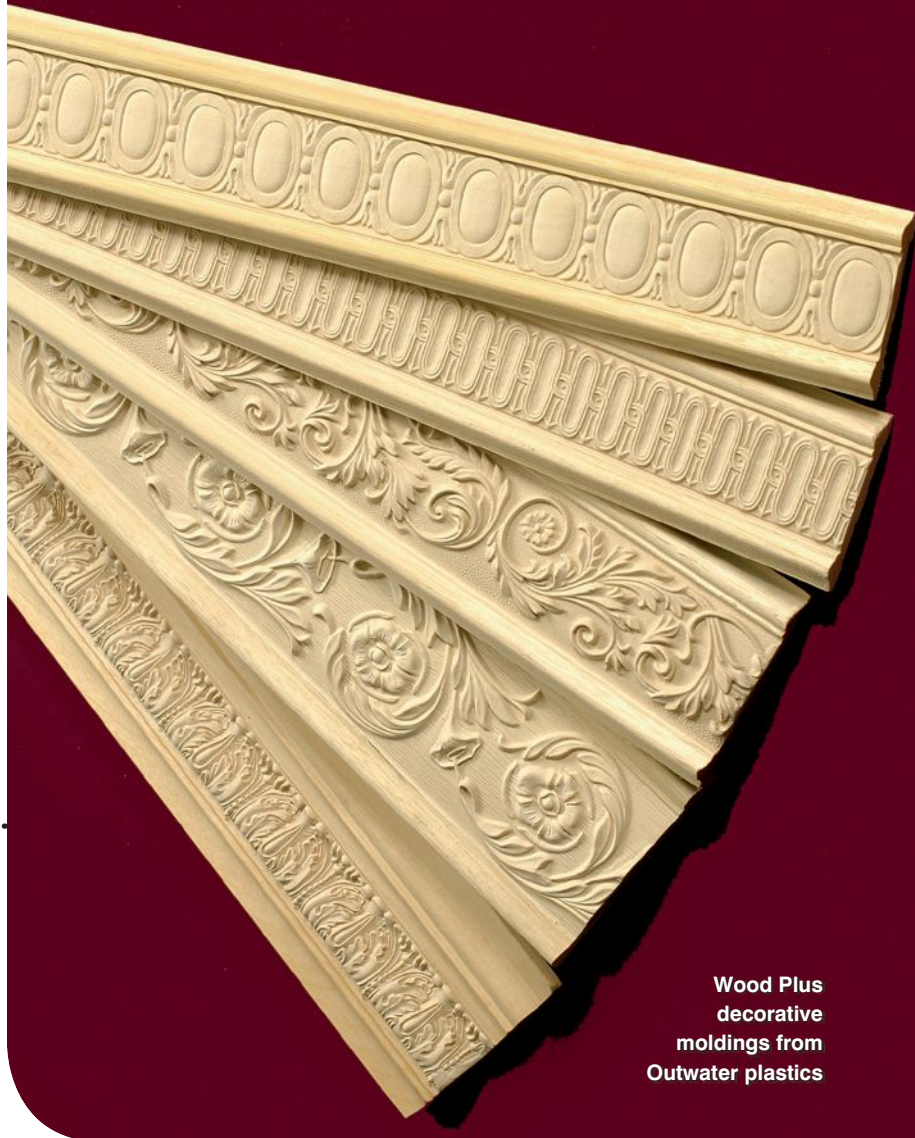
The company focuses entirely on drawers. Through the years, customers have expressed a growing interest in drawers and receptacles to manage waste and recycling needs. The company offers an extensive line of stock models in various sizes and configurations, such as the new double 35-quart recycle pullout.

## Industry doing better

The Wood Component Manufacturers Association, a trade group representing manufacturers to supply cabinetmakers with the parts they need, offers an annual outlook. This year's report, written by the group's former executive director Steve Lawser, indicates there are strong signs that business is getting better for the companies that have survived the recent recession.

Lawser refers to a strong trend toward producing more customized products as a way to compete with the large volumes of standard com-

*continued on next page*



Wood Plus decorative moldings from Outwater plastics



Tri-Mod lighting from Outwater plastics





△  
Chevron corner drawer dividers  
from Western Dovetail

△  
Timbercraft U-shape drawers

Timbercraft U-shape drawers

#### OUTSOURCING *from previous page*

ponent and finished products that are being imported from overseas. He suggests that, because of this, component manufacturers are getting closer to their customers in order to anticipate their needs for certain components and, in turn, capitalizing on their ability to produce smaller and more customized orders with a quicker turnaround.

Larry Brookes, owner of Sawtooth Shelf System in Washington, N.J., says he is currently taking more daily orders for his custom shelving component units on a daily basis than he ever has done in the past and also has a reorder rate of 50 percent of his customers. Speed and added value are what make his product most attractive.

"If a shop is fully automated and it has to drill the shelf holes with a jig or line-boring machine, they're finding that the Sawtooth is much easier and faster. They're also finding that they can charge more for the cabinet. We've had many calls from architects and designers who've been putting these shelving systems in their plans," says Brookes.

James McGough, president of Timbercraft, a custom dovetail drawer manufacturer in New Milford, Conn., says he's seen an uptick in orders from small- to medium-sized shops in the last three years.

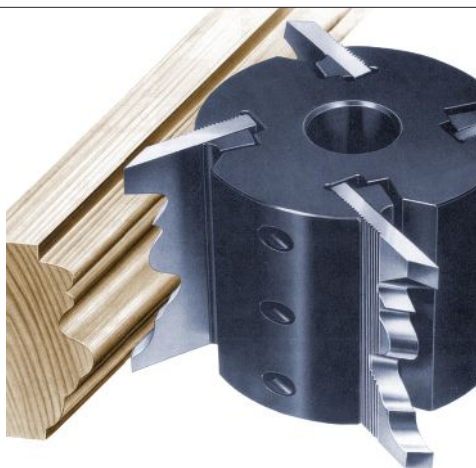
"I think a couple of things are happening here with outsourcing components. The demand for cabinets remained stagnant for too long. People didn't feel safe and held on to their money, but they're also starting to realize that they do have to replace things. Also, I think business is getting better for everyone with the housing market starting to pick up," says McGough.

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Timbercraft recycle drawers

"I'm a good barometer for woodworkers. I deal with one- to 15-man shops all of the time and our customers are routinely polled about our services and products. This company's value proposition is that we make good drawers quickly and that's the bottom line. There's been a lot of interest in our new U-shaped undermount drawer. People like it because it

solves the problem of going around plumbing to utilize more space."

#### Unlimited options

For other parts such as legs, bases and pedestals, Osborne Wood Products in Toccoa, Ga., has a generous offering of new items. These include a variety of designs such as fluted,

contemporary, Shaker, Arts and Crafts, and other well-known styles.

Keystone Wood Specialties in Lancaster, Pa., is a wholesale manufacturer that supplies the custom cabinet, furniture and remodeling industry with cabinetry components. Using CNC technology, the company offers

*continued on next page*

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## OUTSOURCING *from previous page*

a full product line ranging from doors and drawer fronts to dovetailed drawer boxes, face frames, solid wood molding, wainscoting and more. The company recently launched a new door program, allowing cabinetmakers to show their customers a prototype door sample to verify their design and color choice. Customers can request up to two 12" x 15" prototype sample doors per order for a reduced price. Lead times vary, depending on finishes and various moldings requested.

A&F Wood Products in Howell, Mich. offers a selection of more than 5,000 items, including pocket doors, commercial doors, bi-pass doors, bi-fold doors, hardware and accessories. The company has various divisions that will help industry professionals get the expertise and service they are looking for.

Joey Shimm, of Outwater Plastics in Bogota, N.J., spoke about consumers recently expressing a demand for moldings, millwork and ornamental accents to suit all needs and budgets in the forms of polyurethane, wood composite, hybrid resin and solid hardwood.

The polyurethane versions are impervious to adverse climate and weather conditions, and also boast clean, crisp detail and will endure



## ◀ Keystone cabinet door

years of refinishing. The wood composite moldings comprise a uniform, hand-selected and premium-grade solid wood core harvested from renewable forests. The hybrid resin category includes the Resin Aritsan Collection, which is comprised of a combination of maple and resin that makes it non-porous and consistent in its density, enabling stains to be evenly dispersed on it, resulting in a uniform finish and color. The solid hardwood collection includes the Royal Wood Collection of more than 1,200 stocked styles of solid hard maple, red oak, cherry and alder decorative wood carvings for furniture and cabinet manufacturers who require a breadth of diversified styles.

## Lighting takes off

Shimm has also seen a lot of interest in diversified lighting products, such as the company's new 1/16" thick Tri-Mod LED backlighting panels. These are suited for use in tight applications with less than 1" of installation depth and can illuminate Onyx or Corain countertops and

backsplashes. The panels are offered in six sizes and can be arranged in several different configurations to accommodate almost any type of application. The lights employ a low-voltage power source and are easy to install without any special knowledge of electronics.

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Jenna Kaba, marketing manager for Hera Lighting in Norcross, Ga., says consumer interest in lighting has been huge, especially with LED and under-cabinet lighting, for a variety of consumers including individual cabinetmakers, as well as distributors and manufacturers, wanting them to illuminate cabinets, furniture and displays.

"We literally just doubled our warehouse for what we have to offer. For custom cabinet makers, these products help them increase the sales of their kitchens if they add an option such as lighting. We offer good, better, best scenarios so they could have the choice of all light-adding benefits." **W**

## Resources

- **A&F Wood Products:** Tel: 800-367-3293. [www.afwood.com](http://www.afwood.com)
- **Hera Lighting:** Tel: 770-409-8558. [www.heralighting.com](http://www.heralighting.com)
- **Keystone Wood Specialties:** Tel: 717-299-6288. [www.keystonewood.com](http://www.keystonewood.com)
- **Osborne Wood Products:** Tel: 800-849-8876. [www.osbornewood.com](http://www.osbornewood.com)
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- **Sawtooth Shelf System:** Tel: 908-689-7600. [www.sawtoothshelssystem.com](http://www.sawtoothshelssystem.com)
- **Timbercraft:** Tel: 800-345-4930. [www.timbercraftdrawers.com](http://www.timbercraftdrawers.com)
- **Western Dovetail:** Tel: 707-556-3683. [www.drawer.com](http://www.drawer.com)
- **Wood Component Manufacturers Association:** Tel: 770-565-6660. <http://woodcomponents.org>



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AT THE GALLERIES

# Messler Gallery showcases student work

Design in Wood exhibition returns to Southern California and The Furniture Society schedules two exhibitions

By Jennifer Hicks

The "Current Student Work" furniture exhibition was held April 26 through May 29 at the Messler Gallery of the Center for Furniture Craftsmanship in Rockport, Maine.

The exhibition showcased furniture and decorative objects created by students in the school's flagship nine-month comprehensive course. The students come from a wide array of backgrounds and experience, including

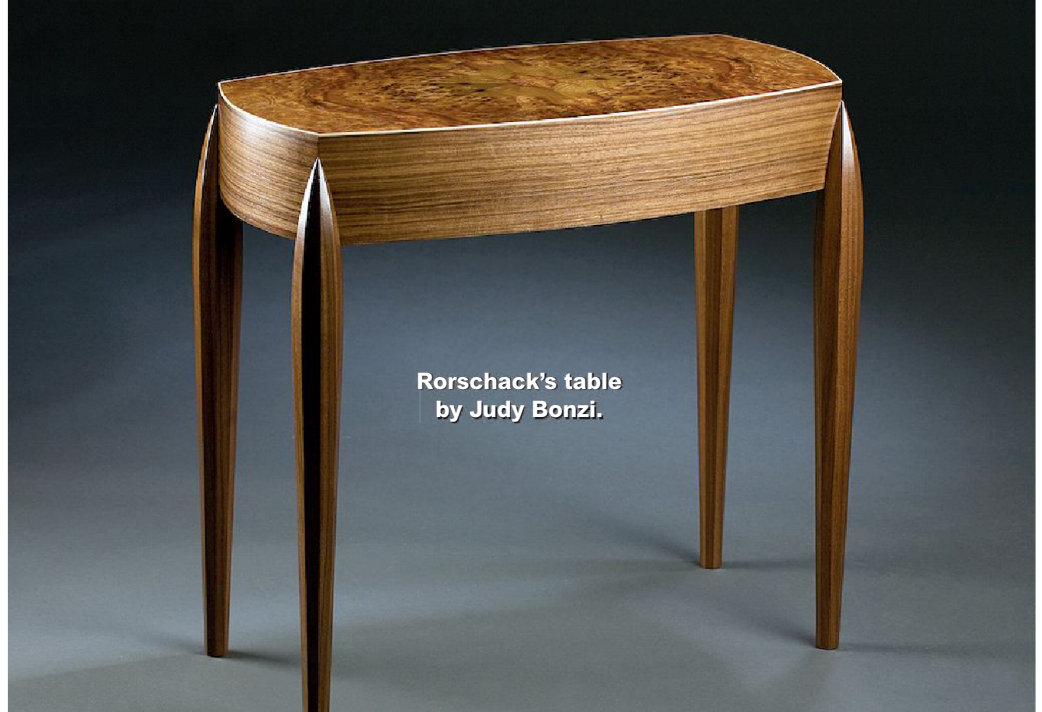
fine arts, science, architecture, boat building, advertising and sports education. For many, this exhibition was the first opportunity to see their work in a professional setting.

The nine-month program is designed for aspiring professional furniture makers and dedicated amateurs who seek in-depth training. Students complete 11 sequential projects that take them from woodworking fundamentals through the fine points of design and crafts-

manship. The lead instructor for the course is U.K. furniture maker Aled Lewis. Twelve teachers include Linden Frederick (painter), Stephen Gleasner (turner), Jim MacDonald (marquetry), Paul Loebach (product designer) and Adrian Ferrazzutti, Tom Kealy and Pete Schlebecker (furniture makers).

Participating students included Baron Taft Bentley (Kentucky); Judy Bonzi and Chris Roy (Maine); Erik Curtis, Marc Cutonilli and

PHOTO: CHRIS PINCHBECK



Rorschack's table  
by Judy Bonzi.

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Yoshy Pineles (New York); Mark Galipeau (California); Jason Hebert (New Hampshire); Jonathan Reif (New Jersey); David Selditz (Washington); Brett Simon (Florida), and Karina Steel (Colorado).

## Design in Wood

The 32nd annual Design in Wood exhibition, co-sponsored by the San Diego Fine Woodworkers Association and San Diego County Fair, is scheduled for June 8 through July 4 at the Del Mar Fairgrounds in Del Mar, Calif.

The international exhibition of fine woodworking draws about 1 million visitors and entrants compete for more than \$22,000 in prizes. This year's theme is "Game On" focusing on classic board games, video game history and culture and the connection between the two. The entry deadline has passed for this year's show.

## Furniture Society exhibits

Two studio furniture exhibitions are scheduled in conjunction with The Furniture Society's annual conference called FS2013: L.A. Symposium, which runs June 21-23 in Los Angeles.

Faculty Selects will feature student works from the country's top furniture and design programs, juried by Emily Zaiden and Nick Offerman. The works will be displayed during the Dwell on Design event at the Los Angeles Convention Center.



Craft + Design is organized by The Furniture Society and curated by Steffi Dotson, exploring issues critical to today's designers and makers, such as serial production, sustainability, innovation and creative business practices. The exhibition at the Fifth Floor gallery in Los Angeles will offer a glimpse at the intersection of furniture design and contemporary life, while the works on display share the

An accent table by Jonathan Reif and blanket chest by Erik Curtis.



PHOTOS: CHRIS PINCHBECK

goal of being made by hand in a production environment.

## Contacts

Messler Gallery, 25 Mill St., Rockport, ME 04856. Tel: 207-594-5611. [www.woodschooll.org](http://www.woodschooll.org)

San Diego Fine Woodworkers Association, P.O. Box 82323, San Diego, CA 92138. [www.sdfwa.org](http://www.sdfwa.org)

The Furniture Society, 111 Grovewood Road, Asheville, NC 28804. Tel: 828-255-1949. [www.furnitureociety.org](http://www.furnitureociety.org) **W**



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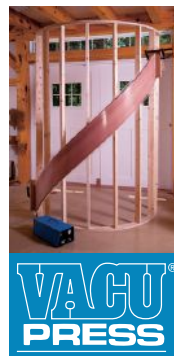


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► **UNEARTHED PAINTS** is a new natural-paint company that offers an exclusive selection of eco-friendly paints and finishes. Its Hard Wax Oil finish is a durable surface treatment, providing protection for wood, cork and stone in interior application, according to the company. The product is produced from natural raw materials — linseed oil, carnauba wax, tung oil, and colophonium glycerine ester (produced by pine tree sap) — and is non-toxic and free of VOCs. For information, visit [www.unearthedpaints.com](http://www.unearthedpaints.com).



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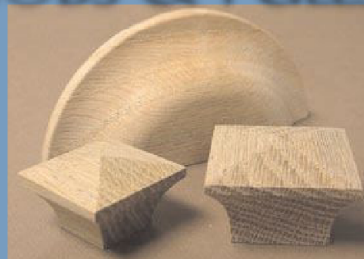
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▲ **AUTOMAXX CLAMPS**, from Kreg Tool, use new technology to adjust the clamp automatically to match the thickness of the material being clamped. The clamps are available in two styles and sizes. The Automaxx Face Clamp: Model KHC1410 offers a 3" reach and clamps materials up to 27/8" thick, while model KHC1420 has a 6" reach and clamps materials up to 41/4" thick. The Automaxx Bench Klamp: Model KKS1120 offers a 3" reach and clamps materials up to 2-1/2" thick, while model KKS1140 has a 6" reach and clamps materials up to 4-1/4" thick. Kreg Automaxx Clamps will be available starting June 15. Prices start at \$29.99. For information, visit [www.kregtool.com](http://www.kregtool.com).

▼ **ASI/HVLP**, a division of Apollo Sprayers, has introduced the ECO Series of HVLP turbine systems for small shops. There are three models — ECO-3, ECO-4 and ECO-5 — with a three-, four- and five-stage turbine. They each feature reliable turbine motors, a compact case design, 20' air hose, foam filter with the company's Quiet Technology cover and the choice of two Apollo HVLP spray guns: model E5011 or model E7000. For information, visit [www.asi-hvlp.com](http://www.asi-hvlp.com).



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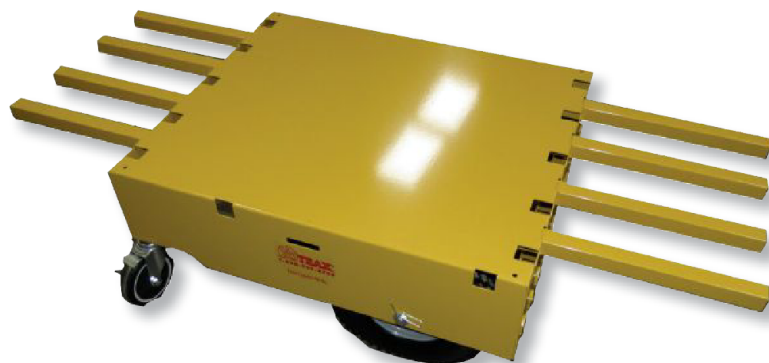
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◀◀ **SHERWIN-WILLIAMS** has introduced four new products to its F3 line of formaldehyde-free finishings: Sher-Wood F3 Hi-Bild PreCat White Lacquer, Kemvar Plus Conversion Varnish, Kemvar Plus Surfacer and its PreCat Primer/Surfacer. F3 products are traditional, catalyzed products with none of the formaldehyde typically emitted during application and curing and offer the same performance and aesthetics without concern of formaldehyde. Finishers benefit by eliminating both the strong odor of formaldehyde from their finishing process, as well as the residual formaldehyde odor that often causes complaints during installation and unpacking of wood products, according to the company. The four new products join the line that already includes Hi-Bild PreCat Lacquer, Kemvar Varnish and Kemvar Sealer. For information, visit <http://oem.sherwin.com>.

▶▶ **SAW TRAX** offers a new multifunction dolly, the Dolly Max, with posts that can be added horizontally and vertically to the base for increased function. The Dolly Max consists of a 25" wide by 30" long one-piece steel box sitting 13" high. It uses 12" pneumatic tires and 5" locking casters. The internal post design ensures the vertical strength in the steel posts, but also makes it easy to reconfigure the dolly. The posts are 56" long, 1.25" square steel powder-coated tubes. The max load is 700 lbs. but extra casters can be purchased increasing the max load to 1,000 lbs., according to the company. The Dolly Max retails for \$399.95 with four posts. For information, visit [www.sawtrax.com](http://www.sawtrax.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](mailto:editorial@woodshopnews.com).

The complete national calendar of events is updated monthly at [www.woodshopnews.com](http://www.woodshopnews.com).

— Compiled by Jennifer Hicks

## CALIFORNIA

**June 8-July 4** — Design in Wood. International exhibition of fine woodworking co-sponsored by the San Diego Fine Woodworkers Association and the San Diego County Fair. Location: Del Mar. [www.sdfwa.org](http://www.sdfwa.org).

## HAWAII

**Aug. 31-Sept. 2** — Marquetry for the Islands with Paul Schürch. Class will focus on using local indigenous wood and veneer, scrap lumber, urban downfall and sustainable non-commercial sources of solid wood to create art, or patterns and pictures made of wood. Location: Wood Show in Ohau. <http://woodshow.hawaiiforest.org>

## IOWA

**Aug. 23-25** — Woodfest, sponsored by Amana Arts Guild. Location: Amana Colonies RV Park in Amana. [www.amanaartsguild.com](http://www.amanaartsguild.com)

## MAINE

**July 15-26** — Cabinets and Casepieces: Focus on Modernism with Thomas Hucker and Brian Reid. Improve casework skills while exploring the mid-century modern style. Fee: \$1,280. [www.woodschooll.org](http://www.woodschooll.org)

## MASSACHUSETTS

**July 15-19, Aug. 12-16, Oct. 16-20** — Five-Day Bare Bones of Wood Carving Classes with David Calvo in Gloucester, Mass. [www.davidcalvo.com](http://www.davidcalvo.com)

## NEVADA

**July 24-27** — AWFS fair at the Las Vegas Convention Center. [www.afwsfair.org](http://www.afwsfair.org)

**July 29-Aug. 2** — Summer Las Vegas Market, an international furniture trade show. Location: World Market Center in Las Vegas. [www.lasvegasmarket.com](http://www.lasvegasmarket.com)

## NORTH CAROLINA

**July 29- Aug. 3** — Ladderback chair class with Drew Langser. Students will make a bent-back, double slat, post-and-rung chair

in this six-day summer workshop. Fee: \$975. [www.countryworkshops.org](http://www.countryworkshops.org)

## OREGON

**Aug. 5-9** — Greene & Greene Side Table with Gary Rogowski at the Northwest Woodworking School in Portland. Fee: \$893. [www.northwestwoodworking.com](http://www.northwestwoodworking.com)

**Aug. 12-17** — Continuous Arm Windsor Chair with Elia Bizzarri at the Northwest Woodworking School in Portland. Fee: \$998 plus materials. [www.northwestwoodworking.com](http://www.northwestwoodworking.com)

**Aug. 19-23** — Masterworks: Joinery Concentration in Frames with Gary Rogowski at the Northwest Woodworking School in Portland. Fee: \$893 plus materials. [www.northwestwoodworking.com](http://www.northwestwoodworking.com)

## RHODE ISLAND

**Nov. 1-3** — Fine Furnishings Show for exhibitors handcrafted furniture and accessories. Location: Pawtucket Armory Arts Center. [www.finefurnishingsshows.com](http://www.finefurnishingsshows.com)

## VERMONT

**Sept. 28-29** — 10th annual Vermont Fine Furniture, Woodworking & Forest Festival. Browse unique items from fine furniture to hand turned bowls. Location: Union Arena in Woodstock. [www.vermontwoodfestival.org](http://www.vermontwoodfestival.org)

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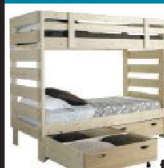
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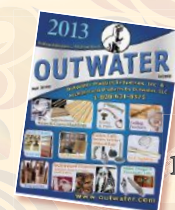
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## 49 down, 1 to go

In 2011, Robert Wendt began creating custom personalized cutting and serving boards as a hobby. The business took off so quickly that he was able to quit his day job as a maintenance mechanic and go full time. To date, he has fabricated and sold nearly 3,000 cutting boards, with shapes of states being his most popular design.

"I really like cutting boards, but I knew when I started that if I was going to do any good selling them that I had to separate myself from the competition, so I decided to focus on state-shaped cutting boards. I made a profit the first year in business and doubled the profit the following year," says Wendt.

The cutting boards are made for clients all over the world, but Wendt has made a few signs and plaques for local customers. He markets his work through *Etsy.com*, an online store for makers of handcrafted items.

Wendt says most of his products are usually bought for someone else as a gift and are often only used for decorative purposes. He also

puts custom engravings on them, giving them a personal touch for graduation, wedding and birthday gifts. All are made with brown maple, which is cut into thin strips and then glued together to make a strong board. This brings out a multicolored look in each piece. He then uses a CNC to cut out any state shape or any other landmass the customer requests.

"There's only one state I haven't done one for and that's Hawaii. I have no idea why. Ohio is the most popular. Others are New Jersey, Texas and California. I just got one for Canada, which was a tough one

to do with so many islands on the northeast part of the country. But I will try to meet all customer requests. I have shipped customers from all over the world, even Australia."

The boards range from \$35 to \$60, depending on their size and custom modifications.

For information, visit [www.woodbob.com](http://www.woodbob.com).

— Jennifer Hicks



## 60 Grit

Rough humor by Steve Spiro







Table Tilts 46° Right, 10° Left.



Includes 2-1/2" & 4" Dust Ports



Balanced Thick Cast Aluminum Wheels



## THE NEW STANDARD

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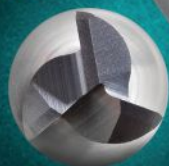


## 3D CARVING BITS

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1/32" - 1/16" Dia. Available

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