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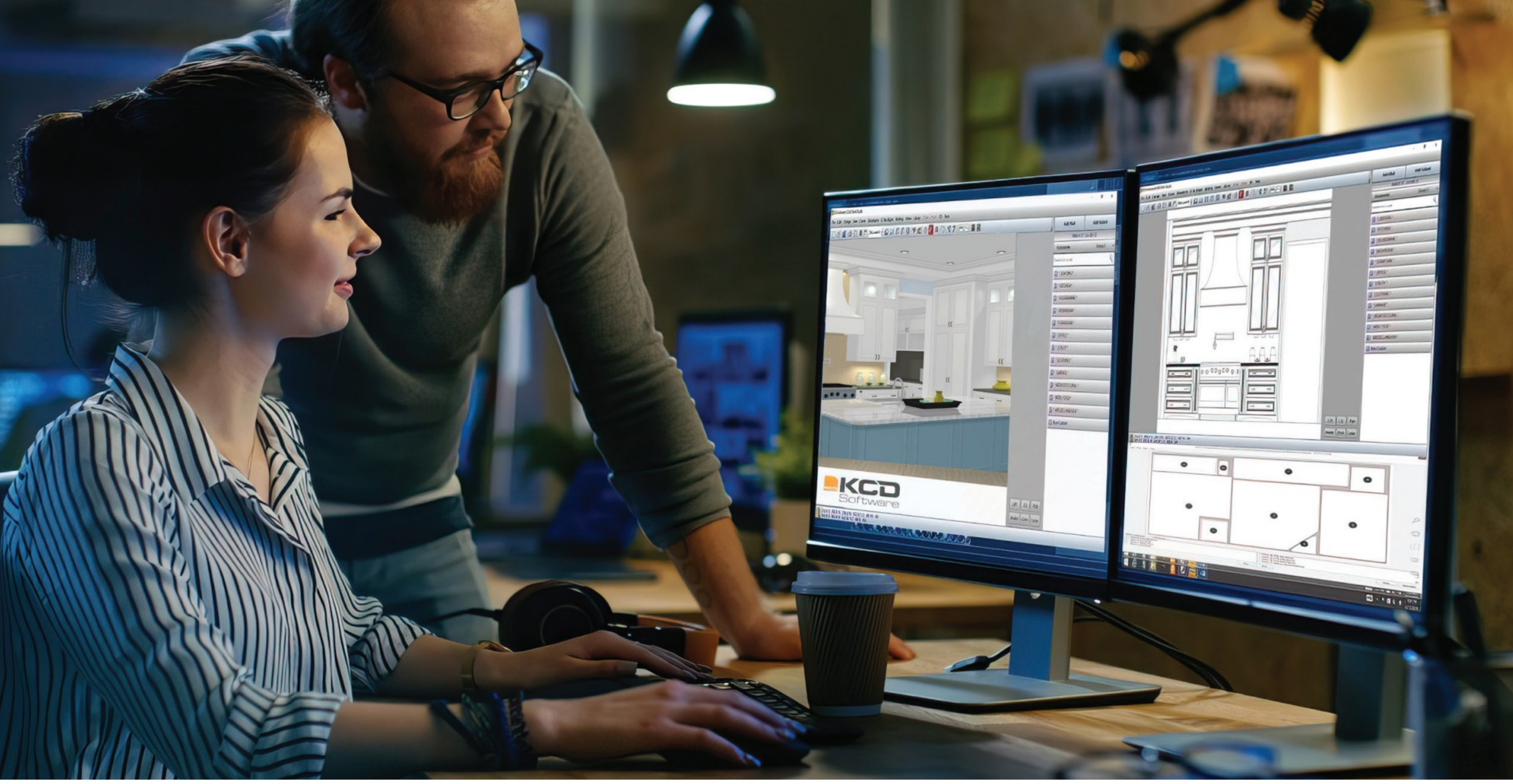


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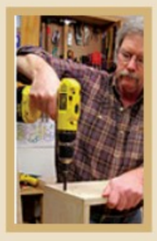

**Over the Workbench**

Talkin' shop with former editor A.J. Hamler

**2024 Online Resource Guide**

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# HARD & SOFT WOOD DIFFERENCES

The differences between hardwood and softwood are numerous. Hardwood trees have broad flat leaves while most softwood species exhibit needle-like leaves.

Hardwood trees will lose their leaves in the fall, and most softwood species are known as "evergreen" because they retain their foliage year-round. But for the woodworker two main things set them apart.

First, hardwood trees grow at a much slower rate than softwoods. This makes the hardwoods more dense and as a result, more durable than softwoods. Because of the slower growth rate, hardwood lumber is more expensive than its counterpart.

Second, softwood has natural resins and oils in the wood that most hardwoods don't have. During the sanding process, the resins and oils will load or clog your sandpaper during use. It is important to understand this and utilize the features built into Klingspor sandpaper that will help keep the loading or clogging at bay and extend its life.

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# Mark Richey Woodworking granted FSC Leadership Award

By Tod Riggio

**Each year,** the Forest Stewardship Council (FSC) recognizes uncommon excellence that advances responsible forest management and forest conservation with FSC-US Leadership Awards. This year, **Mark Richey Woodworking** was unanimously chosen for the award.

Mark Richey Woodworking operates a 130,000-sq.-ft., approximately 100-person factory that is powered by wind and solar and collects and burns manufacturing waste for heat in a biomass furnace.

Ted Wright, executive director of the Trust to Conserve Northeast Forestlands, nominated Mark Richey Woodworking for the award.

"I met Mark through the FSC certification process of a small property in New Hampshire," Wright wrote in his nomination letter. "Mark was influential in driving the FSC certification of the property ... .

"I had several conversations with Mark and through that process I realized Mark's deep passion for responsible forestry, especially FSC. I knew an FSC Leadership Award would be a good fit for this company. I am honored to nominate them."

Mark Richey Woodworking, which also owns and manufactures WallGoldfinger corporate furniture, has been an FSC Chain of Custody supplier since 2011.

The publishers of **Woodworkers West**, Pam and Ron Goldman, have decided to step back from publishing their bi-monthly magazine.

"As we look towards 2024, we realize maintaining this venture is no longer doable," Ron Goldman wrote in the last issue. "Attending to personal care and squeezing in some other pursuits makes continuation of Woodworkers West, in its current format, not practical.

"We have been in conversations with other parties about taking over operations."

Woodworkers West always did a great job covering West Coast events and makers. We wish the Goldmans well in their future endeavors.

Production has begun at **Dura Supreme Cabinetry's** new manufacturing facility in Statesville, N.C.

"Over the last few months, the company has been hard at work setting up all the new state-of-the-art equipment, fine-tuning the layout of the building, as well as recruiting and training the first of the new North Carolina production team," the company said.

"The new facility is designed to mirror the same state-of-the-art cabinet-making processes and quality craftsmanship practices that are already in action at [Dura Supreme's] headquarters in Howard Lake, Minn., while providing the ability to increase their manufacturing capabilities to keep up with the demand for their highly requested cabinets. W



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Shaping the Successful Shop™

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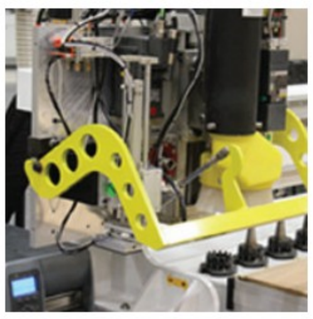









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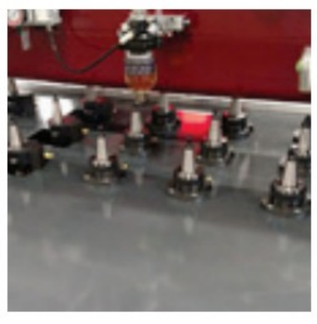



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Jesse Shaw (left) of JShaw Furniture Design won best accessory for his Prometheus Lamp; student exhibitors from Boston's North Bennet St. School.

# Providence show features award winners

By Jennifer Hicks

**The 28th edition of the Providence Fine Furniture & Furnishings Show,** held Nov. 3-5 at the WaterFire Arts Center in Providence, R.I., featured nearly 60 juried exhibitors of furniture, décor and art for the home.

The event offers attendees a chance to meet and speak with exhibitors at their booths.

"It's always fun and always good exposure. It's a lot about connecting," says Geoffrey Warner of Owl Furniture in Stonington, Maine, an exhibitor for the past 10 years. "We had average sales there and we've already had some follow-up. We also connected with some customers who've seen us there previous years."

The show also features a Best of Show awards program that recognizes design, craftsmanship and marketing excellence. The 2024 winners include:

**New Product Debut, Furniture Design:**
William Richardson of WR's Woodshop in Ludlow, Mass.

**New Product Debut, Furniture Craftsmanship:**
Shaun Bullens of In-House Objects in Central Falls, R.I.

**New Product Debut, Furniture Innovation:**
Wyrmwood of Taunton, Mass.

**New Product Debut, Accessory:**
Jesse Shaw of JShaw Furniture Design in Foxboro, Mass.

**New Product Debut, Fine Art/Craft:**
Donna St. Amant Studio in Westport, Mass.

**Student Work, Traditional:**
Perry Harris of North Bennet St. School in Boston.

**Student Work, Modern:**
Bill Parlotto of Wicked Woodworking in Palmer, Mass.

**Marc Harrison Award for Marketing Excellence:**
Torsten Mayer-Rothbarth in Barrington, R.I.

The 29th Providence Fine Furniture & Furnishings Show is scheduled for Nov. 1-3, 2024.

For more, visit *finefurnishingsshows.com*. **W**

Jennifer Hicks

# N.J. shop wins Colonial Saw's Striebig giveaway

By Jennifer Hicks

**Colonial Saw** held a contest this summer that offered a Striebig 5′ x 10′ Compact vertical panel saw as the prize. Contestants had to articulate why they needed the saw to help their business and use Instagram to demonstrate how the saw would improve the way they manufacture.

Greene St. Joinery of Keansburg, N.J., co-owned by Jeff Krug Rob Barrone, was the winner.

"We look forward to seeing their future projects using their new Striebig panel saw. Although we received some great entries, we could only choose one winner. Greene Street Joinery checked all the boxes, and we are pleased to announce them as the winner," according to a statement from Colonial Saw.

"We have a few kitchens coming up where it will really shine," says Krug. "We're excited to see how quickly we can break down 20-plus sheets of plywood as well as the decrease in operator fatigue we should notice.

"We're still in shock that we were chosen as the lucky winners and can't thank Colonial Saw enough. [Product manager] Dave Bull is an amazing teacher and is clearly the ultimate Striebig guru."

For more, visit csaw.com and *greenestreetjoinery.com*. W




Jeff Krug and Rob Barrone of Greene St. Joinery with their new Striebig vertical panel saw.

# Stiles plays to a packed house

By Jennifer Hicks

**Stiles Machinery** hosted a sold-out Manufacturing Solutions Seminar on Nov. 8-9 at its showroom in High Point, N.C.

The semi-annual event draws manufacturers and other industry professionals from the U.S., Canada, and Mexico to see some of the company's latest automated and technical solutions.

"It was great to see so many manufacturers deeply focused on automation and software to combat their ongoing challenges with skilled labor shortages. Having this many thought leaders and industry experts in one building creates an exciting atmosphere that fosters continuous improvement, growth, and entrepreneurship," Kameron




Courtesy of Colonial Saw & Stiles

Wildfong, marketing manager at Stiles Machinery said in a statement.

Attendees learned new techniques, trends, and technologies related to panel processing, solid wood, and surface finishing and sanding solutions through machinery demonstrations, presentations from experts in the field, and panel discussions.

According to Stiles, guests were particularly interested in manufacturing software and automation, and how they will impact the future of the woodworking manufacturing industry.

Stiles will host the next Manufacturing Solutions Seminar in spring of 2024. For more, visit *stilesmachinery.com*. W



# A two-stop shop

## Doug Green is doing so well with his shop in Wilmington, Del., that he's building a second one about three hours away

By Jennifer Hicks

Doug Green Woodworking & Millwork in Wilmington, Del., is a turnkey shop that has provided custom work and restoration services for clients throughout the mid-Atlantic region for decades. Founder and principal Doug Green considers himself an "old school" woodworker who gets by just fine without any high-tech equipment.

"We always have a backlog of at least two months. People ask us what our lead time is and I tell them it will be a while. But I say get it in here because if we are waiting for something, we will start it," says Green.

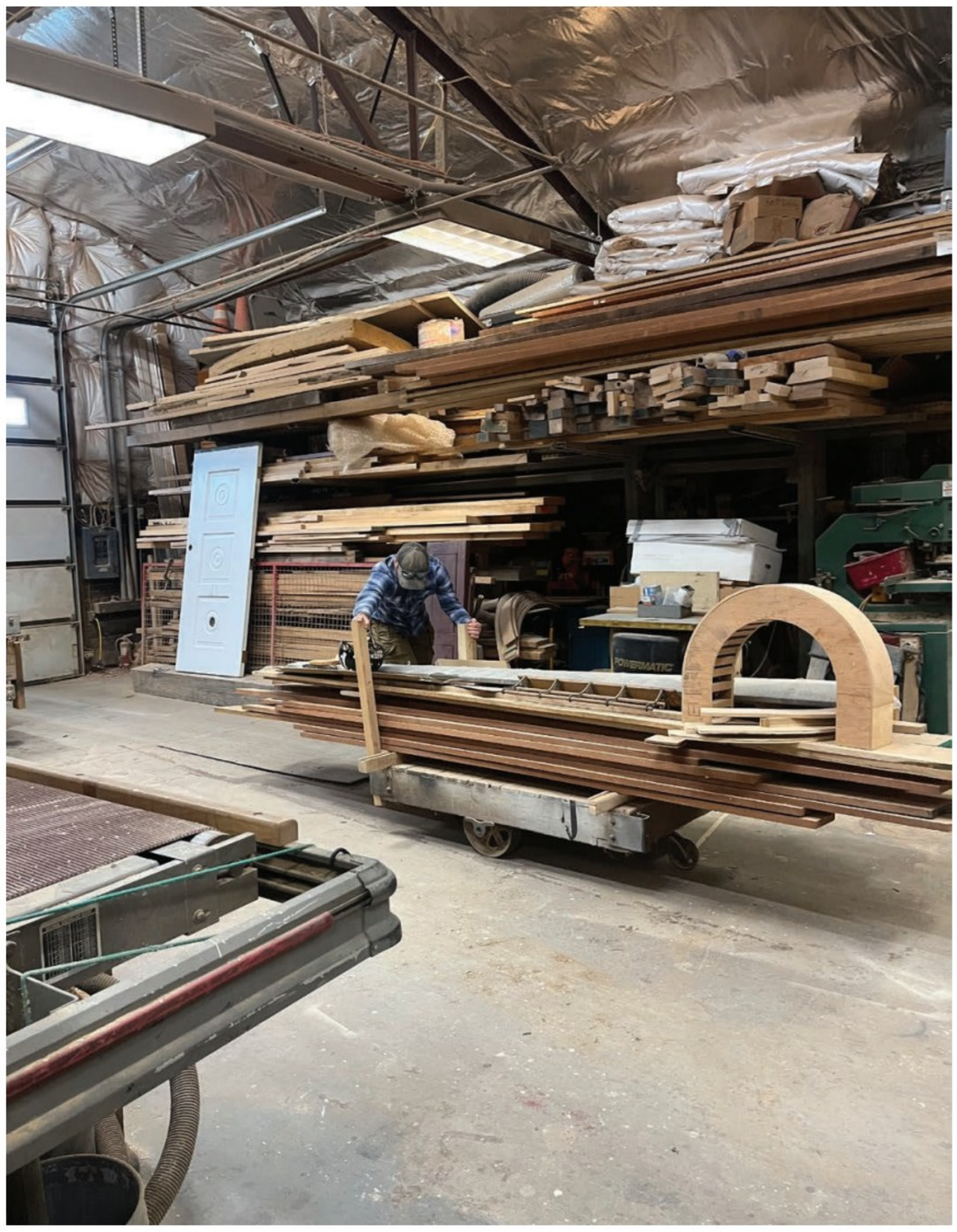
Green has two employees, Gabriel Nabariet and Seth Hansen, and has little to no competition in the area. He says that remaining solvent has been a key factor to his success.

"There's really no one left around here. Maybe I charged better prices than they did. It could be, I don't really know. I've managed, everybody else went out. A lot of people don't own their machinery. They finance it and they end up losing it. Those are the ones I watched go. There were like ten shops around here and they're all out of business now. There's another shop with a CNC router and all that and we work together, but there's really nobody else. If so, I don't know of them."

Green is in the process of opening a second shop about three hours away on the Delmarva Peninsula. At age 65, he's happy to be forging ahead with a career switch he made decades ago.

### EXPLORING CAREERS

Green grew up around Jamestown, N.Y., where members of his family owned the Green Brothers lumber mill, established in 1862. In the 70's, some of the big furniture manufacturers in the area moved away and the family sold the multi-generation business to a large paper processing company. The payout provided the means to send the children off to boarding schools, among other things, according to Green. Green attended South Kent School in South Kent, Conn. He then went to Marietta College in Marietta, Ohio, where he studied chemical engineering.





Employees Gabriel Nabariet and Seth Hansen in the Wilmington shop.



"I learned to be a petroleum engineer. I couldn't find a job. So, I moved to Philly and worked as a mortgage banker. I realized from the people walking in and applying for loans what the contractors were getting paid to do all this crazy stuff that people needed. This is back in '83, '84, and I switched what I was doing because I didn't like sitting behind a desk.

"I started painting houses, and I found from painting houses that someone would need a new porch post. So, I got a lathe so I could make a porch post, and that's kind of the way it went. You just learned how to do what was needed. [Eventually] I got a job where I actually learned for real how to do mortise and tenon joints, dovetails and all that stuff proficiently, and ended up getting the equipment that was needed."

It wasn't until his 30s and living in the Wilmington area that he decided to hang his own shingle.

"I've been doing this since '86. I was an apprentice for a long time. I was afraid to go off on my own. I had children and did not want to let them starve. But after 11 years of being an apprentice, I had people offering me work and just went off on my own."

Green moved in and out of shops on the outskirts of town, from an attic to a three-car garage, a 10-car garage, then a large warehouse before settling in at his current location in 2008. He owns the building on a commercial stretch in town which provides roughly 6,000-sq.-ft. of production and office space.

## EXTENSIVE PORTFOLIO

Whether residential, commercial or government issued work, Green says the company literally does everything under the sun.

"It's random. There's no rhyme or reason to it. Some years you'll get like four shutter jobs in a row. I don't know why, but there will be four people coming in to order shutters. Or there will be a couple of stairs jobs.

"We're currently working for the National Park Service, which is very good to work for. They're building a museum out of a sheriff's house in New Castle. It's an old building from the 1680s and they're restoring it. We're making a lot of the doors, windows, flooring, trim, millwork, stairs...Everything that was beat up and broken."

Residential work is typically renovation work in higher-end homes. The shop has done large-scale projects for the University of Delaware, Thomas Jefferson University, and University of Pennsylvania, and historic preservation projects for Constitution Center and Independence Hall in Philadelphia and Primitive Hall in West Grove, Pa. You'll also find its work at Klondike Kate's, Columbus Inn, Walter's Steakhouse, and other restaurants in the area.

"We also do lots of work for churches these days. Everybody's getting into wheelchairs, so I end up renovating a lot of church pews where we cut them down so they're wheelchair accessible."



Doug Greeen (in the green shirt) prefers the 'old techniques' to automation.

## RUNNING EFFICIENTLY

Green reiterates that one of his company's biggest strengths is keeping everything simple. He does drawings by hand, for example, and is not interested in automated equipment.

"If I found someone who could come in and take charge of that, maybe. But we're doing things the way they did in the 1950s and 1960s. It's all you need. Everything is such a small run. It's all custom. By the time you get that CNC set up, I'm already done making it using the old techniques."

In turn, the shop has successfully weathered economic fluctuations.

"Covid was great for us. It didn't bother us. The [Great] Recession didn't hit us right away. We rolled through like a freight train as we were moving here."

Green hired Nabariet in 2008, and Hansen last year. "The guys are good," says Green. "It's hard to hire someone because you don't know if you have enough work for them. I've had no trouble keeping them busy."











Some recent projects from the shop's extensive portfolio.

## A SECOND SHOP

Green's new shop will be near the town of Melfa, Va. He purchased a three-acre plot of land for about $38,000 where he is building a 7,000-sq.-ft. shop where he will have room for a sawmill and kiln. The area is on Route 13 of the Delmarva stretch between Ocean City, Md., and Norfolk, Va., which is rather sparsely populated.

"There's nothing there. They really need somebody there. It's about three hours away. I needed something and I just don't have room here. I'm going to have two shops with a crew here and a crew there. I bought the land and it's right on a major highway. I'm building a building and hopefully it will be done by spring.

"That's going to be a boat shop. I'll be doing boats and whatever I can do, maritime work. There are no shops down there. There just aren't and I'll do okay. We do a lot of boat work. People ruin their boats all the time and we do the interior over," says Green, who did extensive restoration work on the Kalmar Nyckel. "It's an authentic tall wooden ship down here at the port. We made everything for it. It all went through here."

Green is also an avid rower who competes around the world and has won many awards. It's a hobby he says helps keep him fit and healthy and will stave off early retirement. He recognizes it's a big undertaking to start a new shop but says he's simply out of room where he is and the real estate in Wilmington isn't affordable. He knows he's made a good investment.

"It's really important to own your own building, I think, because all of a sudden people will lend you money and you can buy equipment. All of the things that have been an obstacle for you, they kind of go away. And all of a sudden people just start walking in off the street. It's usually just enough to pay your mortgage. So, it's risky, it's scary, but it's worth it, if you can find a good spot. I got lucky with these places."

For more, visit *douggreenwoodworking.com*. W



# Importers see improved conditions

By Jennifer Hicks



**The market for exotics** has benefited from lowered shipping costs that skyrocketed at the height of the pandemic, according to importers and vendors who spoke to Woodshop News.

However, this broad category of material that covers mainly tropical hardwoods is not where it was pre-pandemic. Availability, higher costs and harvesting regulations have impacted sales.

"During the pandemic, our shipping costs were quadruple, but the majority of it has gone back to pre-pandemic," says Rocky Mehta of West Penn Hardwoods in Conover, N.C. "For example, a shipment that used to be $2,300 from Brazil went up to $12,600. Now it's come back to about $3,200.

"Also, some of the exotic prices are starting to normalize. The thing is, in some industries, prices have gone up and are not coming back down, and that's happening with exotic woods. Exotics have been getting tougher because so many species all over the world are subjected to CITES which raises the price. So, while the supply chain has improved, shipping cost has improved, pricing has not improved."

"Covid definitely did quite a number on the shipping costs, and we've seen that start to come down," says Luke Zale of Rare Woods U.S.A in Mexico, Maine, which carries about a dozen exotics in an inventory of 130 species.

"I know a couple years ago when I imported a container from Brazil to the New York port, then up to us, it was somewhere around $10,000. This past summer we imported from Germany, and it only cost us around $2,000 to get it over here."

Zale is seeing demand for live edge slabs.

"I think that's an area that's really kind of starting to grow and they're kind of difficult to get. A lot of tropical mills don't want to mill them up, but we have seen an uptick in it. We haven't done a lot of live edge ourselves, but we did import a whole bunch of purple heart slabs that did pretty well," says Zale.

"It's mostly sapele, Spanish cedar, mahogany and Accoya, and I don't see anything slowing down," says Steve Tagliamonte, regional sales rep for Rex Lumber Co.'s New Jersey yard. "I cover a lot of coastal areas and the mid-Atlantic and haven't seen much slowdown there.

"Sales have been good. They're steady. Last year was an unbelievable year, this year's been good." **w**

Photo: Adobe Stock



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# Boost production with Cantek's double-end tenoners

By Jennifer Hicks

**Cantek** presents the DET Series of double-end tenoners, available with a diverse selection of processing units and custom-built machine frames that can house up to 14 working units.

"These machines are for fairly high production applications," says Ryan Akhurst, vice president of Akhurst Machinery Ltd., a Cantek distributor based in Delta, B.C.

"They're often used in door or furniture production where you're looking to produce something in volume and it will basically square, size, and profile a piece all in one pass on both sides. The idea is that it's very accurate. It has a digital controller where the opening is controlled by that, so you just key in your width, and it will automatically move into that position."

Customers have the option to acquire the DET series as a standalone solution or as part of a production line, allowing for the automated processing of all four sides of a workpiece.

"They're quite customizable depending on the customers' requirements," adds Akhurst.

"They can be purchased as an individual machine, or they can be purchased as a line. A double-end model will do two sides at a time, but a customer who wants to do four sides without handling the piece we can put that in the production line so it will do two sides then automatically transfer and do the other two sides, so it's a fully completed workpiece as it comes out."

For a quote, visit *cantekamerica.com*. **W**

# New double-row line drill from Ritter

By Jennifer Hicks

**Choice Machinery Group,** manufacturer of Ritter Machinery, introduces the Ritter R46 double-row line drill for cabinet and closet makers looking to boost production.

"The machine allows cabinet builders to drill two rows of shelf pins at once [which] increases efficiency by only having to perform one setup," says Jake Mulder, the group's national sales manager.

"The precision of the machine also ensures the shelf pin holes are going to line up between the left and right cabinet sides. The machine allows a builder to drill panels for uppers, lowers and full height closet panels, adding to its versatility."

Powered by a 3-hp drive motor, the R46 features a 23-spindle, gear-driven drill head on 32mm centers.

Standard features also include a digital readout front head position display, 48" back fence with four adjustable material stops, two spring-operated material clamps, two-position drill depth stop turret, and pneumatic foot-actuated boring cycle.

The machine accepts material up to 1-1/4" thick, offers a table area of 30" x 48", and has a 48" x 43" footprint.

"The Ritter R46, like all Ritter equipment, is built to last. The rigidness of the machine is what allows for the precision required in cabinet building," adds Mulder.

The Ritter R46 sells for $21,490. For more, visit *rittermachinery.com*. **W**




Courtesy of manufacturers

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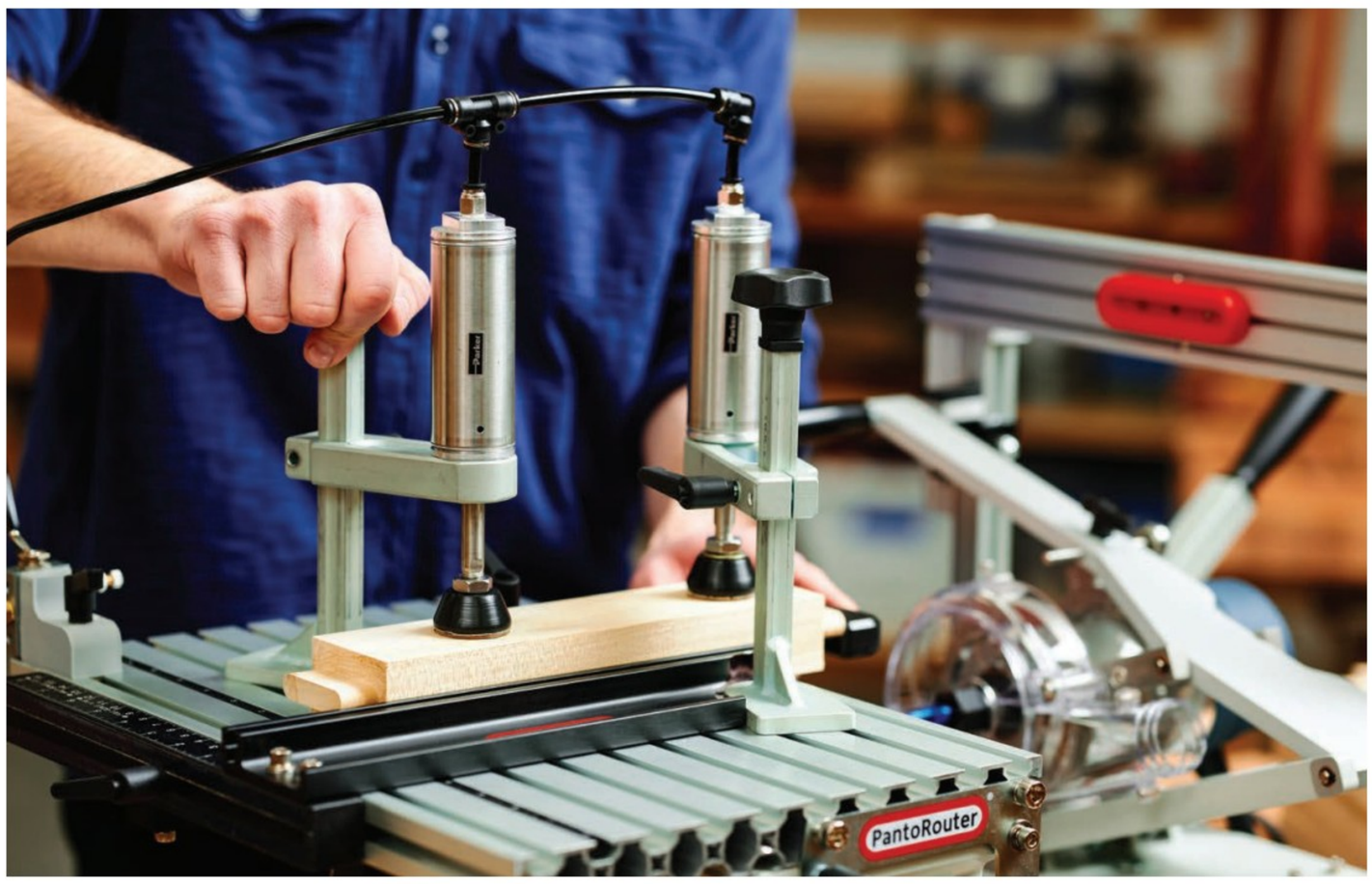


The PantoRouter with Rotating Clamp System installed.

# New clamping accessories for PantoRouter

By Jennifer Hicks

**Woodcraft Solutions** introduces the Rotating Clamp System for its PantoRouter benchtop joinery machine. The system features a 360-degree rotating base that attaches to the T-slots in the PantoRouter's table with lever-style clamps or the company's new pneumatic clamp arms.

"The clamp system took a couple of years to develop, and it stems from understanding customers in what they were needing and asking for," says John Henry Souza, operations manager for PantoRouter USA.

"The highlighted innovation is that the base can rotate 360 degrees on the table which allows the user to clamp at any angle to the workpiece."

The lever-style clamps feature a ratcheting arm that allows users to manually apply pressure to the workpiece. For production work with more repetitive cuts, the pneumatic air clamp can be used with the same universal clamp base.

The air clamp arm holds a Parker pneumatic cylinder, a pressure foot with a cork/rubber pad, and a knob for positioning the air clamp arm above the workpiece.




A closeup of the new pneumatic clamp arm with a Parker cylinder.

PantoRouter offers several packs of accesories, including a single lever-style clamp and clamp base for $120, and the base with two pneumatic air clamps for $400.

For more, visit *pantorouter.com*. W

Courtesy of Woodcraft Solutions

# Ascentium Capital offers equipment financing options

By Jennifer Hicks

**Ascentium Capital,** a division of Regions Bank, can help woodworking businesses obtain the essential equipment they need to operate and grow through financing, working capital loans, and Small Business Administration funding.

"Smaller woodworking businesses may need additional equipment to fulfill jobs, but they may not have the capital up front to invest," says Tory Bianchi, vice president of sales for Ascentium Capital, an exhibitor at the 2023 AWFS Fair.

"Financing can be an important tool for these businesses to acquire the machinery and tooling needed to complete these projects with no money out of pocket. In some cases, they can take advantage of deferred payment programs that allow them to get equipment onsite and not make full payments until the machinery is up and running and earning revenue."

The company gives customers access to a dedicated finance manager who knows their industry and understands the equipment and how it benefits the business.

Bianchi offered some additional benefits for customers who use Ascentium's services instead of their banks or credit unions.

"By financing with Ascentium Capital, a woodworking business can keep its bank lines intact for other uses. The business can also get the equipment into service much faster. With Ascentium, there is a simple application for most transactions that doesn't require financial statements or a long, cumbersome process. Most credit decisions are made in hours, not days. It's quick and easy. And, most of all, it's convenient.

For more, visit *ascentiumcapital.com*. **W**



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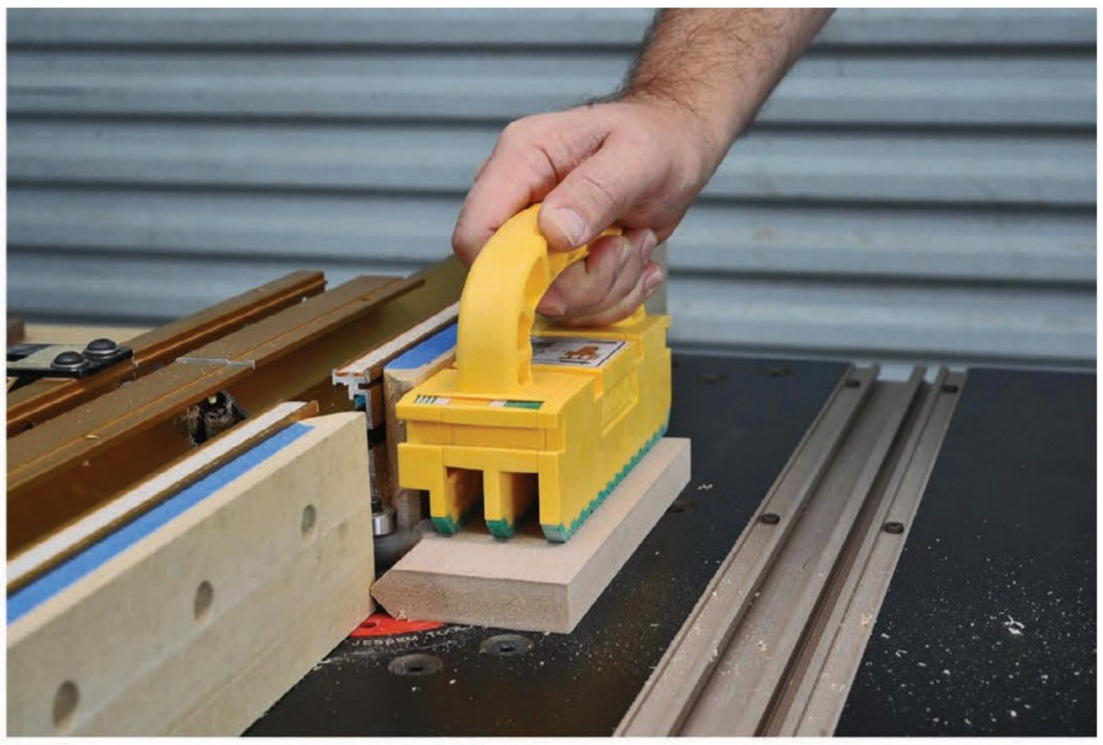






The new Grr-ripper 2GO from MicroJig is equally at home preventing kickback or catches on the table saw, router table, jointer or band saw.



# Looking out for fingers and lungs

## Sliding table saws and dust collection are the focus of recent safety innovations

By John English

**A few years ago,** my little granddaughter fell off an aging metal playground and suffered a concussion. She was by no means the first to do so, and last month the city had an opening ceremony for its brand new, state-of-the-art, all plastic playground. Walking through the throng of delighted kids, something came into focus.

Sometimes, it takes a dramatic event for people to get serious about safety.

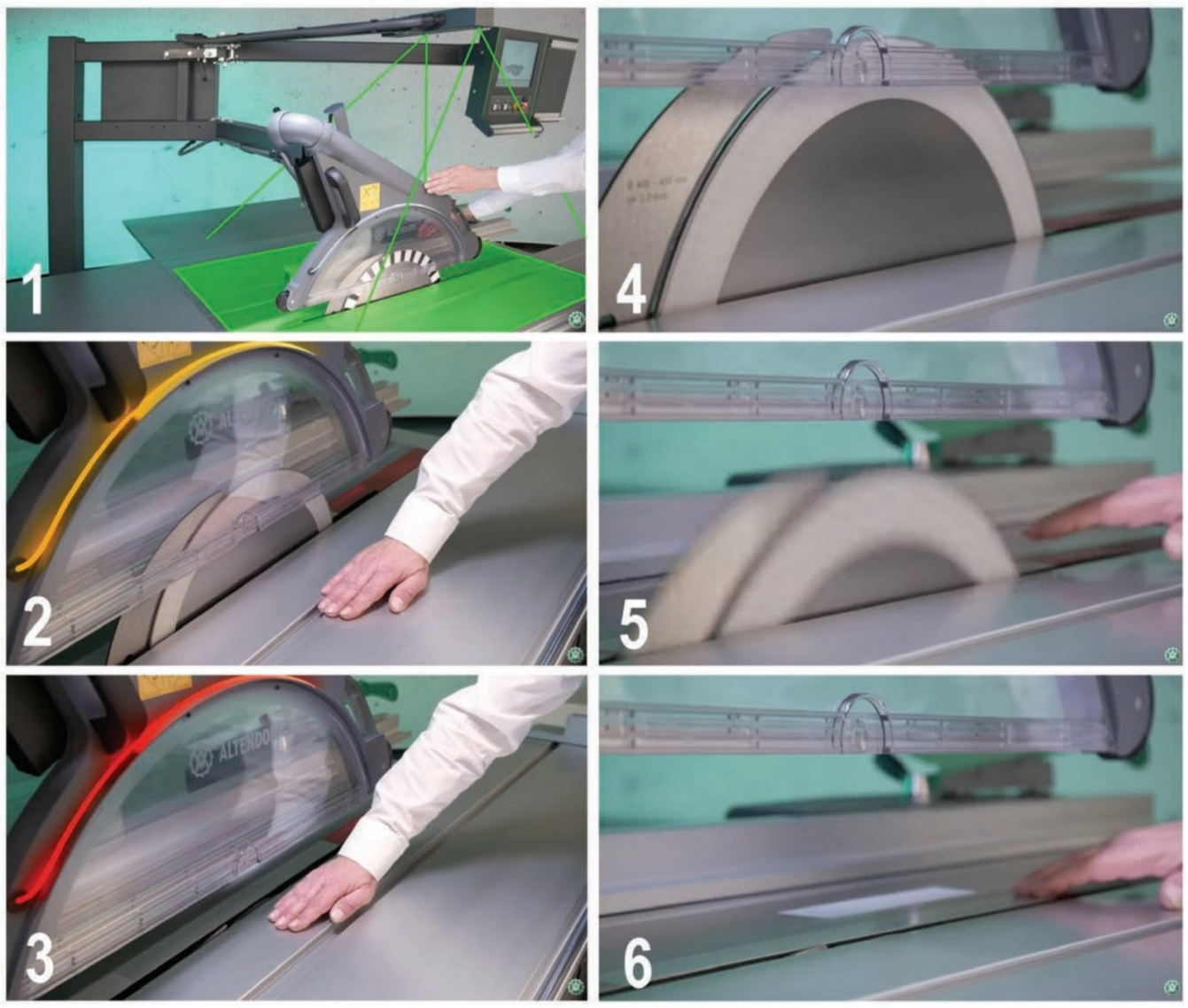
The heart and soul of small woodshops is the table saw where, according to the Consumer Product Safety Commission, there are about 4,000 reported hand injuries every year. There are also injuries that don't get reported, which the National Library of Medicine estimates at about 30,000 per year.

Unfortunately, blade guards and kickback pawls often get in the way, and even riving knives are sometimes removed to make specific cuts. Those technologies have inherent deficiencies that encourage woodworkers to work around them, and a whopping 73 percent of the reported injuries involved disabling them in some way.

Fortunately, there have also been some very encouraging advances over the past few years. It began with **SawStop** (*sawstop.com*) in 2000, when Steve Gass and three of his friends started building table saws that could sense the presence of fingertips at the blade. Other manufacturers have followed with high-tech solutions to make sliding table saws safer.

The Hand Guard from the **Altendorf Group** (*altendorf-handguard.com*) uses two cameras to collect data that a computer then recognizes as hands near a slider's blade. An LED strip on the blade guard goes through traffic light colors (green and yellow) to warn the operator about proximity to the blade, and then drops the blade on red when a hand gets too close. The system is currently offered on four models.

The **Felder Group** (*felder-group.com*) says that its Preventative Contact System (PCS) is "currently the fastest, non-contact triggering safety device in the world." The PCS




Altendorf's Hand Guard monitors the green area (1), changes the warning light on the guard (2 & 3), and drops the blade (4, 5 & 6).

recognizes human tissue in the 'danger zone' and triggers before contact with the saw blade. The system resets with a touch of a button, according to the company.

The new Blade Off from **SCM Group** (*scmgroup.com*) won the XIA Innovation Award at the 2022 Xylexpo Fair in Milan, Italy. The system is equipped with smart sensors that can identify and recognize the human body, and then trigger the blade to drop before the operator gets too close. It protects the danger zone around the blade, rather than waiting for contact, so the company calls it a predictive system rather than a reactive one. And it works when fingers approach from the side, not just head-on. Two facets of its performance that SCM highlights are that it operates perfectly even when parts are being pushed through the blade at high speed, and that the blade

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SandMan's filter cleaning hood lets a woodworker clean up HVAC, shop vac and air scrubber filters without releasing fines into the shop air.



The Super Dust Deputy 4/5 from Oneida makes small dust collectors more efficient.






An inline cyclone from U.S. Duct.

is ready to go back to work as soon as the operator restarts the saw. There's an LED light system on the guard, and it tells the operator whether Blade OFF has been disabled for a specific cut. SCM has been showing Blade Off on the model Class Si 400ep.

## IN OTHER SAFETY NEWS...

**FastCap** (*fastcap.com*) has developed a line of dust collection systems for miter saws, and the latest member of the family is the Saw Hoodie. Designed for quick setup on the jobsite and 8" saws, it can also work on 10" and 12" saws, according to the company. It attaches with a flexible metal spring ring and there's a vacuum port in the back.

**U.S. Duct** (*us-duct.com*) has added an in-line cyclone separator that uses centrifugal force to remove large particles before they reach the filter bag.

**Biesse** (*biesse.com*) has been developing environmental safety options for the areas around its CNCs, including pressure-sensitive floor mats that sense an operator's presence.

Several newer HVLP systems now have a transfer efficiency rating over 80 percent, which means that, unlike traditional coating technologies, there is very little overspray. Machines such as the Precision-5 Pro LE from **Apollo Sprayers International** (*hvlp.com*) can be used without a spray booth, and even "in your customer's kitchen", according to the company.

The newest addition to the Grr-ripper pushblock system from **MicroJig** (*microjig.com*), the 2GO, is designed to protect hands and fingers from cuts and injuries during table saw operation. "The legs have a minimum cutting width of 5/16" (8mm), making it perfect for making precise, thin cuts. Its kickback prevention features ensure that you can work safely and reduce the risk of accidents," the company said.

**Trimaco** (*trimaco.com*) has just added SuperTuff shoe covers to its catalog. These are inexpensive ($4.47) sleeves that installers can slip over their shoes to avoid tracking. One size fits all, and they are non-skid.

**Total Finishing Supplies** (*totalfinishingsupplies.com*) has the latest personnel protection equipment from **3M,**




The new VHB436 battery-operated vacuum from Nilfisk.

**Anest Iwata, Binks**, and **SATA**. These include the Air Vision 5000 from SATA that offers complete head and breathing air protection against solvent vapors and isocyanates, and the Versaflo loose fitting headgear from 3M that provides respiratory protection against flammable gases and combustible dusts.

Several companies such as **DeWalt, Fein, Makita, Bosch, Milwaukee, Ridgid, Ryobi, Kobalt** and **Metabo** have introduced small cordless jobsite vacuums. On a larger scale, the new VHB436 from **Nilfisk** (*nilfisk.com*) is a battery-powered industrial vac that runs on lithium-ion batteries for up to 2-1/2 hours on a charge and offers HEPA level filtering.

Last year, **Oneida Air Systems** (*oneida-air.com*) introduced a new Super Dust Deputy, the 4/5, that is a cyclonic separator designed to work with almost any 1- to 3-hp single-stage collector. For small woodshops, it separates 99 percent of dust and debris from the airstream which eliminates filter clogging and helps keep the air cleaner and safer, according to the company. While it is designed to fit 4″, 5″ or 6″ flex hose right out of the box, it can also be connected to ducting with additional adapters.

**SandMan Products** (*sandmanproducts.com*) makes a filter cleaner that hooks up to a central vacuum system. The filter is cleaned in a well with compressed air, and the fines are captured by a hood. **w**

Images: Courtesy of manufacturers




Felder's Kappa 550 features PCS.






The Wood-Mizer planer/molder, model MP360.

# Space-savers

## Combination machines are a good fit for small shops and option worth investigating for larger ones

By John English

It's an old debate: are multipurpose machines a net gain or loss?

The arguments seem simple enough, but each shop is different, so the answers aren't always apparent.

Combination machines take up less floorspace than single-function equipment, and most of them now offer seamless switching between functions. The downside is that most can only perform a single function at a time. So, for example, if one employee needs to use the shaper and another needs the jointer, somebody has to wait their turn.

The big question, then, is whether they make a small space more efficient. Is it less expensive to invest in a single, high-quality machine with a small footprint, or rent/buy/build more shop space?

That's a significant question if a woodshop is transitioning from traditional tools to a CNC, because of two variables. The new CNC will need cart space all around for feeding and unloading, plus perhaps another cart for the controller, and more dust collection, too. That can eat up a lot of shop space. But on the other hand, the CNC might make a few free-standing machines obsolete, so maybe they can go to the auction house and clear up some useful square footage. And if the CNC is doing most of the machining, then a multipurpose machine won't be in use all the time so it might make a lot more sense than keeping the old table saw, jointer, planer, shaper, etc.

To make the most informed decision, a woodshop owner or manager might want to track the current usage of every machine for a few months. That can be done with a simple clipboard at each station, where the operators note their start and stop times. That lets the manager know how much time each function consumes, and what percentage of the day is spent at each machine. And that will help determine what kind of multipurpose machine makes the most sense. If, for example, most of the shop hours are spent on a shaper, then perhaps keeping the existing shaper and adding a single machine that handles everything else (planing, sawing, etc.) will make the most sense. If most of the day is spent using hand-held and table-mounted routers, then a CNC and a multipurpose machine might be the most efficient setup.

There are plenty of options when it comes to multipurpose machines, so finding the right machine isn't going to be too difficult. The biggest hurdle here is knowing what you need.

### PRODUCTION MACHINES

**Felder** (*felder-group.com*) is one of the more familiar names in this arena. The manufacturer's five-function combination machines are widely used in Europe and have long enjoyed a solid reputation among U.S.

Images: Courtesy of manufacturers



The C30C saw, jointer, planer and molder from Casadei-Busellato.

users. American woodworkers generally have more space available, so they have been slower to adopt space-saving options.

Felder offers the Hammer C3 31 and C3 41 and Felder CF 531 and CF 741 five-function machines. The differences are primary related to table sizes. The beds are longer on the bigger machines, which is an issue for shops that make larger parts. For shaping, the CF 741 has a standard molding spindle, while that's an option on the rest of them.

Back in 2008, two legendary Italian machine builders joined forces and created **Casadei Busellato** (*casadei-busellato.com*). The company now offers a wide range of equipment including six combination machines that run from the two-function TS 35 ES saw/molder to the C 30 C, C41C and C 41 ES models that include a planer, jointer, saw and spindle molder. With fast machine changeovers, the standard equipment includes three independent motors and thick, monolithic steel frames.

**SCM Group North America** (*scmgroup.com*) carries six Minimax universal combination machines with sawing, planing, jointing and shaping, plus two Minimax saw/shapers. The universal machines run from the C 26G with a 10" jointer and 10" table saw, to the CU 410ES with its full sliding table, 16" jointer and 14" saw.

**Robland** (*robland.com*) offers half a dozen combination machines that feature four functions (saw, spindle molder, planer, jointer) or six (adding both tenoning and mortising). Scoring blades are optional on some models.

## PLANER/JOINTERS

SCM also carries nine planer/jointers from Minimax, L'Invincible and Nova. The smallest is the 11.8" Minimax FS 30G with a 47" bed, and the options reach all the way up to the 20"-wide FS 7 with a 91" bed.

**Grizzly Industrial** (*grizzly.com*) carries three planer/jointers: the 8" G0958, 12" G0959, and 12.5" G0634X. All three have helical cutterheads. The smallest unit has a 1.5-hp motor and 18 indexable carbide inserts that can be rotated up to three times for a new sharp edge. These are arranged diagonally in two rows. The middle machine is equipped with 28 inserts, while the G0634X boasts a 5-hp, single-phase motor and 48 inserts. Conversion from the jointer to the planer is easy.


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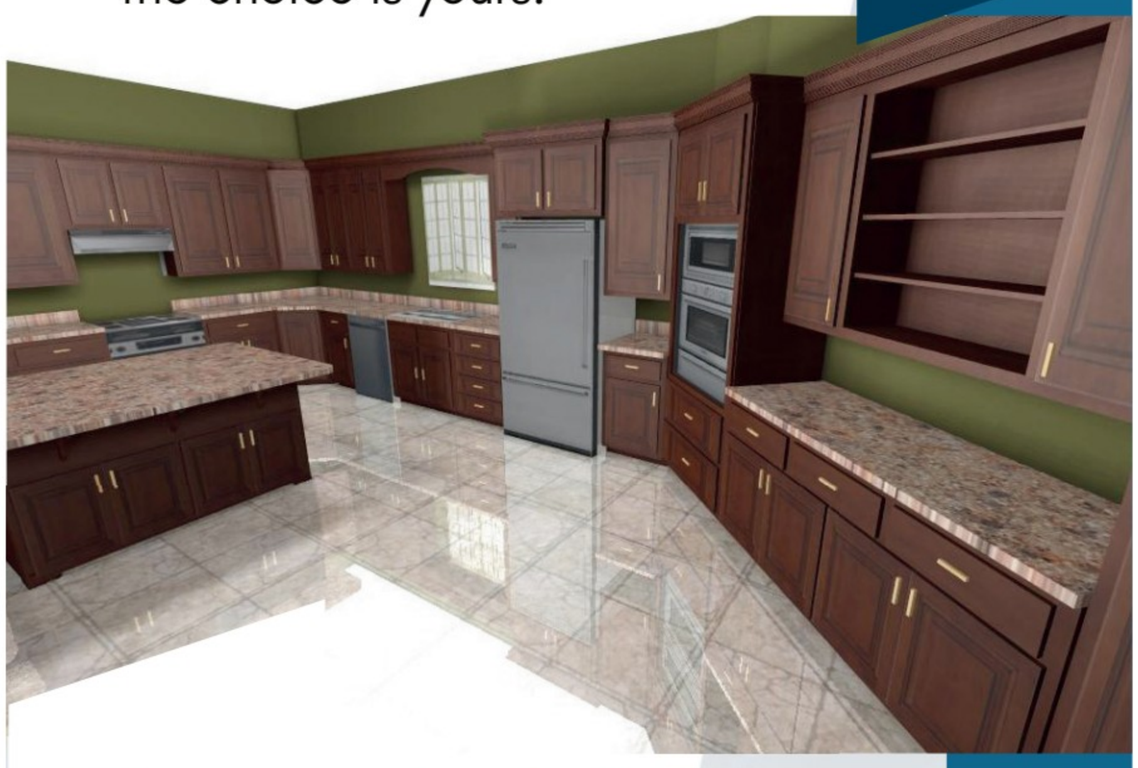

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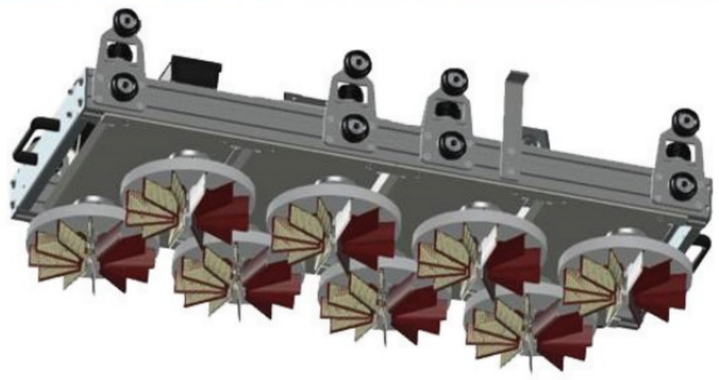

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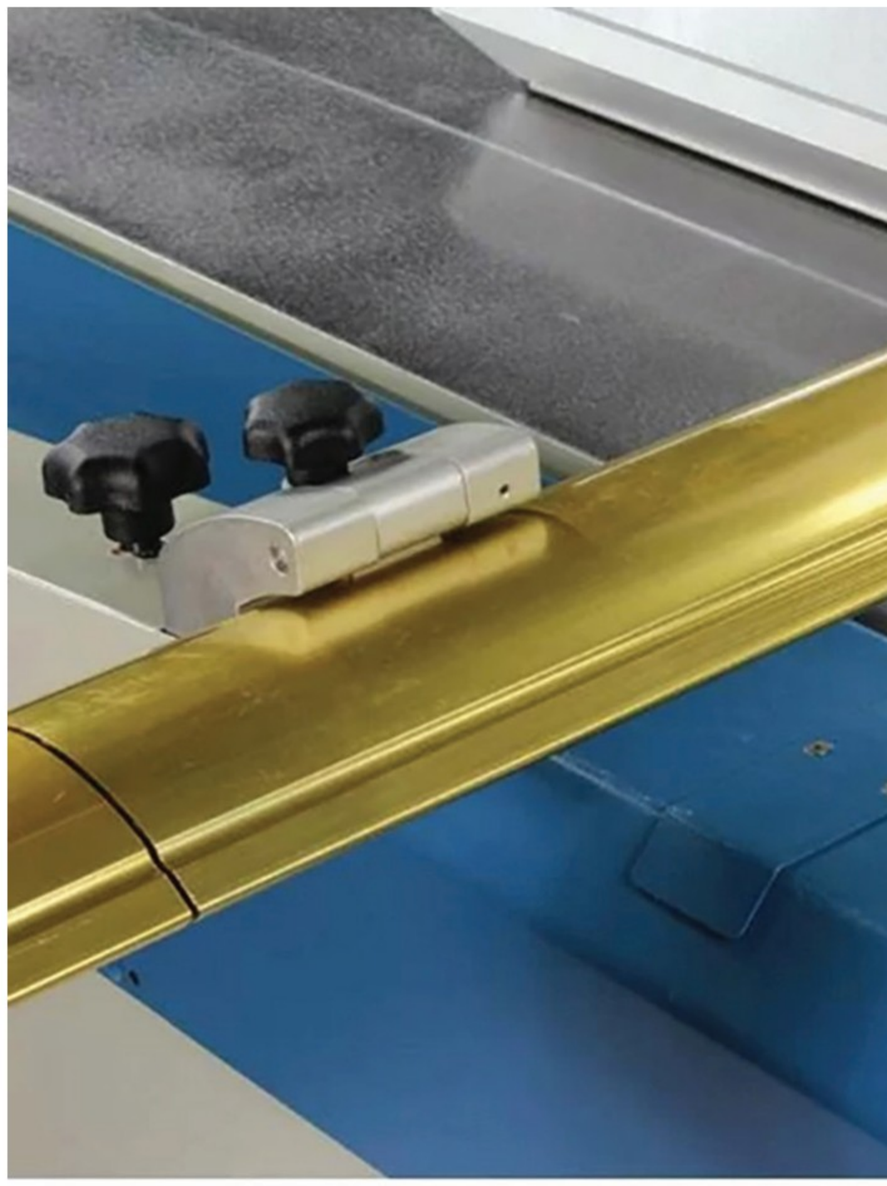



The JP-1898-NC from Baileigh Industrial is an 18" planer/jointer with a spiral cutterhead.

Just remove the quick-release fence and flip up the jointer tables. To use the jointer again, simply release and lower the tables, put the fence back on, and it's ready to face or edge joint.

**Baileigh Industrial** (*baileigh.com*) offers two jointer/planers with spiral cutterheads. The JP-1250 is a 12" industrial-grade machine with a 51" bed, while the 18" JP-1898-NC offers is a 98" bed, digital controls, and a 7.5-hp motor.

## SPECIALTY USES

The **PantoRouter** (*pantorouter.com*)






is a small benchtop machine that can mill hundreds of differently sized mortise-and-tenon joints plus dovetails, box joints and more. It can replace a router table, portable dovetailing jigs, and even a small CNC in shops that primarily build furniture with solid wood joints. It is capable of machining at angles, and even compound angles.

**Leigh Industries** (*leightools.com*) offers the FMT Pro Mortise & Tenon Jig that uses just one guide, one bit and one setup to make both the mortise and matching tenon.

The 410 shaper/sander from **Larick Machinery** (online at *pillarmachine.com*) makes quick work of door




The new NX4 10 II from Robland is a saw, molder, planer, and jointer with an optional mortiser.



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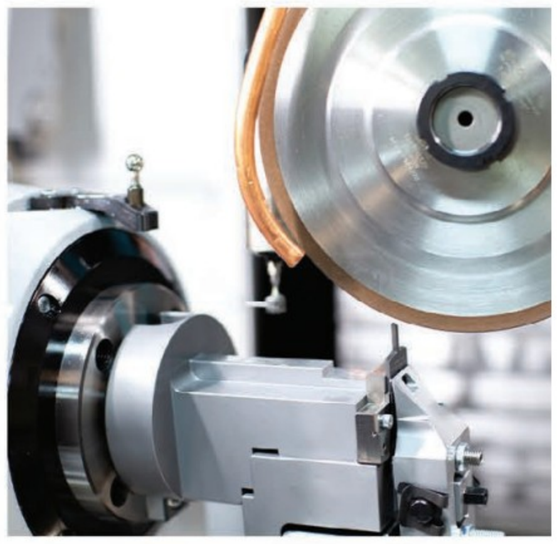

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The FS 41ES planer/jointer from SCM Group featuring a cast-iron table that opens to 90 degrees.

and drawer front edges. In addition to rectangular parts, the company offers optional floating shaper and sander heads that work on arched panels. Doing the work of both a stand-alone shaper and sander, the machine's footprint is just 55" wide and 38" deep.

It's not what jumps to mind when one thinks about space-saving, multipurpose tools, but the MW 1000 Basic from **Festool USA** (*festoolusa.com*) does fit the bill. This is a portable, customizable workbench and storage unit that can save floorspace in the shop, and also travel to the jobsite. It is compact, clever, and easy to set up or break down. The surprisingly stable benchtop is drilled for dogs and clamps and the unit moves on large, rubber-lined, shock-resistant wheels.

An interesting concept from **Harvey Industries** (*harveywoodworking.com*) allows a woodshop to custom build a workstation around one of their 2-, 3- or 4-hp table saws. Options include a router table, sliding table, mobile base, rear extension table, and so on. The net effect is to compress routing, sanding and dust collection functions into a smaller footprint.




One of SCM Group's six universal combination machines with planers ranging in width from 10" to 16".

**Fletcher Machine** (*fletcher-machine.com*) is a North Carolina fabricator that custom builds multifunction machines for larger production environments that need to trim, shape, sand, foil, mold, drill, plane, route, edge band or press wood.

**Laguna Tools** (*lagunatools.com*) makes Supermax sanders, including the 13" and 19-38 combination brush/drum sanders, plus a combo disc/belt sander.

**Wood-Mizer** (*woodmizer.com*) builds a number of combination machines including planer/molders, planer/molder/rip saws, jointer/planer/molders, and jointer/planers. There are models to suit most budgets.

**Safety Speed Mfg.** (*safetyspeed.com*) makes combination panel saw/router machines with an interchangeable carriage that lets a woodworker cut and rout on the same machine by simply switching tools.

The original space-saving, multipurpose machine, the **Shopsmith** (*shopsmith.com*), is still going strong and the latest model is the Mark 7. Although intended for serious hobbyists, this newer version is also a jobsite option for pros. It comes with touchscreen controls, seven functions, and a very modest footprint. **w**



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Owner John Hassay and Brian Lee.

# THE CAPE CRUSADER

## Cape Island Woodworks restores the charm in Cape May, N.J.

### By Jennifer Hicks

Cape Island Woodworks is a go-to shop for remodeling and restoration work on historic properties in Cape May, N.J., the hometown of owner and principal John Hassay.

The small shop, which inhabits the first floor of his home, focuses on what Hassay calls the 'odd millwork category'.

"Reproduction moldings, corbels, scroll work, decorative posts, porch wraps and doors are a big thing. I'd say just the really odd things," says Hassay.

"We take care of everybody. We think of it as a service to the community. We'll fix a chair for an old lady. That's how we got started. And it's all word of mouth. If you don't advertise, word of mouth is everything."

Business has been brisk since the pandemic, particularly for some of the older hotels of this seaside community, including the Inn of Cape May.

"We worked with Cape May contractors on that job doing their exterior millwork, the interior lobby, front desk, doors, and windows. We took the original curved front desk and repurposed it for a new coffee bar. We also built a 24' laminated curved beam to hold up the porch roof," says Hassay.

"And the Chalfonte Hotel is an ongoing project. Once a year, we do a number of reproduction items for it. It has an aged, paint-layered feel, and is the most original hotel in Cape May. Some owners would probably gut it and start from scratch, but these owners keep its charm."




The shop's work is front and center on many of the homes and hotels in Cape May.

## A SHORT COMMUTE

Hassay grew up in the heart of Cape May's historic district and after graduating from Cape May County Technical High School in 1985, went to work in construction and gravitated to interior and exterior millwork.

"There weren't a whole lot of shops around here at the time. It was more on-site construction. I started working for other people to learn," says Hassay.

He started his own business in 1994, taking any millwork jobs he could get, many of them being on-site. But he couldn't find a sutable shop and was constantly moving equipment from one space to another. At one point, out of frustration, he bought a Conex box and put it on a rented property.

"It was terrible. I had a woodstove in there and left for lunch one day and came back to all these fire trucks," says Hassay.

In 2001, he bought a gutted two-story house and started remodeling. He and his wife Beth live upstairs, and the entire downstairs is dedicated to the business. The 1,800-sq.-ft. shop is broken up into rooms with an entryway that serves as a showroom, a corridor with a few machines, and the main shop area that features a Felder combination machine, Laguna Swift CNC and 20" planer, and Powermatic molder.

"People find [the shop] quirky," says Hassay. "I used to be discouraged because I thought I'd never be able to get into this business [without] a giant space, but you really don't need one. You can make do with what you have."

And he does. There's a large storage barn behind the house/shop that Hassay built around a 40' schooner from Nova Scotia, a restoration project that eventually took a back seat to growing abusiness. It now provides much needed storage space for materials and a Lucas sawmill.

Hassay shares the shop with Brian Lee, a full-time employee of eight years.

## MATERIAL MATTERS

Hassay purchased the Laguna Swift router about nine years ago, which he says has eliminated challenges with cutting repetitive parts such as balustrades and for machining the area's go-to exterior material, Accoya.

"Things machine differently on the CNC, and [Accoya] happens to be flawless. Cypress comes out a little fuzzy," says Hassay.

Buildings in this coastal region are vulnerable to heavy



winds, rain and salty mist. Builders have switched to Accoya for its ability to withstand these harsh weather conditions. Accoya is a sustainable, dimensional wood product made from radiata pine that goes through an acetylation process. It satisfies the area's Historic Preservation Commission, which approves construction projects within the historic district.

"Cape May has a lot of porches and they always go bad, until Accoya," says Hassay.

"I had been searching for a weatherproof material. Accoya's expensive but we tell the customer, anything with so much labor involved, that's the best choice. They are usually receptive. We call it the 'smart choice'. We tried so many things to keep pricing down, but we got away from all the cheaper woods and that's what we offer now. If they want something else, certainly we'll do that, but we don't even really price jobs out of anything but Accoya."

## DOING HIS PART

Hassay, 53, isn't sure of what the future holds, but hopes the hard work he put into building the business will live on. His son Collin is studying business





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The Laguna Swift's spot in the shop.

in college and doing some marketing for the shop.

"I'm hoping Collin gets involved. I just recently started profit sharing with Brian. I'm thinking towards my twilight years," he says.

Hassay has seen Cape May transition from a single season to a year-round resort town. He wants to do his part keeping the original look and feel of the area he grew up in and will continue working for as long as he can.

"This place is a godsend. I like the architecture, of course, but also the fact that you don't go through anything to get here. It's remote. You only come here if you're coming here. It's gorgeous in season and in the winter.

"The season grows longer and longer. When I was a kid, the stores were covered in plywood by Labor Day. It shut down when summer was over."

He reminds emerging woodworkers not to get discouraged by financial limitations and proceed one step at a time.

"For anybody young starting out, you don't need to go into copious amounts of debt. You can start small and carve out a nice life."

To see more of the shop's work, visit *cape-island-woodworks.business.site*. **W**







A booked-matched set of amboyna burl, courtesy of Gilmer Wood Co. in Portland, Ore.

# Wood is looking good

## The design community is promoting the natural look of wood, and other big news from the hardwood side of the business

By John English

Across the kitchen and bath industry, something surprising has emerged over the past few months – a trend away from white and colored coatings and a return to natural hardwoods. The switch in direction seems to be gathering speed, according to design and trend watchers at most of the major publications. And the catchword is 'natural'.

For 2024, Caitlin Sole at *Better Homes & Gardens* feels that unstained natural grain will outpace "the orange-stained oak cabinets from decades past." And Leslie Corona at RealSimple.com notes that homeowners are likely to "pick lighter wood finishes like bleached-out natural woods and white oak with a light or natural tone" for their cabinets. She continues: "One huge trend we're seeing across the board in design is the color brown and anything brown-adjacent, especially woods. Going overboard with wood in rooms by way of wall paneling, and layering large furniture pieces of different species, is especially in vogue because it adds an intense organic warmth and texture."

Arricca Elin Sansone writes in *Elle Décor* that "mixing light or dark-stained woods in with saturated colors... is big." Her point is that designers are looking for a balance between colored surfaces and natural hardwoods. She quotes Ashley Macuga, the principal designer of Collected Interiors, as saying that "color can provide a space with personality and charm, and stained woods give a space a feeling of warmth and depth."

That's an insightful quote. Natural hardwoods have long been associated with comfort, coziness and hominess, while color has been used either sparingly over the past few years to add a touch of individuality, or generously









A 10-ton red oak log on the sawmill at Berkshire Products in Sheffield, Mass., and part of the hardwood inventory at Northwest Lumber Co. in Indianapolis.

to make a vivacious statement about the homeowner's character and aesthetic values.

*House Beautiful* also sees hardwoods as trendy. In November, the magazine's Medgina Saint-Elien quoted Carisha Swanson, director of editorial special projects, as saying that "warm woods and natural colors will make a major comeback in 2024". Saint-Elien added that "the trend of coating cabinets in white is taking a backseat! Natural high texture and wood patterns on cabinets bring an organic air to kitchens, especially when they're part of a contemporary, midcentury, or Scandinavian design."

Even *Forbes* is on board. In a piece about 2024 design trends, writer Jamie Gold quotes designer Sarah Robertson of Westchester County, N.Y. as saying that "natural woods are (finding) their way back into kitchen design, and we are adding touches of character woods, including oak, walnut and cherry, into almost every kitchen we design."

All of this adds up to woodshop clients becoming the driving force in a backward trend toward a time when hardwoods offered the warmth and comfort of home.

## PUZZLING NUMBERS

Despite the return to natural grain, the other big trend in the industry this winter is a confusing decline in hardwood demand worldwide. For woodshops, that may bode well for prices over the next few months, especially if the trend watchers are correct and domestic demand surges.

According to *Fastmarkets* (the new publisher of Hardwoods Market Report), both imports and exports are down quite a bit from last year. Slowing demand has affected the domestic market, where more expensive exotic imports are being replaced by native species, sheet goods, or not at all. That is, in large part, a product of the 7.2 percent drop in housing starts (census.gov, October 18th report). Hardwood imports fell 32 percent through August and exports of U.S. hardwoods are down 21 percent, with shipments to China leading the decline in terms of volume. American hardwood exports to smaller markets have fallen steeply too, with sales to the U.K. down 37 percent, Germany 49 percent, and Italy 43 percent. Red oak is still by far the most commonly exported hardwood, with white oak and yellow poplar next in line.

The report also noted that there is a trend away from hardwoods in the U.S. furniture industry, and toward using more panel products when possible. To counter that, the hardwoods industry is working on several promising new marketing initiatives, many of which use hardwood that doesn't grade out at select.

## HARDWOOD CLTS

Professor Joseph McNeel, director of the Appalachian Hardwood Center at the University of West Virginia, was struck by the fact that about half the hardwoods that are harvested in his state are considered to be low quality. They end up in products such as pallets, flooring and railroad ties, none of which add much value to the raw wood's price point.

McNeel has been testing how well yellow poplar works as a material for making engineered cross-laminated timbers (CLTs). So far, it looks very promising. The poplar handled water, moisture, dehydration, glue retention, and shear pressure very well. The university is seeking to have the species accepted as a permittable raw material by the American Panel Association, and have it certified for commercial construction.

The problem with CLTs is that they're very large, so a producer needs to be able to manufacture them close to a market. It's easier and less costly to ship dried, low-quality boards to a factory than to ship substantial completed structural components across great distances.

Transportation will eventually have an impact on local hardwood supplies across the country if demand grows quickly for hardwood CLTs. And that may affect the availability of certain species that are currently popular in rustic furniture and flooring. It's early days, but while it looks promising for sawmills that produce oak and poplar, it may signal some changes for cabinet and furniture builders if the more affordable grades become less affordable because of new demand.

## BE ADVISED

One of the imported hardwoods in high demand is ipê (Brazilian walnut), and the journal Nature Sustainability



An edge-glued solid wood panel, available in 55 species and up to 42" wide from LL Johnson Lumber in Charlotte, Mich.



The look of natural hardwood is even returning to laminates, as shown in this Uniboard MDF image from Hardwood Specialties.

reported in November that much of the product being used for decks and siding in the U.S. is harvested illegally. Irresponsible forestry in Brazil is being fueled by huge demand in the U.S. and Europe for the durable and attractive wood. Ipê is not a species, but rather a collective noun describing several slow-growing hardwoods in the genus Handroanthus. Unprecedented harvesting levels have now fostered a threat of extinction, so woodshops are being advised to look for Forest Stewardship Council (FSC) certified timber and seek documentation of the wood's origins before buying it.

Beyond sustainability, another issue for hardwood buyers is grading. This can be a very subjective process, depending on whether the woodshop is buying directly from a mill or from a certified distributor.

Certification is supplied by the National Hardwood Lumber Association (NHLA), which is North America's largest hardwood trade association. NHLA has developed and maintains a set of very specific Hardwood Lumber Grading Rules that give woodshops a uniform, industry wide guide to what they are buying. The NHLA is also a great place to keep up with what's happening in the hardwoods sector, and shops can sign up online for its newsletters.

And for further research, there is a comprehensive, alphabetical list of wood industry organizations and associations on the WoodIndustryEd.org. The site also helps woodshops find qualified employees and blogs about trends and events in the hardwoods and cabinetmaking fields.

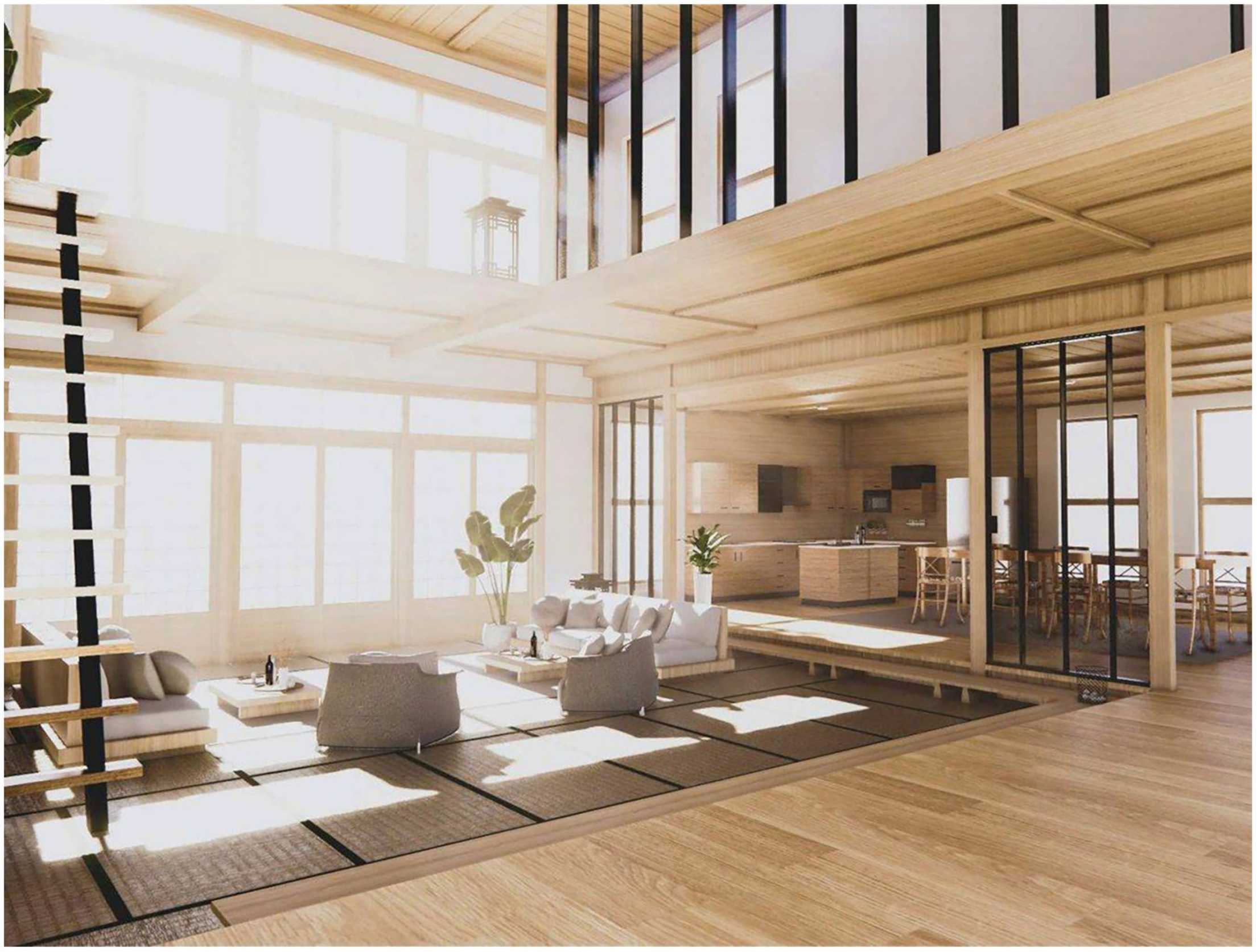
## HARDWOOD ALTERNATIVES

Unlike ipê, potential extinction is not an issue with Kebony, which is part of a trend to replace unsustainable hardwood species with more ecologically sound alternatives.

Kebony (*kebony.com*) is a Norwegian timber that is replacing imported hardwoods in exterior applications. The manufacturer treats softwoods with a liquid formula that lets them emulate the qualities of tropical hardwoods, but without the ecological concerns. And like tropical hardwood, Kebony can age naturally without needing a new coating every few years, which is another ecological plus.

The manufacturer is currently eyeing the possibility of opening a production plant in the U.S. and using southern yellow pine and similar species to replace imports of tropical hardwoods.

Cambia from Northland Forest Products (*cambiawood.com*) is a thermally modified timber product that provides an affordable, environmentally friendly alternative to imported



On its website, Northwest Hardwoods notes the multiple health and ecological benefits in using wood for structural and decorative elements.

exotic hardwood species. Available species include yellow poplar, white ash, red oak and soft maple.

## PLYWOOD RULING

Last August, U.S. hardwoods producers got a little boost when the Department of Commerce (DOC) ruled that hardwood veneered plywood sheets that were imported through Vietnam were primarily manufactured in China, and thus violated anti-dumping laws. Now, importers have to pay a 206 percent duty on those products, which means that hardwood veneer and substrate manufacturers in the U.S. are looking at a somewhat more level playing field. The ruling is good news for cabinet shops, too, as it protects the quality of building materials.

Back in 2018, DOC set rules for imports from China after finding evidence of dumping. Since then, China has apparently grown, harvested, processed and milled cores and veneers, which were assembled in Vietnam and exported to the U.S. The DOC named 37 companies in its August ruling that failed to cooperate with the investigation, so this story isn't over yet.

For cabinet shops, the restrictions on imports may cause some higher prices and supply glitches in the spring, so this is a good time to discuss inventory with suppliers.

## LATERNFLY IMPACT

Twelve years ago, another Chinese import caused a bit of a stir when the sap-feeding spotted lanternfly arrived in North America. In September, researchers led by Penn State announced that there was good news on this front: the maple, willow and birch trees that they tested seemed to be relatively unaffected by the insect.

Entomologist Kelli Hoover noted that North America is "unlikely to see big impacts on the growth of trees" from this bug.

## BEWARE OF WORMS

Researchers from Michigan Technological University and the New Zealand Forest Research Institute have a little bit of bad news for some hardwood forest managers. Apparently, there are no native earthworms in the upper Great Lakes region because glaciers scraped away all the topsoil in the recent past (well, geologically recent – about 100,000 years ago). Now, the worms are making a comeback with the help of humans, including construction crews that move earth and fishermen who dump their bait worms indiscriminately.

The critters don't actually eat trees, but they amend soil in ways that open up hardwoods to other dangers such as flash floods, run-off and drought. Among the most susceptible spe-



The trend back to hardwoods accompanies a desire for superior craft, as shown in this new piece by Jason Vollmer.

cies is sugar maple, which is a dominant hardwood species in parts of Michigan's upper penisula as well as in northern Minnesota and Wisconsin. Hardwood buyers might want to keep the worms in mind over the next few years as prices have historically risen for threatened species such as American chestnut, elm, and more recently, white ash.

## LOTS OF NUTS

The fall of 2023 saw an unusual occurrence among hardwoods across North America. Called a 'mast' year, it's when hardwood trees of different species all drop more nuts than usual. These include acorns from both red and white oak, plus seeds from other popular lumber species such as walnut and hickory. Aside from fatter squirrels, chipmunks, blue jays and deer, the excess harvest indicates warmer springtime temperatures and an abundance of airborne pollen. Hot, dry summers also encourage trees to shed more nuts, and we've had quite a few of those lately.

When it comes to climate issues, the Environmental Protection Agency says that America's forests "serve as a net sink rather than a net source of carbon. The carbon emissions stored in trees in the U.S. more than offsets all activities involved in their harvesting and processing, and also counterbalances a significant percentage of the emissions from other industries and human activities." **w**

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**E-Z LOK,** a manufacturer and distributor of threaded inserts for metal, plastic and wood, is now offering E-Z Sonic with threaded insert assortment kits. E-Z Sonic inserts are designed for post-molding installation in thermoplastic materials such as acrylic, polypropylene and PVC, according to the company. For more, visit *ezlok.com*.




**KREG** introduces the Universal Bench with Hardwood Top, a complete, turnkey workbench that features a flat, stable, durable hardwood butcher block top with protective coating for easy cleanup, according to the company. The top is available in four sizes and can be selected with 3/4" bench dog holes. The workbench also features height-adjustable legs and can be customized with Kreg U-Bench accessories and plans for shelves, cabinets, and drawers. For more, visit *kregtool.com*.











**KYOCERA SENCO INDUSTRIAL TOOLS** (Senco) announces the launch of five new pneumatic finish and trim fasteners. The new models include the 16-gauge (TN41P1P, MSRP $189) and 18-gauge (BN31M1P, $109) finish nailers; a 15-gauge (TN51P1P, $199) angled finish nailer; an 18-gauge finish stapler (LS61H1P, $119), and a 23-gauge (TN11G1P, $159) pin nailer. For product details, visit *senco.com*.



**SHOWPLACE CABINETRY,** a supplier of semi-custom cabinetry, announces the launch of two new door styles. Aspen features 1/2" stiles and rails with mitered joints. Bree (above) offers a slight bevel on its 1/2" frame. Both door styles are available in full overlay, frameless, and inset lines with both stained and painted options. For more, visit *showplacecabinetry.com*.


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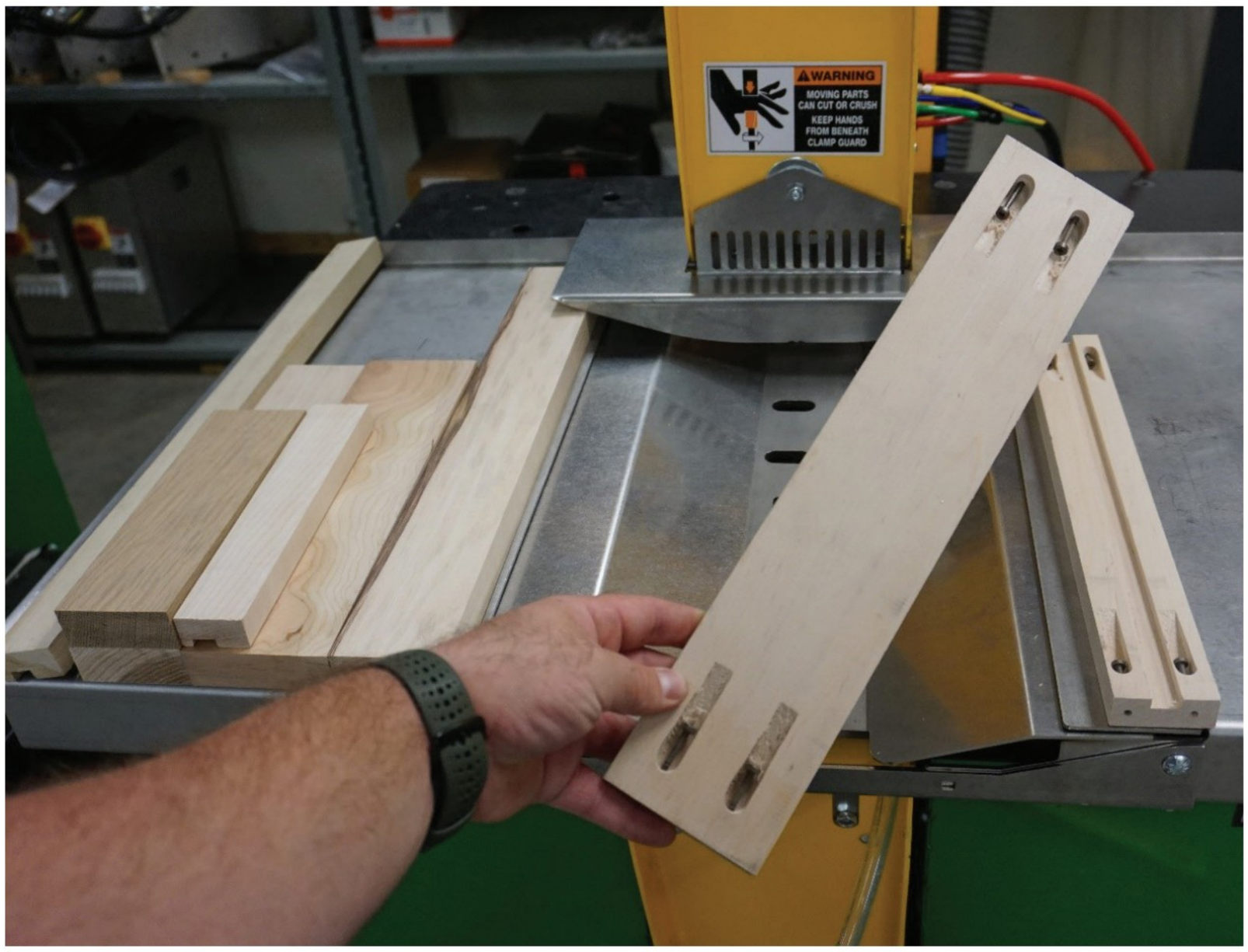


**Castle USA** presents the SideShift, a double pocket auto positioner for its CSI 1.5D pocket cutter/screw inserter machine. SideShift automatically positions 1-1/4" to 3" wide stock in the correct position and creates two low angle, 6-degree pockets with screws in under four seconds, according to the company. It was designed for quick and easy attachment to the CSI 1.5D and has an MSRP of $6,999. For more, visit *castleusa.com*.








# Gallery NAGA features Rosanne Somerson

By Jennifer Hicks

**Boston's Gallery Naga** concluded 2023 with a solo exhibition by furniture maker Rosanne Somerson, former president of the Rhode Island School of Design. The exhibition, Rosanne Somerson: Fluid/Solid, featured a collection of recent work.

"The exhibition is comprised of work that was years in the consideration and making. Together with her trusted team of studio assistants, Somerson's body of work represents more than just finely crafted furniture," the gallery said in a statement.

The exhibition was accompanied by a fully illustrated catalog with an essay by Michelle Millar Fisher, Curator of Contemporary Decorative Arts at the Museum of Fine Arts in Boston. In her essay, Fisher describes the integration of Somerson's early photographic endeavors with the furniture forms.

"Inspired by forms in nature and in some instances employing her first medium of photography – of water ripples, waves, and reflections – she has built a new body of work that



Sideboard by Rosanne Somerson, made from Macassar ebony, pearwood, and printed leather.

is as beautiful as it is assured. A low coffee table with six leaf shapes spanning out across its surface is finished in copper. Benches are covered in custom-designed and woven fabric. Open one of the drawers of the hanging wall vanity with a mirror and you'll find custom printed leather in their bottoms. An imaginative mail cabinet for an entryway invites care, play, and exquisite design into the everyday," writes Fisher.

"Each conveys the method that Somerson once de-









Somerson's Copper Leaves Table, made with mixed woods, aluminum, printed and plain veneer, and Water Ribbon Table, made from cherry, aluminum, digitally printed maple, and mahogany.

scribed as producing what she deems her best work: ideas that come from who knows where, and I make them and they work. In the precision and virtuosity of medium, finish, and form, it is evident that even if her ideas are not overworked, they rest upon deep knowledge of precedent. This is, after all, an artist who grew up visiting Winterthur and then worked in close community with the phenomenal museum collection at RISD, home to rich holdings of furniture that spans centuries."

For more, visit *gallerynaga.com*.

## CALL FOR ENTRIES

The juried Idaho Artistry in Wood and Gourd Show, scheduled for April 6-7 in Boise, Idaho, is accepting entries.

"Competitors from all skill levels, novice to expert, may submit their wood carving, turning, scroll work, fine wood work-










Detail of the sideboard and Somerson's Mail House made with Baltic birch plywood, beech, beech veneer, printed veneer, imbuia, and brass.



Courtesy of Galley Naga

ing, CNC creations, gourd art and pyrography entries for public display and judging," the show said in a statement.

"The show will feature demonstrations, vendors, raffles, an auction and banquet as well as the opportunity for artists to sell their work. The Idaho show is one of the largest of its kind in the western United States."

The annual show is presented by Artistry in Wood, a non-profit, in collaboration with the Southwest Idaho Woodturners Association, Idaho Gourd Society, Idaho Woodcarvers Guild, Ada County Woodworkers, and Treasure Valley Scrollers.

For entry forms, visit *idahoartistryinwood.org*. **W**




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Organizations sponsoring meetings, classes or shows of interest to professional or hobbyist woodworkers are invited to submit items to *editorial@woodshopnews.com*.

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

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

*— Compiled by Jennifer Hicks*

## CALIFORNIA

**Monthly —** San Fernando Valley Woodworkers meetings are held on the third Thursday of each month at 7 p.m. at the Highland Hall Waldorf School woodshop in Northridge. *sfvw.org*

**Monthly —** Society of Wood Manufacturing, a chapter of AWFS consisting of educators, manufacturers, hardware and industrial suppliers, and machinery dealers, meets during the second week of each month. For location and dates, visit *awfs.org*

**April 10-12 —** International Wood Products Association's World of Wood, an annual convention featuring seminars and networking opportunities. Location: TBA in San Diego. For more, visit *iwpawood.org.*

## FLORIDA

**Ongoing —** The Dunedin Fine Art Center is offering six-week woodturning classes at its Cottage Campus taught by AAW professional member Tony Marsh for beginners and intermediate-level participants. Full-day classes are held on Thursdays. Call 727-298-3322 or e-mail *education@dfac.org*.

**Monthly —** Woodcrafters Club of Tampa meets every third Thursday evening at 3809 W. Broad St. in Tampa. *tampawoodcrafters.org*

**April 9-11 —** Woodworking Industry Conference, an opportunity to connect with fellow machinery importers, manufacturers, distributors and suppliers. Co-hosted by the WMMA/WMIA. Location: The Vinoy Renaissance St. Petersburg Resort & Golf Club in St. Petersburg. *woodworkingindustryconference.com*

## GEORGIA

**Aug. 6-9 —**International Woodworking Fair, North America's largest woodworking technology and design trade show featuring exhibitors, seminars, networking and more. Sponsored by the WMIA & WMMA, which have merged to become the Wood Industry Association. Location: Georgia World Congress Center in Atlanta. *iwfatlanta.com*

## IDAHO

**April 6-7 —** Idaho Artistry in Wood Show, a juried show and one of the





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largest of its kind in the West. Location: Jack's Urban Meeting Place (JUMP) in Boise. *idahoartistryinwood.org*

## MAINE

**Ongoing —** The Center for Furniture Craftsmanship offers year-round classes in woodworking to the highest degree of craftsmanship. One- and two-week workshops from June through Oct., 12-week Furniture Intensives, nine-month Comprehensive, eight-week Turning Intensive, and Fellowships. *woodschool.org*

## MARYLAND

**Monthly —** The Howard County Woodworkers Guild meets the first Saturdays of the month at the Bain Senior Center at 5470 Ruth Keeton Way in Columbia from 9 a.m. to 12 p.m. Open to all those working in wood. For information, email Manny Flecker at *aaron0641@hotmail.com*.

## MINNESOTA

**Monthly —** The Minnesota Woodworkers Guild meets on the second Tuesday of each month at various locations. *mnwwg.org*

## NEVADA

**Feb. 26-29 —** Design & Construction Week, featuring the International Builders' Show and the NKBA Kitchen & Bath Industry Show, celebrates 11 years of co-location of the two shows. Location: Las Vegas Convention Center. *buildersshow.com*

## NEW JERSEY

**Monthly —** The North Jersey Woodworkers Association meets the third Monday of every month in. *njwawoodworkers.org*

**Monthly —** The Professional Woodworkers Guild of Upper New Jersey meets the third Wednesday of every month. *njwoodguild.com*

## NEW YORK

**Monthly —** The Woodworkers of Central New York hold meetings on the first Thursday of each month at 6:30 p.m. at the Belgium Cold Springs Fire Department in Baldwinsville. *woodcny.org*

**Monthly —** Northeast Woodworkers Association meetings held on the second Thursday of the month at various locations in the Albany area. *woodworker.org*

**Monthly —** The Long Island Woodworkers meet on the first Wednesday of each month at 7 p.m. at the Frank Brush Barn of the Smithtown Historical Society in Smithtown. *liwoodworkers.org*

**May 19-21 —** International Contemporary Furniture Fair, a trade show focused on contemporary furniture design. Location: Javits Center in New York. *icff.com*

## NORTH CAROLINA

**Monthly —** Triangle Woodworkers Association meetings held on the third Tuesday of each month at 7 p.m. at Klingspor's Woodworking Shop in MacGregor Village in Cary. *trianglewoodworkers.com*

**Monthly —** Charlotte Woodworkers Association meets the third Tuesday of each month at 6:00 p.m. at MakerSpace Charlotte, 900 Pressley Rd. in Charlotte. *charlottewoodworkers.org*

**Feb. 16-18 —** 37th National Arts & Crafts Conference featuring exhibitions, seminars, networking and more. Location: Omni Grove Park Inn in Asheville. *arts-craftsconference.com*

## OHIO

**Ongoing —** Cincinnati Woodworking Club meets the second Saturday in the months of Jan., March, May, Sept. and Nov. from 8:30 a.m. to 12:30 p.m. at the E.B. Mueller Co., 101 E. Benson, Reading, Ohio. *cincinnatiwoodworkingclub.org*

## PENNSYLVANIA

**Monthly —** Lehigh Valley Woodworkers Guild meets at 6:30 p.m. every third Wednesday of the month at Woodcraft, 1543 Lehigh St., Allentown. Various craftspeople provide presentations on their woodworking techniques. *lvwwg.com*

## SOUTH DAKOTA

**Monthly —** The South Dakota Woodworkers Guild meets the last Thursday of every month (except August) at various members' shops. The club has hand tool and woodturning groups. *sdwoodworker.org* W

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Sames North America announces the grand opening and dedication of its Powder Lab in Plymouth, Mich.

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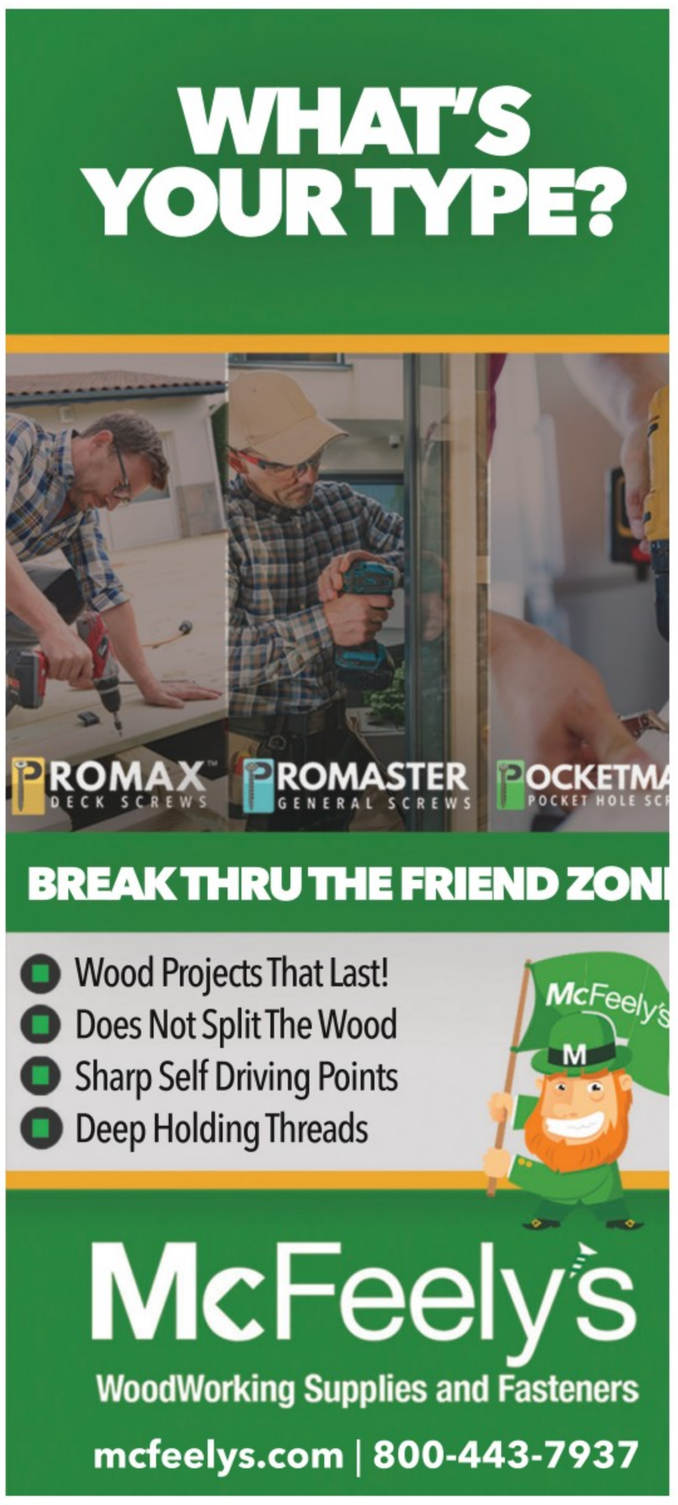


# Making the new look old

**It takes years for a piece of furniture to become well-worn and aged. But with just a few simple steps, you can create an "instant" antique.**

By Ted Raife

**Whenever I build a project,** I do my best to make it look perfect, from the joinery and assembly to the final sanding and finish. But over time, as the project ages and gets handed down from one generation to the next, it becomes an antique — with all the dents, dings, and patina you'd expect.

## SPEED UP THE PROCESS

So what do you do if you don't want to wait for that to happen?

In the photo at right, you can see how we added wear and tear to turn a tool chest into an "instant" antique.

And the nice thing is, it only takes a couple hours using nothing more than a few common tools.

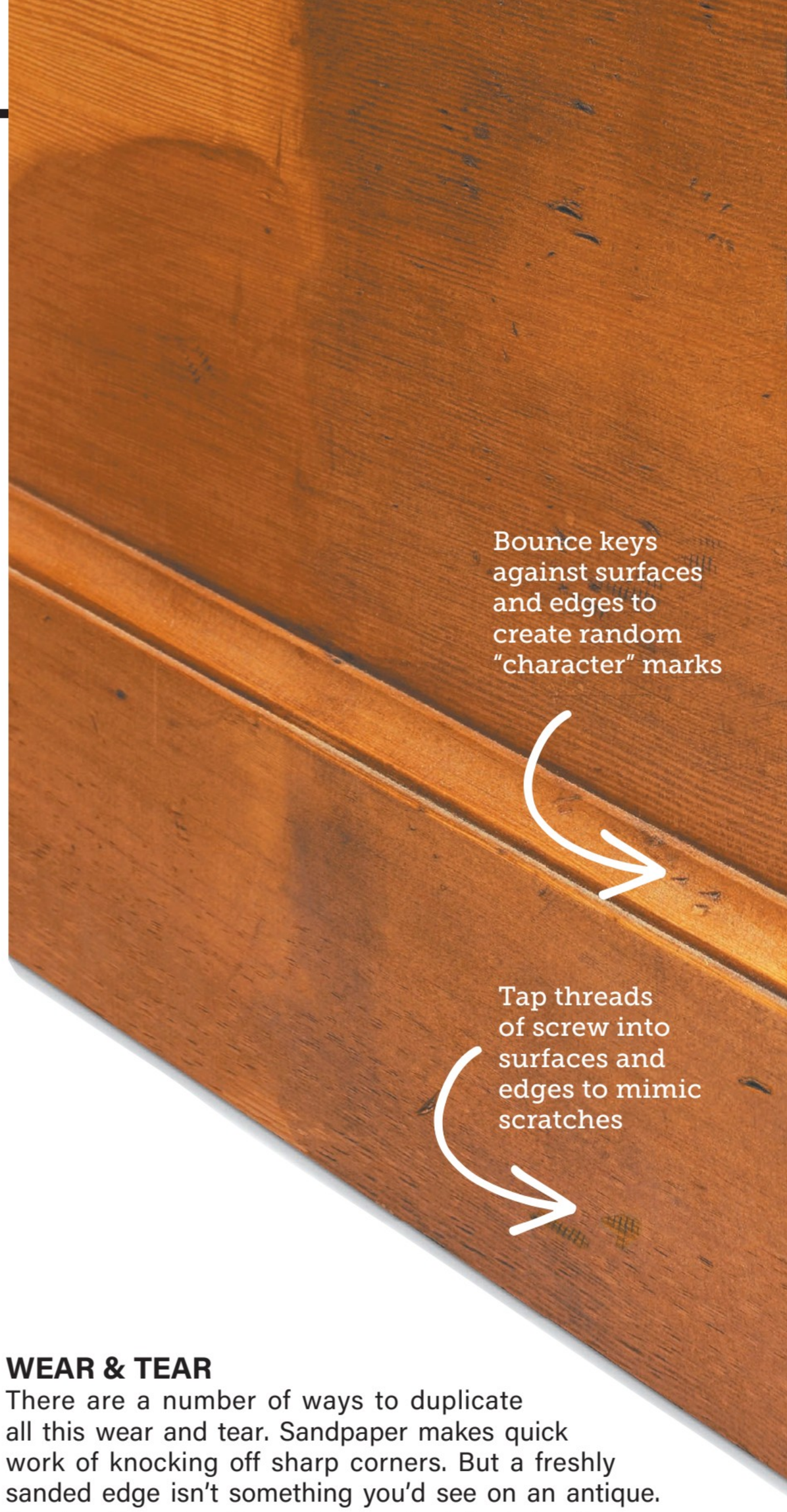
But before you start, you want to be sure to keep the look realistic. So it's a good idea to think about the kinds of wear and tear a piece of furniture might show after a hundred years — and where you would see it.

Furniture and projects that rest on the floor, like a tool chest, get moved around a bit. So you can be sure that sharp edges and corners will end up rubbed and rounded over. And the lower third of a project gets the brunt of mops and brooms over the years — with dents and dings to show for it.

Another area that sees a lot of abuse is the top of a project. At some time or another, just about everything gets set, dropped, and dragged across it. And just like the lower parts of a piece of furniture, the edges will get banged and bruised as well.




A couple ordinary tools and some pieces of hardware are all it takes to mimic the wear and tear on an antique that usually takes decades to develop.




## WEAR & TEAR

There are a number of ways to duplicate all this wear and tear. Sandpaper makes quick work of knocking off sharp corners. But a freshly sanded edge isn't something you'd see on an antique.

To give the edge the well-worn feel that develops over time, run the shank of a screwdriver along the edge to burnish it.

Burnishing these areas also helps out when it comes time to apply a stain or wax later. They won't absorb as much of the stain or wax. So they'll stay lighter than the rest of the project — which is exactly what would happen after years of use.

When it comes to the top of a project, you can add "age" with a ring of keys.

Simply tie a piece of string to the ring and then bounce or swing the keys against the surface. Depending on the effect you're looking for, you may have to use a bit of force here.

Or for something really simple, you can cut the head off a screw or bolt. Then just tap the threads against the surface or near an edge lightly with a hammer.




### INSECT ATTACK

Once I've "worn" the project, I add another detail often seen on old furniture — and that's insect damage. For this, all you need is a piece of wire and a sharp point.

An awl makes quick work of placing a few tell-tale exit hole. And a bent piece of wire tapped into the surface mimics the look of a tunnel.

### HIGHLIGHT THE MARKS

At this point, what you've done is probably a little hard to see. So the last step is to highlight the wear and tear and give the project its final look, or patina.

The patina on an antique is the result of years of exposure to light, dirt, grease, and wax. But you can get a head start on this process in a couple of different ways.

For the project you see in the main photo, I simply rubbed on a coat of colored wax (Briwax Tudor Brown) and then buffed it out once it was dry. And don't worry about wiping the wax off evenly.

A little extra in the dents, dings, and corners mimics the look of built-up grime.

### FINAL THOUGHT

There's one last thing I'd like to mention. Putting in a few nicks and dents is one thing, just don't get carried away. **w**

*This article originally appeared in our sister publication, Woodsmith.*



Authentic-looking, rustic hardware, like you see above, is a good way to make a project look as if it's been around for years.

## Hardware:
## Adding the aged cccent

Wear and tear is just one way to make a project look old. But there's another step that's just as important — and that's using the right hardware.

You're not likely to see shiny brass hardware on a project that's been around for some time. So you'll want to select hardware that looks as if it's been around just as long.

Several hardware suppliers provide rustic-looking hardware that will give you the look you're after. The hand-crafted and hand-forged iron pieces shown at right, for example, came from Van Dyke's Restorers, but several other options are also available.

The only problem you may run across is that not all the hardware you need for a project comes with the rustic finish that you desire. Fortunately, there's an easy solution: Just paint the other hardware pieces to match with spray paint. For the hasp shown at right, for example, I just coated it with black spray paint to make it match the other hardware.

# An 'antique' milk paint finish

## Give any project the illusion of being an antique with milk paint and a few simple tricks

By Ted Raife

**There are some projects** that you want to look nice, new, and flawless once they're complete. But others may have a little more character if they looked like they were decades or even centuries old. The farmhouse-style bathroom cabinet shown on the right is a good example.

I transformed it with milk paint and some simple aging techniques.

### THE ANTIQUE LOOK

Old, painted furniture usually didn't get painted just once. And often the original finish wasn't even paint. It might have started out with a stain and clear finish and then, when it began to look a little shabby, it got a coat of bright-colored paint. And through the years it got a few more coats of paint of one or more colors. Add some wear and tear to the mix, and you end up with the finish shown at left.

You'll see a little bare wood here and there, and in other spots you get a layered look, with one color showing under the other. (As the paint ages, it shrinks and starts to crackle and maybe chip off.)

### MILK PAINT

To give my aged-paint finish a really authentic look, I decided to use the real McCoy — old-fashioned milk paint. (You can use flat latex paint and achieve a similar look.)

Before the days of pre-packaged paints, milk paint was often the only paint available locally. It was basically just a mixture of milk, lime, and pigments and could be mixed up whenever it was needed. Why milk? Well, the casein in the milk acts as a binder in the paint. And if you've ever tried to strip milk paint, you know how well it works.

Milk paint may be centuries old, but it still offers some nice advantages. First, it's fast-drying — you can recoat in an hour or less. This is because it's water-based — it comes in a powder form and is mixed on the spot. It's also non-toxic and has little odor. And finally, it's available in a variety of bright colors.

The techniques I used are basic, but the result is great. When you're all done here, you want people to admire the project and then ask whose attic it was hauled out of.

### FIRST ADD SOME WEAR

An old, well-used piece of furniture has lost its crisp, new appearance long ago. So first you want to add a little bit of wear and tear. I didn't go overboard — no chains and hammers, just some coarse sandpaper.

Start by softening all the sharp edges and corners and then add some extra wear in spots. Just think about where the piece would normally show its age. The edges of the door and the frame around the door are good examples. And the feet would surely show a fair amount of wear. There's no formula for this. Just use your imagination and you really can't go wrong.

### NOW SEALER AND STAIN

Since milk paint is water-based, it will raise the grain of the wood. You can avoid this by starting out with a thin coat of shellac. This also allows you to use a quick-drying, water-based stain without worry.

The stain job doesn't need to be neat. I just brushed the stain on and didn't wipe it down. It's only there for another layer of color. A second coat of shellac will keep the stain from bleeding through the paint.

### A LITTLE WAXING

Now that you're building up some "history" you need a way to expose it as you add more layers. Some paraffin wax does the trick. Just rub a few of the "wear" areas you've identified and the paint won't adhere. The edges of the side panels, around the base, the corners of the top and maybe a few random spots here and there. The area around the door knob is sure to show some good wear.



But don't get carried away. A little wax after the stain layer and a bit more after the milk paint undercoat will create a variety of "wear."

### BRUSH ON THE PAINT

Now you can add some more "age" with a dark-colored milk paint. Milk paint is easy to use. Simply apply it with a foam brush. And don't worry too much about the quality of the paint job. Two "color coats" will easily hide the dark stain.

After a little more waxing, it took three coats of white to cover the dark blue basecoat. At this point, you'll start to notice some crackling on the surface. The paint might start to pull loose from the waxed areas.

If you want a little smoother look, you can apply thinner coats with more drying time in between.

### SAND IT OFF

After the final coat of paint is dry, you can begin to reveal the built-up "history." This is when your "old" piece comes to life. With some medium-grit sandpaper, you don't need to rub hard to expose the different layers. Wherever there's a little wax, the paint will come off easily.

But take it slow at this stage and step back to judge your progress as you work. **W**

*This article originally appeared in our sister publication, Woodsmith.*

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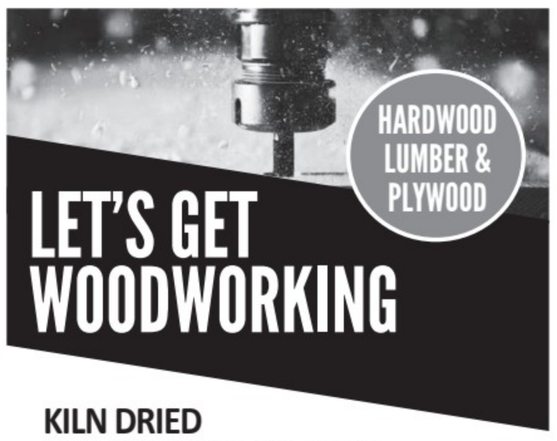

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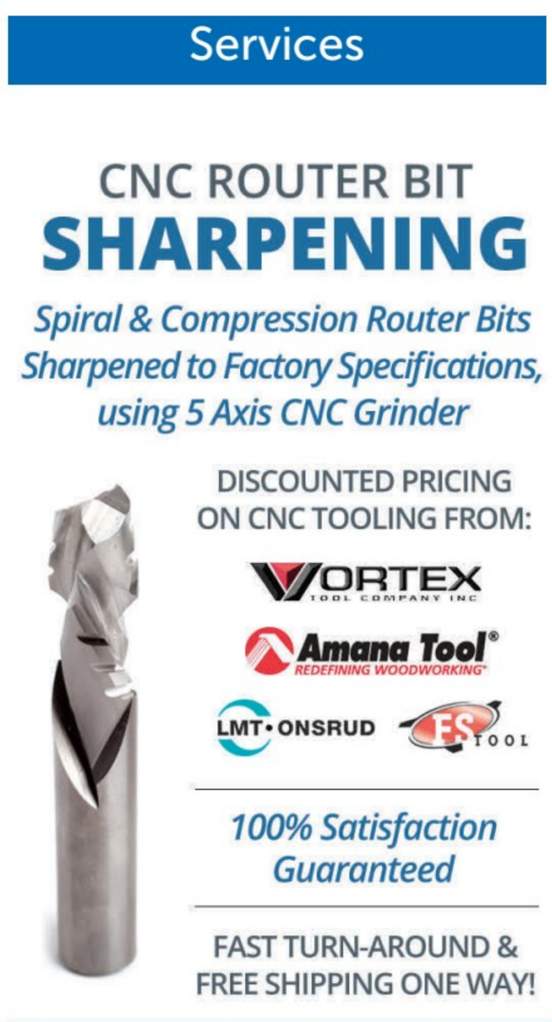






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Everyone is welcome, including children, if accompanied by an adult.

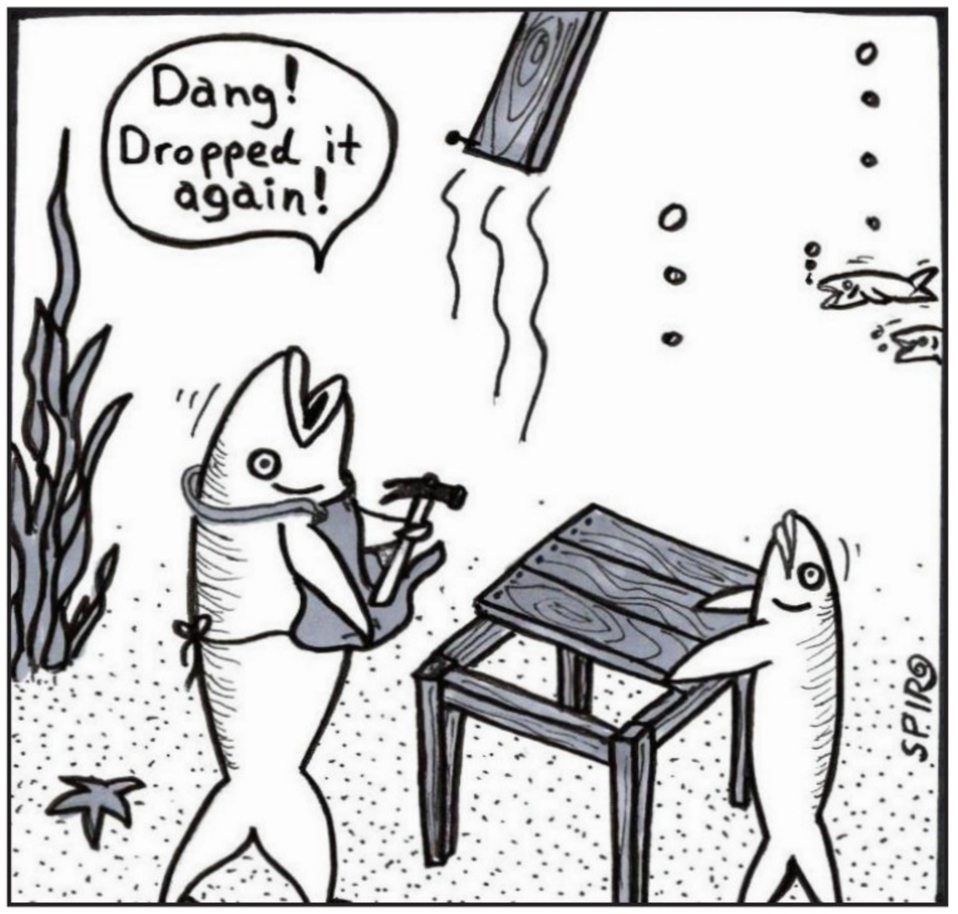
The initiative was started in 2004 to bolster the spirits of active duty, rehabilitating military service members, and veteran's groups who receive pens free of charge.

More than 236,000 pens have been crafted, according to the company.

"Even after 20 years, we know this program is still meaningful for both the recipients and the turners," Beth Coffey, Woodcraft's vice president of sales and marketing, said in a statement. "It is an honor and a privilege to facilitate the work of the volunteers as a way for all of us to show our appreciation for our Armed Forces members."

For more, visit *woodcraft.com*. **W**

**60 Grit** Rough humor by Steve Spiro

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