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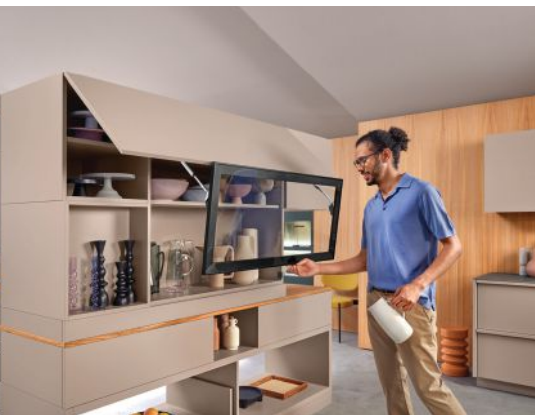
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TABLE SAW BLADES

What are the things to consider when buying new table saw blades? Below is a list to help you when considering your purchase.

How many teeth?

The answer to this question will be dependent on the operation you are performing.. i.e., ripping, cross-cutting, cutting sheet goods, etc.

In general, the more teeth on a blade, the slower but cleaner the cut. Fewer teeth will give you a faster but rougher cut.

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BLOGS



Over the Workbench

Talkin' shop with former editor A.J. Hamler

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AWFS names Fresh Wood committee

By Tod Riggio

The Association of Woodworking and Furnishings Suppliers has announced the committee for its 2025 Fresh Wood Student Competition, a biennial event showcasing the creativity and skill of U.S. woodworking students.

"The committee, composed of seasoned professionals from the woodworking, design, and education fields, will help guide the competition's development and ensure a high standard of excellence," the AWFS said in a statement.

The 2025 Fresh Wood committee includes Mei-Yen Shipek, Ben Angerer, Alan Harp, and Lois Snyder.

"These dedicated professionals, many of whom have served as judges in prior years, will lead the 2025 competition and support the next generation of woodworking talent," the AWFS said.

Sames is celebrating a century of innovation and dedication to excellence in the application of paints, adhesives, and sealants.

"Reaching 100 years is an incredible milestone that belongs to our employees, customers, and partners who have been instrumental in our journey," said Cédric Perres, CEO of Sames. "This celebration is not just about reflecting on our past, but also about looking ahead with ambition, reinforcing our commitment to innovation, performance, and environmental responsibility."

Meanwhile, Cantek America is marking 40 years as a supplier of solid wood and panel processing machinery for the North Ameri-

can market.

"Since 1985, Cantek America has been committed to providing woodworkers with high-quality, affordable solutions. Built to meet the rigorous demands of industrial woodworking shops across North America, our products are crafted with premium components and undergo strict testing to ensure reliability and performance.

"For over four decades, our success has been driven by our dedication to quality, value, service, support, and innovation, along with the loyalty of our customers who have grown alongside us."

Mastercam, part of the Sandvik portfolio, announces the acquisition of MCAM Northwest, ShopWare, and the CAD/CAM solutions business line from OptiPro Systems.

These acquisitions mark significant milestones in Mastercam's mission to shape the future of manufacturing, the company said in a statement.

"Welcoming MCAM Northwest, ShopWare, and OptiPro Systems into the Mastercam team strengthens our commitment to providing manufacturers with top-tier support and industry-leading CAD/CAM solutions," said Russ Bukowski, Interim President of Mastercam.

"These acquisitions enable us to forge even closer relationships with our customers across these regions, ensuring their success in a dynamic manufacturing landscape." **W**

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Festool marks a century of ingenuity

By Jennifer Hicks

Festool is celebrating its 100th anniversary as a manufacturer of tools that have revolutionized the industry.

"One of the greatest things over the years is for this company to have remained a real disrupter and innovator," Clint Chapman, CEO at Festool North America in Lebanon, Ind., tells Woodshop News.

"It started with two gentlemen working on doing repairs and now it still remains a family-owned company with thousands of employees. It's just amazing because the family heart is still felt in the organization. It's not some huge corporation that's untouchable. It's just a lot of great people that are passionate about what they do."

Festool's legacy began in Germany when Albert Fezer and Gottlieb Stoll founded Fezer and Stoll to repair stationary wood processing machines, which led to the development of several groundbreaking products. Festool invented the first portable chainsaw in 1927, and since then, products have evolved to include drills, planers, sanders and most recently, the ExoActive Exoskeleton launched last year to assist workers with laborious tasks and ergonomics.

Although the company itself is 100 years old, the brand has only been in North America for 25 years. Chapman says out of thousands of products, some of the biggest drivers of getting new customers into the brand are the Domino wood joining system launched in 2006 and track saws.

"The Domino absolutely is one of our top items and still stands out in the industry when you compare it to other things like biscuit joiners, and our track saw lines are another. We just launched the TSV 60 that has a prescoring blade on there, so you have almost virtually no chip-out

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1925 — 2025

or issues with the cut. So, across those two is typically where we see people coming into the brand.

"We have thousands of skews that we sell. Everything from tools to consumables, abrasives, and accessories. It's a huge portfolio, and even when you get down to something as simple as a dust extractor, I think we have around 13 different models."

Chapman credits new and existing customers for the company's success by helping support the brand and giving feedback as to their wants and needs.

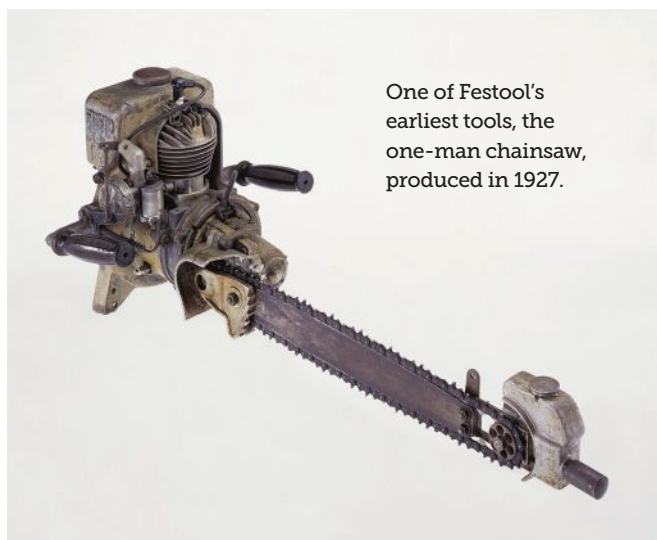
"We really can't thank our customers enough because they have really built the brand for us. We always have to remember it's not just about how great the tool is, the technology, how precise it is, because these are used in real world applications.

"One of the things I'm most proud of is the customer service we have. If anyone has a question or needs a repair or anything at some point, we try to have a live person talk to them within about 30 seconds to actually help them. And when a tool needs to get repaired, by the time we receive it, we try to turn around and ship it out within 48 hours because we know people are counting on those tools to do their job."

He adds the company plans to continue developing business in North America, expand partnerships with dealers, and continue to be very customer focused. He's excited about future developments with evolving technology.

"It's mind-blowing when you think about not just the fact that technology has clearly developed over time, but within this tiny little family-owned organization, that so much innovation has come out of it and taken it this far. I'm just excited to see what's going to happen in the future."

The anniversary will be celebrated with a series of events, limited-edition releases and exclusive products throughout the year. Learn more at festoolusa.com. **W**



One of Festool's earliest tools, the one-man chainsaw, produced in 1927.

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SAPFM to honor Bess Taylor with Cartouche Award

By Jennifer Hicks

The Society of American Period Furniture Makers will present the 2025 Cartouche Award to Bess Naylor, founder of the Olde Mille Cabinet Shoppe in York, Pa., at its annual conference, scheduled for Oct. 10-12 in Williamsburg, Va.



*Society of American
Period Furniture Makers*

www.sapfm.org



Period furniture by Bess Naylor.

The Cartouche Award recognizes period furniture makers who've had a significant impact on the craft.

"It is an honor," Naylor said in an interview with Woodshop News. "The people who have won this, many of them are superb craftspeople that I admire. I've been doing this for 40-plus years. That's a long time, and I've seen a lot of things happen in all those years. I'm focused pretty much on American period furniture of the

late 1600s to 1800. That's my interest and what I've devoted most of my adult life to pursuing information on and studying.

"I've been very fortunate to rub up against many expert cabinetmakers, furniture makers, and finishers who have been very willing to share their information and expertise with me. For that, I'm very honored and pleased, and in turn with that comes the responsibility to share some of that forward so that other people can learn and that the craft doesn't get lost in the process."

"With degrees in science and medi-

cine, Bess became fascinated with the chemistry of furniture finishes early in her career. That led to learning carving from Andrew Marlow, and opening Olde Mill in 1982. She continued to pursue the study of furniture, finishing, painting and life in the 18th century, including period tools, techniques and authenticity in reproductions," the SAPFM said in a statement.

"The award is well-deserved and notable that this is the first time a woman has been selected as recipient of the Cartouche Award."

Learn more about the SAPFM and the annual conference at sapfm.org. **W**

CMA starts scholarship program

By Jennifer Hicks



The Cabinet Makers Association has established a new annual scholarship fund for graduating high school seniors seeking a career in the woodworking industry. The fund will provide financial assistance for related education and training, and amounts awarded will depend on how much money is raised each year.

CMA executive director Amanda Conger says the group's board of directors decided to offer an annual scholarship after running a successful test program last year that was tied to the 2024 SkillsUSA competition in Atlanta.

"We tested the program last year by trying to raise money for Skills USA national championship finalists in cabinet-making. The CMA notified members of its goal and was able to raise \$1,000, and a student was chosen from a random draw. Half went to the student and half went to the advisor,"

says Conger.

Conger says the program generated so much interest from CMA members, the board decided to make it recur and expanded it to all eligible high school students rather than just SkillsUSA finalists.

"We wanted to open it up to a wider network and let our members pick who should be the recipients. The way it works is a CMA member has to pick a student who's a graduating senior from their local high school. They nominate them to get the award. The member has to at least be familiar with them so they can vouch for them. Then it will be awarded randomly depending on how much money we raise to each student."

The CMA was incorporated in 1998 by a group of custom cabinetmakers who thought the industry's smaller shops needed to network and help each other grow profitably. Learn more at cabinetmakers.org. **W**



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Walnut market remains strong

By Jennifer Hicks

Black walnut has been a long-time favorite of furniture and cabinet makers for its strength, workability, and rich dark tones and hues. The design community likes it, too, especially now, and the increased demand has created some competition for the best logs, according to hardwood suppliers interviewed by Woodshop News.

"We have our own little niche in the walnut market," says Rick Hearne of Hearne Hardwoods in Oxford, Pa., which offers live-edge slabs and wide boards. "Our competition is often export log buyers, although the domestic market is still very strong and I haven't seen any downward pressure as far as prices domestically."

"When we do buy walnut logs, we'll often buy the veneer-grade logs and our competition would be the veneer mills. They are highly prized logs because they [provide] a huge yield. But those are the same logs that give us long, clear book-matched boards which a lot of our customers are looking for in premium grades in the walnut."

Hearne says the slab market is still good but somewhat diluted due to consumer hype for live-edge boards in recent years.

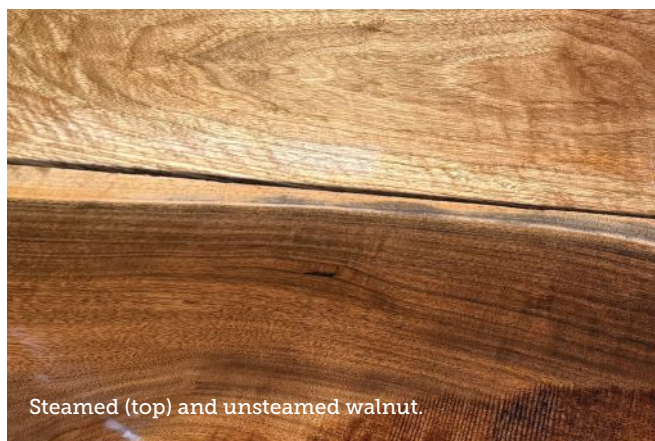
"When we first started doing this, we were among the first few people in the country that had slabs and now there are three or four here in Chester County (Pa.) alone that do it. I talk to a lot of people who say the slab business is not as good as it used to be. But I think if you look at the overall sales, by the number of people that are now into it, there's still a very good volume of natural edge pieces being sold."

Walnut (4/4 to 16/4) is selling for \$6 to \$25/bf at Hearnes. Prices are higher for special orders.

On the veneer side, Greg Engle at Certainly Wood in East Aurora, N.Y., says there's strong interest for plain-sliced, quartered, and thicker cuts.

"We're seeing a big uptick in veneers approaching a thickness of 1/16". We're finding that customers really prefer

Rick Hearne with a 14' walnut log that will yield 1,400 bf.



Steamed (top) and unsteamed walnut.

that extra material being there for projects, whether it's for furniture or for architectural interiors," says Engle.

"The demand is still strong. Europeans are here shopping extensively, whether they're going to mills that already produce the veneers or buying the logs themselves and having them custom cut and exported. So, when I can't find quantities or qualities here state-side, I generally fall back on European vendors for the availability of black walnut. I'm not sure when it's going to dry up, but as soon as the inventory arrives, the orders have already been put in for the next round." **W**

Courtesy of Hearne Hardwoods

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Festool tackles dust with new products

By Jennifer Hicks

Festool has introduced a mobile air purifier, the SYS-AIR, and three redesigned dust extractors.

The new SYS-AIR uses a two-stage filter system to clean the ambient air. While it can be mounted to a wall or ceiling, its low weight and compact design make it convenient for use around the shop or on the jobsite.

"Festool has designed its new air purifier in the practical, compact Systainer³ format," the company explained. "Festool has also designed a number of features especially for mobile use: Integration of the air purifier into a dust protection wall, as well as the option to connect several SYS-AIR air purifiers in series in large rooms."

The SYS-AIR starts at \$799 and is available with a HEPA filter.

The new dust extractors – models CT 26, 36 and 48 EI – include Bluetooth connectivity as a standard feature. Other features include five levels of suction power, push-button controls, and a suction hose with a conical design to prevent snags.

"It offers touch controls for intuitive operation and comes



Festool's new CT 36 EI dust extractor.

with a built-in Bluetooth interface, allowing you to start the extractor using a Festool cordless tool or an optional remote control. You can also connect it to the Festool app for added convenience," the company said.

The new CT dust extractors start at \$849.

Learn more at festoolusa.com. **W**

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WOODSHOPNEWS

Rubio Monocoat changes color choices

By Jennifer Hicks

Rubio Monocoat has updated the color range for its flagship Oil Plus 2C wood finish, adding 20 new choices that generally reflect natural and wood tones.

"Our new colors were based on customer feedback and market research, and the result of that was focusing on the emerging trends and still keeping with a timeless color palette. We actually reduced our colors down from 55 to 40, so that helps to keep it more concise, and easier for customer to choose colors," says Rubio Monocoat's content marketer Natalie Dove.

"Then, we also provided some more colors for a more natural look on a wider variety of wood species. That was something that was really important to our customers. We had a few natural tones, the white oak and walnut, but they really wanted more colors for a wider variety of wood species."

Dove says that while white oak has traditionally been a primary focus of Oil Plus 2C, the expanded range now emphasizes compatibility with other popular wood species.



Rubio Monocoat says the new colors highlight the natural beauty and unique characteristics of a variety of wood species.

They include maple, walnut, cherry, birch, and exotic hardwoods.

The updated palette also enhances the natural grain and character of the wood to reflect modern design trends, she adds.

The new Oil Plus 2C wood finish colors are available in six quantities, ranging from 6 mL to 1.3 L.

Learn more at rubiomonocoatusa.com. **W**

Courtesy of Festool, Rubio Monocoat

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Walrus Oil puts safety first

By Jennifer Hicks

Walrus Oil has developed an expansive line of wood care products that includes waxes, oils and other food-safe finishes. Company founder Dave Darr, a professional woodworker, started making his own finishes in 2017. He now oversees a factory at the company's headquarters in Ozark, Mo., where Walrus Oil finishes are developed, brewed, packaged and shipped.

"I started experimenting with my own finishing processes when I lived in Grand Rapids (Mich.), buying my own ingredients. I eventually moved to the Ozarks – Springfield, Mo. – and was doing woodworking professionally making lots of cutting boards, tabletops, and menu boards for restaurants, and started formulating my own finishes," says Darr.

"I started selling the cutting board oil to my existing customers, so they could have something to maintain their boards with. I put it up for sale online, and it was literally selling out every single day. I made around 12 cans the first day, posted on Instagram and sold them all, then 24 cans a few days later and sold them out in a day. It's kind of never stopped."

If you're curious, no part of a walrus is used in the products. Darr named the company after his walrus-like mustache.

Darr says Walrus Oil was founded to create safe, highly



effective wood care products, suitable for any project, and easy enough for the "average Joe" to use.

"What we are really passionate about is making sure we list our ingredients. Everything is food-contact safe. Customers can see directly on the bottle what it's made with and decide for themselves if they want to use it or not. We quite literally put safety as a top priority," he says.

Product lines focus on cutting board and furniture applications. There's also Pure Ingredients, which includes pure tung oil, polymerized linseed oil, and coconut oil.

"Our hero products are our Cutting Board Oil and Wood Wax for cutting boards and cutting board feet. That's about 80 percent of our business. So, anything that has to do with cutting boards, that's what we're known for.

"Our pure tung oil is probably our second most popular. It's just tung oil with no additives, so people like it because it's just one ingredient and there's no hidden chemicals. Then our third category is our Furniture Care line with Furniture Butter, Oil, and Wax. That's another popular line that we have with no chemicals or VOCs."

For pricing and ordering, visit walrusoil.com. **W**

Kreg adds the MortiseMate Loose Tenon Jig

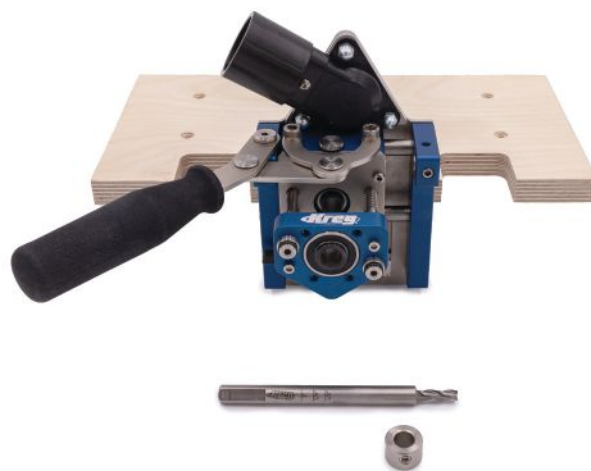
By Jennifer Hicks

Kreg Tool Co. presents its new MortiseMate Loose Tenon Jig for producing loose tenon joinery with a drill and a supplied mortising bit.

"Kreg is known for pocket hole joinery, and this is really our first joinery product that's not a pocket hole. We know people want more hidden solutions with their woodworking products," says Jerry Rosenberger, Kreg's director of product management.

"This is something that's easy and safe to use. All you need is a drill. It has all the design aspects we wanted with portability, storability, and ease of use. And it's affordable. We know the Festool Domino is really the best solution on the market today, and we wanted to make something that had a lower cost of entry point."

The jig fits workpieces from a 1/2" to 1-1/2" thick. It can cut to a depth of 3/4" with a 6 mm cutter or 1" with 8 mm



and 10 mm cutters.

It features an auto-indexing step-down mechanism that lowers the cutter tip in 1/16" increments. It can be adjusted for a light to tight fit and secured to the workpiece with a trigger-style clamp.

The Kreg MortiseMate Loose Tenon Jig sells for \$299.99 with a 6 mm cutter, stop collar, and dust collection adapter. Learn more at kregtool.com. **W**

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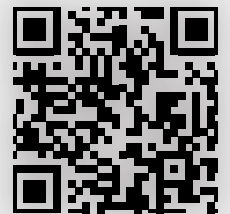
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Benjamin Moore describes its 2025 Color of the Year, Cinnamon Slate, as a delicate mix of heathered plum and velvety brown.

Earthy & dark dominate

Paint manufacturers pick their Colors of the Year and introduce new coatings

By John English

Though thermofoil isn't a sprayed coating, the popularity of vinyl colors is important in the spray booth. Almost half of new work is vinyl, and while there is evidence that natural wood is regaining some ground, plastic is definitely here to stay. So, its color palette has become an integral part of coating trends.

In a February article in *Better Homes & Gardens* (bhg.com), Sophie Flaxman wrote that the hottest colors for kitchens in 2025 are earthy tones and dark hues. She also noted that two-tone cabinets are trending, with a preference for darker bases and lighter wall units. And she quoted designer Aurora Espinoza's suggestion of combining gray, mocha or green with natural woods such as

oak, walnut and maple. That ties in with most of the paint manufacturers' takes on trending colors.

THE COLORS

The Pantone Color Matching System (pantone.com) has become a global standard for selecting, communicating and matching colors. As such, it plays the role as a fashion arbiter of color. For 2025, the New Jersey-based Pantone Color Institute is firmly in line with BH&G in its choice for the color of the year. Mocha Mousse. The Institute describes it as "a warming, brown hue imbued with richness. It nurtures us with its suggestion of the delectable qualities of chocolate and coffee, answering our desire for comfort."

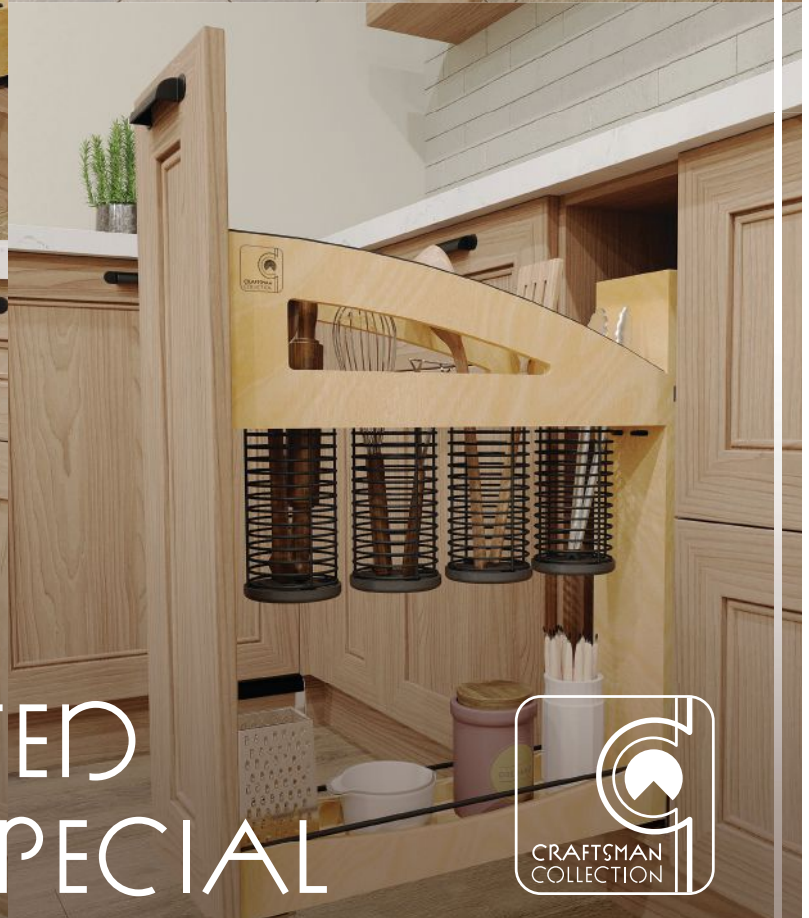
In a similar tone, Sherwin-Williams

has chosen a Color Capsule of the Year that includes nine shades from brown to mauve. The DesignHouse at the Sherwin-Williams Co. (industrial.sherwin-williams.com) has also created a downloadable seven-page PDF about the colors that its team sees as trending over the next several years. For natural wood, the favored stains are brown, organic, textural, and bleached or blond, and the paint colors are muted, dusty, matte, and 'less is more'. The company sees strong trends in organic design and highlighted grain, which supports the BH&G take above on two-tones that can often include a combination of clear wood and paint.

In the spirit of darker hues, PPG *Inds.* (ppgpaints.com) went with Purple Basil for its 2025 Color of the



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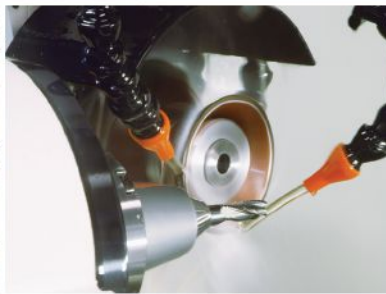
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AkzoNobel's True Joy and Visualiser app.

Year. One might picture this purple plum tone as a cabinet accent in spaces such as bathrooms and bedrooms, more than kitchens. PPG says that it "strikes a perfect balance between the calming qualities of blue and energetic warmth of red." For residential interiors, PPG's Extra Celestial trends book suggests accompanying the Purple Basil tone with a range of pastels that run from red and blue to a creamy milk paint.

The 2025 Color of the Year at Benjamin Moore (benjaminmoore.com) is Cinnamon Slate, which is more appealing than the name sounds. It's "a delicate mix of heathered plum and velvety brown," and it's quite welcoming. The promotional materials say that it "exudes warmth, comfort, and a sense of ease", and it's easy to imagine Cinnamon Slate paired with a light natural wood species or a rich off-white paint such as the company's Sea Salt.

Behr's 2025 Color of the Year is called Rumors, and the company suggests that designers can "add warmth and rich allure with this deep ruby red" by using satin on casework and flat on walls. There's a handy online tool at behr.com to get an idea of how Rumors and 15 other complementary shades might look.

AkzoNobel (akzonobel.com) went in a different

direction this year than the popular dark shades. Its Color of the Year is called True Joy, and it's a very upbeat and sunny yellow. The manufacturer's Dulux division offers an app for IOS and Android platforms called the Visualiser that lets a client pick a color from anywhere and see it in a living space. The vivacious yellow of True Joy might perhaps complement mid to darker natural wood tones and stains, and it may work well as an accent to white.

TECHNICAL TRENDS

A quick survey of technical articles in the coatings sector reveals several trends toward more enduring green solutions. For woodshops, the next few years promise to bring significant advances in highly durable, low emission, more marketable water-based coatings.

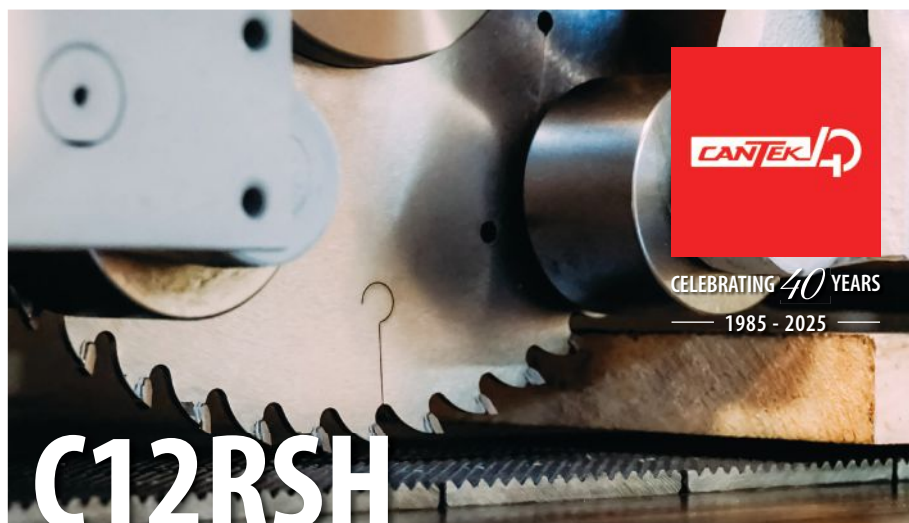
In a January interview in European Coatings, the marketing director at Hexion Research, David Vanaken, noted that "the latest progress in wood coatings technology has been largely centered around the creation of resins that enable the production



Behr's Color of the Year, Rumors, is a deep shade of ruby red that fits the industry's current trend of earthy tones and darker hues.



Pantone's Color of the Year is Mocha Mousse, suggesting the colors of chocolate and coffee.



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of sustainable, low-VOC coatings with superior quality and high-performance attributes."

That's certainly true of Cerulean, a new line of waterborne wood coatings from Axalta (axalta.com). The manufacturer says that it "combines low VOCs with the high-quality feel of solvent-based solutions." The range is designed to meet the needs of woodshops that want to improve their environmental profiles through the use of low-VOC products without sacrificing performance. Cerulean includes topcoat in a variety of glosses, pigmented coatings, and an undercoat.

Sherwin-Williams has introduced Sher-Wood EA Hydroplus waterborne topcoats that enjoy the environmental benefits of a waterborne wood coating while delivering the application efficiency, finish appearance, and long-term performance that woodshops require. They can be applied across a wide spectrum of environmental conditions "without the productivity-sapping performance and finish appearance trade-offs that are commonly associated with traditional waterborne coatings," according to the company.

Sher-Wood says that EA Hydroplus delivers efficiency, appearance and performance without the trade-offs of waterborne coatings.



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And M.L. Campbell Wood Finishing Systems (*ml-campbell.com*), part of the Sherwin-Williams family, is bringing Sayerlack coatings to North America. The line includes water-based, solvent-based, and UV-cure coatings that are resistant to scratches, abrasions, and stains.

Engineered Polymer Solutions (EPS, online at *ep-scca.com*) has launched EPS 2460, a new all-acrylic, film-forming polymer for flat through semi-gloss interior and exterior architectural and industrial wood coatings. The company says it has exceptional adhesion, chemical resistance and hardness development. Designed for OEM applications, it's ideal for pigmented coatings on items such as shutters, windows and doors, but is also recommended for interior applications such as kitchen and bathroom cabinets.

A study published in the January 2025 issue of the *Journal of Coatings Technology and Research* discusses a new UV-curable reactive diluent (a substance used to dilute liquids). The researchers explored its value in curing efficiency, bio-content, and resistance to acids, bases, and boiling water, then determined that it may change the viscosity, gloss level, hardness and adhesion of UV cures.

Last July, *Woodshop News* reported that AkzoNobel launched its new Selva Pro range of 2K polyurethane and acrylic coatings systems for wood. They are part



The Color Capsule of the Year from Sherwin-Williams includes nine colors, described as a modern, fresh, and balanced.



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of Chemcraft's wood coatings product portfolio, and the company says that they "draw inspiration from the rich heritage and craftsmanship of trusted, Italian-inspired formulations." Selva Pro includes a complete spectrum of sheens from high gloss to dead flat, including high-build and high solids. They protect wood against wear and moisture.

And last November, Chemistry World (chemistryworld.com) published an article about tree bark compounds being used to make a new protective coating for wood. It described how researchers in Sweden and neighboring Latvia have come up with a new water-resistant wood coating that is manufactured from birch and spruce bark - with no added chemicals. This is a breakthrough because "the wood processing industry currently relies on synthetic coatings that often contain hazardous organic solvents and polymers derived from fossil hydrocarbon resources," the company said. It not only offers possibilities for coating wood outdoors but also uses abundant bark that is currently being treated as waste or sometimes burned as fuel. **W**

Purple Basil, this year's top color from PPG.

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Managing color shift

By Diane Shattuck

Understanding how color shifts is essential to the finishing process.

Most of the color we'll apply to wood will be in the form of a stain. The most commonly used stains are pigment stains — composed primarily of pigment, solvent and binder — and dye stains, which are composed of a dye dissolved in a solvent.

Pigment is a finely ground colored matter of organic or inorganic origin, insoluble in the chosen solvent. The pigment is suspended in the solvent/binder mix and must be agitated to

keep the particle distribution even. Pigments can be opaque or transparent but have some hiding power as they are distributed on the surface of the object. Because the pigments are very small, they can lodge in minute cavities in the wood's surface, such as open pores, sanding scratches and swirl marks. Consequently, any inconsistency in the topography of the surface will cause an inconsistency in the way the stain takes.

Dye stains consist of a dye dissolved in a solvent. Since there are

no particles larger than the molecule of the dye, a dye stain will penetrate the upper layers of the wood and is transparent. When the solvent evaporates, the color is in the wood. But dyes can only penetrate so far before the fibers structure becomes saturated. Once total saturation occurs the color will puddle (looking like fisheye pools) and turn black.

Dyes will not show real color until the finish is applied, which is why half of a step panel should be clear coated to see any color shift and

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achieve consistency. Remember that waterborne dyes raise the grain more than the solvent type. They also give deep vibrant color.

When working with a dye and stain combination, applying the dye on the substrate before the stain allows the dye to influence the color, but the stain will be the dominant color. If you want the dye as the dominant color, apply the dye, then a light washcoat, followed by the stain.

If you want the dye to influence the color with a very slight hue shift, you can use the dye in clear sealers and topcoats without obscuring the grain and clarity of the finish. This process will produce a slight color hue change and give more depth in the finish, if not overdone. Dyes mixed in stains will give the color a deeper penetration and slight flip to the color's appearance when viewed from an angle or in certain light.

Working with dyes does require a certain skill and application process that must be followed for consistency such as flow rate, air pressure and gun settings. The concentration of dye applied to the surface will affect the color, saturation and appearance. So, always record the flow rate when setting up the spray gun and check your settings against your step panel.

The air pressure atomizing the dye will change the transfer efficiency to the panel. This affects your color concentration and shift will happen. The solvents used with the dyes will affect results as well. Acetone, for example, will reduce dyes and allow for faster drying. A faster evaporating solvent will make the dyes penetrate deeper and give a slightly darker color. However, faster solvents can also cause halos in corners and striping.

Wiping stains, which can be transparent or semi-transparent, color the wood and accentuate grain. They are applied directly to the raw wood surface and are usually the first step in the finishing process after white wood sanding. Based on the substrate influences, color shift will happen from several application methods.

For example, different dwell times – the amount of time excess stain is left on the wood before it is wiped off – will affect the intensity of the color. You'll get better results with a clean rag, and different results with a cotton, cotton blend or polyester rag. I prefer staining pads for even distribution.

Stain conditioner can be used to control blotching. Conditioners fill the open pores, so the color stains penetrate more consistently. You must allow the conditioner to dry before applying color. But don't let it try too long as it becomes less effective. Many conditioners are simply the manufacturer's clear base stain.

The pigment load in stains can cause color shift. Stains have a binder that controls the pigment load expected. When using a stain that is more than the pigment load or intermixing incompatible colorants or stains, inconsistency and poor adhesion will occur.

Spray only stains are different than wiping stains. They are usually



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applied directly to the wood surface in one light, even coat. They evaporate very quickly and do not penetrate deep into the wood pores, making them a good choice for even color and minimal if any blotching. No more than two coats should be applied to keep good clarity. Documentation of flow rate, air pressure, tip size and reduction and following a step panel is essential to ensure repeatability.

Glazes are used to accentuate the grain and profiles and create depth. They are often used in faux finishing and the color rests more in the surface layers of the wood. Glazes consist of pigment that must be sealed with a topcoat. Adhesion issues frequently occur when not applied correctly.

Toners are used to even out the color, shift color and highlight areas. Dyes toners produce a slight color hue change and give more depth in the finish. Pigment toners produce an opaque color change, obscuring grain and clarity.

A **primer's** main function is to fill

and hide the substrate's mineral streaks and pores, and to prepare a consistent color and fill for the final pigmented topcoat. Not all primers are the same in color, solids or make up of fillers, which will influence the primer's coloring. When developing your sample, be sure to use the same primer on the sample as the final piece. Sanding the primer more or less aggressively, plus the amount of thinner used, will all affect the final color.

When selecting the material for your next project, remind yourself that both the wood species and the coloring method of choice have their own characteristics that will play a part in the final results. Knowing the possible occurrences ahead of time will help limit shift from happening. Respect and trust the process. **W**

Diane Shattuck is a finisher, consultant, guest speaker, writer and teacher. She can be contacted at dianeshattuck@msn.com. Questions, suggestions and comments are always welcome.

HÄFELE AMERICA APPOINTS NEW KITCHEN & BATH DIRECTOR

Häfele America, a global provider of lighting, hardware solutions, and fittings for residential and commercial applications, announces the appointment of Chelsea Stoyanoff as Director of Kitchens and Bath.

This appointment underscores the company's continued commitment to nurturing internal talent and supporting professional development as essential components of its long-term success, the company said in a statement.

"At Häfele, we believe that the growth of our people is directly tied to the growth of our company. Our values—especially the belief that 'We recognize performance and appreciate those who accept challenges and responsibility'—are reflected in this promotion," commented Hugh Rose, Director of Sales at Häfele America. "Chelsea embodies these values and has proven herself integral to our success."

Stoyanoff will focus on expanding Häfele's presence in the Kitchen & Bath vertical, the company said.

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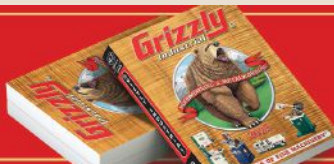
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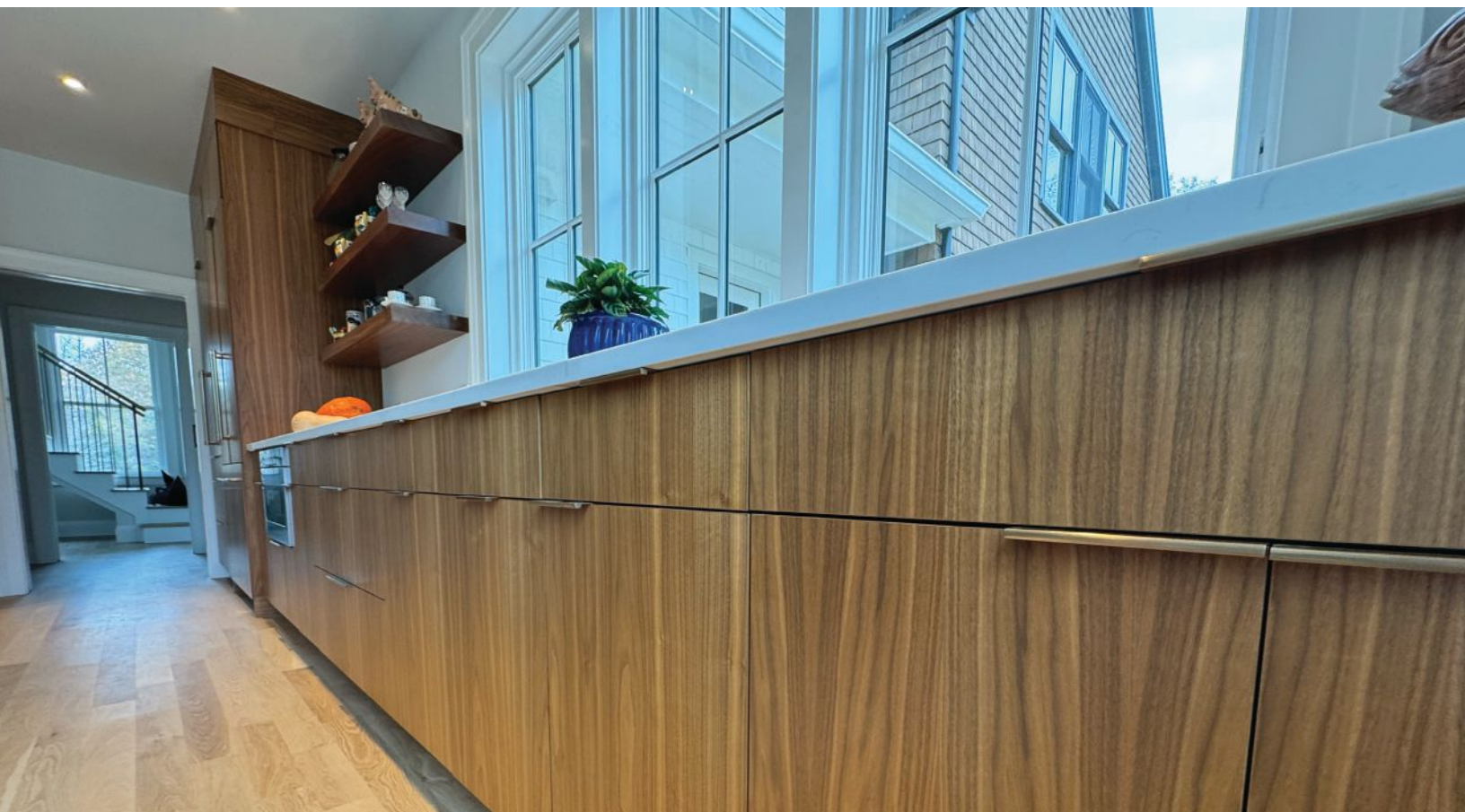
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Recent projects include this contemporary kitchen and fireplace surround (opposite page).





ROUNDING ANOTHER BUOY

Started by a boatbuilder, Ipswich Cabinetry marks its fourth decade as a go-to shop

By Jennifer Hicks

Located in the quintessential New England seaside town of Ipswich, Mass., Ipswich Cabinetry has become a regional hub for casework and furniture. President and founder Mark Welling began his career in the maritime trades, and in 1995, transferred his skills to cabinetmaking. He has five employees – Jason Dorr, Jamie Hickey, Paul Noto, Victor Bernat, and his son Josh Welling – and a part-time bookkeeper. The team works out of a spacious 6,500-sq.-ft. industrial unit divided into two buildings for production and finishing, providing functionality and visual appeal to both residential and commercial clients.

At 21, Welling started a three-year boatbuilding apprenticeship at the Bass Harbor Boat Co. in Maine. He then owned and operated the Welling Boat Co. in Ipswich.

"I wanted to be challenged in what I was doing, and I had tried some construction and carpentry. Then I realized very quickly that there was not a premium on either quality or execution, so I ended up moving into the boat trade, where peoples' lives depended on you doing good quality work. So, a much higher standard there. The boat needs to bring you home.

"I was in the maritime trades for about 10 years, building schooners after building boats, and spent a little bit of time sailing on schooners. I came here to Ipswich and set up a boat company and did that for about eight years doing building and repairs. Then the luxury tax basically shut down the entire boatbuilding industry and over 100,000 people lost their jobs. I decided it was time for me to get into another line of work and ended up moving into building cabinets."

GETTING STARTED

Ipswich Cabinetry was established in a different building from the Welling Boat Co., where it remains today. To get started, Welling tapped into his contractor connections and the business grew quickly.

"I worked with a couple of contractors who kept on bringing me projects and just built from there. At the time I didn't really have a delineated business plan, it just seemed there was a demand for what we were producing."

The shop's primary markets include Boston's North Shore, greater Boston, and southern New Hampshire, all within a 60-mile drive. Jobs fluctuate between residential



Welling (dark jacket) and his team take projects from design to installation.



and commercial, depending on the current state of the economy and shifting demand.

"One of the keys to our success is that we have flexibility with our skillset, with our equipment, with being able to go from design through production through finish through installation. We have done high-end commercial work and at various times in our larger economy. There's a lot of commercial work to be done, and a lot of times, there's a lot of residential work to be done."

At its peak, commercial represented over 40 percent of the company's portfolio. But that has dwindled to about 10 percent since the pandemic.

"Because everybody was staying home and nobody was going to work, the commercial side of the business dried up," says Welling. "So now we have occasional commercial projects. They could be in the medical biotech part of the industry, doing laboratories and breakrooms, or for bank branches or restaurant interiors."

The residential market has picked up the slack, both from high-end and middle-income customers, according to Wells.

"If we look at the overall volume of product that's going through here, half of it is for large high-end projects, the other half is for the typical consumer that is not looking for the cheapest product, that is operating more in the real world, like renovation for kids to have more space."

Kitchens are the number one request from residential customers, followed by cabinetry and bathrooms, then built-in spaces and shelving. The quality of work matters most to Welling.

"People will compete based on various factors, and a long time ago I realized that if you're going to compete based on price, then you're competing against the entire universe and there will always be somebody who can make something that is less expensive than what you make," he says. "The first thing is to discard that as an approach. You have to distinguish yourself in your market by some other means. Our approach is that we are very attentive to detail, to communication, and completely committed to providing the best quality product that can be manufactured."

A STREAMLINED OPERATION

With the downshift in commercial volume over the last decade, Welling decided to adjust his hired help accordingly.

"At one point, I had twice as many people working here. I realized about 10 years ago, that I was working a lot harder and not making any more money, so I determined that it made sense to just scale back and focus on the work that was more in our lane and have a manageable sized business."

Welling says about 80 percent of work is generated through general contractors or direct referrals.

"I would say that any given year, three or four contractors bring us the majority of our work, and then we have either a direct referral from a customer or repeat from former customers. The last bit would be someone that we have not worked with before, they might have found us online."

While he's pleased with the current size of the business, Welling is always looking for talented help, should there be any turnover. He wears many hats and strives to know all facets of the business.

"I've always had one other person involved in design, and I have Jason as my current CAD person, but design is one of the hats that I wear. I have to be able to be proficient in



anything that has to be done here, because I have to be able to train people. I'm always looking to actively recruit people who are more talented than I am, because if I can't find those people, then I am limiting the potential growth of my business."

THE NEXT CHAPTER

Welling is planning to retire in the near future. He's still contemplating how to handle the business moving forward and is keeping those discussions under wraps.

"So, I will be stepping away from this business within five years. And what the model will be for the business going forward has not been determined yet. I'm not going to get into what is really not etched in stone."

He plans to continue living in Ipswich, as he and his wife are fond of the community and lifestyle.

"Ipswich is a remarkable community. It is the location of the largest concentration of first period homes in America. Everything was built before American revolution, and because Ipswich was a blue-collar town, a mill town from the turn of the 1900s forward, it was not an economically desirable community to live in. All those old rundown 250-year-plus houses got paint and people lived in them."

"I live within walking distance of the shop. The area is blessed with a lot of local space. My wife and I love to ride rail trails on our bikes. That's our primary recreational activity and we go to them all over New England."

Welling has two sons, and even though Josh is involved with the business at this time, he says neither are interested in taking it over. But that's okay. He is content knowing the company has lots of potential for the future.

"We've seen a lot of turnover in this industry in the last couple of years. I think most people in the construction business thrived during Covid because a lot of people were spending money on their own houses, but after that, we've seen a number of places shuttering their doors and just going away."

"Right now, we're thriving, and I think this business and its reputation have been built over a long period of time where it should be able to continue to thrive and stand on its own. So, the question right now is 'what model does that take?'"

Learn more at ipswichcabinetry.com. **W**

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A riving knife, such as this thin-kerf one from Harvey Woodworking, rises, falls and tilts with the blade, so it rarely needs to be removed.



Table saw talk

Features to consider when buying a new saw or updating an older one

By John English

Most of us run a table saw that's somewhere between a portable, cordless model used for trim and a fully-automated, high-speed CNC beam saw with a gantry. In most woodshops, it will be either a contractor or cabinet saw, or a sliding table saw. And when shopping for a new one, the contrast between contractor and cabinet units is important. Beyond the machines' obvious bulk and capacity differences, a good rule of thumb is that the trunnions in a contractor saw are attached to the tabletop, while those in a cabinet saw are attached to the cabinet. So, to line up the blade and miter slots, the tabletop on a cabinet saw moves and the blade stays put, and with most contractor saws the blade (and trunnions) rather than the table is adjusted.

KEY FEATURES

The most important aspect to consider in a new saw is motor power. An underpowered saw is dangerous: it can bog down, stall, and kick back. It's also inefficient as it will burn the kerf edges, trip breakers, and make inaccurate cuts.

If 3-phase power or an inverter is available in the building, that might be a smart choice as it opens a whole new world of industrial machines. It also lets a woodworker consider buying a much larger used saw with a heavier cast-iron body and top. For buildings where 3-phase is a challenge, most small volume shops run just fine with one or two 3-hp 10" saws, or a 12" 5-hp single-phase (220-volt) machine. That blade diameter can be a critical feature. A 12" saw will reveal about

4" of blade above its table at 90 degrees (depending on the model), while a 10" saw will be more about 3". That's more of a challenge for furniture builders who work in solid wood than cabinetmakers who mostly cut sheet goods and trim.

Nowadays most saws tilt to the left, but a few models still tilt right. That's usually because of the machine's construction (it can be easier for a manufacturer to tilt the motor), but some craftsmen prefer the right tilt because the scale on the saw is always accurate even when the blade is switched from 1/8" to a thin kerf. However, beveled cuts can be considerably more dangerous as the blade leans toward the fence and that can cause trapping between the blade and fence. It can also lead to inadvertent injuries because our hands are usually placed

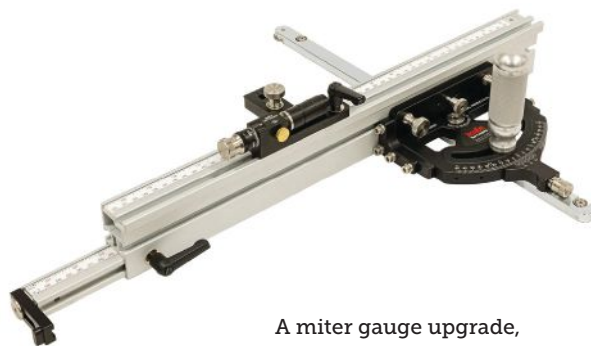
One feature worth considering, especially in a one-man shop, is 50 or more inches of rip capacity for breaking down full sheets easily.



Three-phase power opens up large blade possibilities, such as this Oliver Machinery 4060 that has a 16" blade and a 10-hp motor.



Conveyor outfeed tables, such as these XP models from Laguna Tools, compress to save space when not in use and even turn corners.



A miter gauge upgrade, such as the JessEm Mite-R-Excel II, can bring a high degree of accuracy to a table saw.

between the blade and fence, so on a right-tilt saw the blade is leaning toward those fingers. If possible, it's a good idea to move the fence to the left of the blade for bevel cuts on a right-tilt saw.

Ergonomically, left-handed woodworkers may prefer a right-tilt blade, but most right-handed people are a lot more comfortable with a left tilt.

Some proponents of the right tilt argue that the splitter is always on the 'save' side of the cut, so the leading edge of the offcut won't collide with a misaligned splitter and cause it to jam. But experienced wood-

workers know that on all saws – no matter which way they tilt – it's good practice to change out the standard splitter or riving knife for a thin kerf one when using thinner blades.

Dust is a big challenge with table saws. Few of the 4" diameter cabinet extraction systems can keep up with the flow of waste, so woodworkers generally have to get down on their knees about once a week and empty the chamber using a shop vacuum. A top-mounted auxiliary dust hose attached to the blade guard can significantly reduce accumulation, and if this isn't a factory option there are

several aftermarket ones available. A saw with a larger extraction hose (or two 4" hoses) and a high CFM rating helps. A secondary blade guard hose that is connected to the larger hose serving the cabinet will reduce the efficiency of the main duct, so it's better if the top-mounted extractor has its own collector.

Stability is another area of concern. A table saw must be stable. Portable saws can often be clamped to a solid bench or table, while large saws depend on a combination of mass and widely spaced legs or cabinet feet. If a cabinet or contractor saw moves

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High-low fences, such as this aftermarket Auxiliary Rip Fence from Woodpeckers, can be used to work with thin or tall materials.

in the showroom when you lean against it, you may need to consider either a larger machine or a way to attach this one to the shop floor. Having a saw move when it's being fed a full sheet of plywood is not a pleasant experience.

Tables and wings need to be free of flex, too. Manufacturers have been using sheet metal in extensions on less expensive saws for a long time, and many of the newer consumer market saws have sheet metal tables, too. But cast-iron and cast-aluminum tables and wings are less likely to warp.

Buy a saw with a riving knife. Standard blade guards and anti-kickback pawls have their doubters, and riving knives are generally seen as a better idea. They move with the blade, so they don't get removed as often by the operator.

MATERIAL HANDLING

After motor power and blade diameter, the next big consideration is ripping capacity. The saw needs to be able to deliver wide enough panels for the shop's needs. Most saws can rip up to 23-1/4" wide for a base cabinet side, but there are many instances where more capability is needed. A wider rip up to 49" lets the woodworker break down full sheets without having to pre-cut them with a portable saw, for example.

On most saws the fence is versatile so it can be located on either side of the blade. That can change the rip capacity, especially if there is an



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Some woodworkers prefer a right-tilt saw, such as the Cantek TA12, because of scale and splitter alignment issues.



The difference between a 10" and 12" blade can be substantial, especially the average exposure (lighter shade) above the table.



SawStop and other manufacturers offer a cast-iron wing upgrade for contractor saws.



The Vevor converter (digital phase shifter) can change single-phase input to 3-phase current.



Examples (clockwise, from top left) of a contractor saw from SawStop, a hybrid from Baileigh, cabinet saws from Harvey and Delta, and a slider from Grizzly Industrial.



Aftermarket topside dust collection devices, such as Grizzly's T10113 Universal Overarm Blade Guard, can significantly reduce dust.

extension on one or both sides of the table saw. Another consideration here is an outfeed table to catch parts. That can make it a lot safer to rip long boards or sheets, and it's more supportive than a portable roller stand. The best option is a section of conveyor table with bearings or rollers, set about 1/16" below the saw's tabletop to avoid collisions. Some manufacturers make expandable roller conveyor tables that free up floor space when they're not needed.

It usually doesn't take long for a woodworker to upgrade the rip fence that comes with less expensive saws to an aftermarket one that transforms the machine. These are usually larger, much more accurate, far more durable (they will remain in tune for many more hours of operation), easier to fine tune and adjust, and often feature one of several T-slots for attaching jigs and fixtures. High-end saws come with fences that do all of those things and many now offer a feature where the left-hand wall of the fence can lie flat for thin materials or stand upright for tall work. It's a feature worth asking about.

Just as valuable as a reliable fence is a high-quality miter gauge. A saw with T-slot miter gauge grooves is preferable to one without, as the slots mean that a gauge can be used that won't lift off the table. The miter gauge slots should be T-shaped to house the gauge and hold it to the table, and that feature also opens up some clamping possibilities. If a shop makes parts that aren't always 90 degrees, then a high-quality gauge with numerous detents is essential. These lock the gauge at repeatable popular angles, which means that parts can be cut out of sequence.

Some higher-end table saws come with variable-speed motors, which can be a significant feature for shops that build in a wide range of materials. For example, there are optimum blade speeds for solid surface materials such as Corian, Plexiglas, MDF, and even different density hardwoods. For businesses that specialize in alternative materials such as sign shops, this is an area that may need further research.

Segmented belts rather than standard V-belts can significantly reduce

vibration in a table saw.

BRAKING SYSTEMS

There are more than 30,000 injuries in the U.S. each year on table saws. That's more than a hundred every workday! A large percentage of those result in the loss of a finger or part thereof, or the mutilation of a hand. The cost is not just measured in emergency room bills, but also in lost hours and sometimes lost careers.

Up until a few months ago the Consumer Product Safety Commission was on track to mandate braking systems for all new table saws, but the new administration's disdain for governmental regulation may change that. Experienced woodworkers seem divided about the regulation, balancing price increases against safety benefits. There are arguments to be made for and against both opinions, but woodshops that are training new employees favor buying table saws with braking systems. Whether or not we see regulation, we will probably see a lot more braking systems on smaller table saws over the next couple of years. **W**



Dura Supreme Cabinetry shows how stove hoods and islands, against white and wood-tone cabinets, become focal points.

Tracking the trends

What the design experts are saying about the custom kitchen market in 2025

By John English

In a letter to the editors of the *New York Journal* in the summer of 1897, Mark Twain famously corrected the newspaper by noting that “the report of my death was an exaggeration.”

The same is true of white cabinets. Numerous publications from *Forbes* (on 1/6/2025) to *Country Living* (1/4/25) have predicted that white kitchens and open shelves are on their way out, but so far woodshops are seeing little evidence of that.

There’s a lot to be said for white cabinetry. Designers view it as pretty much timeless because its neutrality allows it to be paired with virtually any paint or wood accent. It’s a less expensive option for doors and drawer fronts than other colors or natural wood. White cabinets deliver bright, clean, welcoming spaces that feel healthy and wholesome, and they usually help with home sales because the buyer isn’t inheriting somebody else’s color palette. They can make a room seem larger than it is because they reflect and refract light, so they

are especially popular in smaller spaces. As North America continues to see a transition among young adults from single-family homes to apartments, living spaces are getting smaller and white cabinets are finding lots of new places to hang out.

What we are seeing though is a little bit of warming in the shades of white, and one phrase that keeps popping up is ‘warm neutral’. The argument is that stark white cabinets can feel impersonal, and off-whites also tend to hide dirt and stains a little. A January 2025 poll reported by *Statista* ([statista.com](https://www.statista.com)) projects that 33 percent of new kitchens in 2025 are expected to be white, with another 14 percent off-white. The survey also predicts wood tones at 23 percent, and gray, blue and green each coming in at about 5 percent. So, white and off-white are just about half the market.

Not everyone agrees that whites are performing well.

The *Kitchn* (thekitchn.com) was founded in 2006 and is currently the

most popular independently owned food site in the U.S. The site’s global monthly audience is an impressive 27 million visitors. In February, it ran a piece by Lauren Jarvis-Gibson titled “Six Kitchen Trends on their Way Out in 2025, According to Designers”. The *Kitchn* sees dark cabinetry, open shelving, extreme minimalism, all-white kitchens, farmhouse design, and busy backsplashes as all receding in popularity (in that order). Jarvis-Gibson’s take on open shelves being a chore to keep clean and well-organized is expressed by several designers, many of whom see a decline in white shelves in kitchens but more wood shelves in living spaces. Regarding white cabinets, the article quotes designer Evelina Juzėnaitytė as saying that “customers say they want to add style and individuality at home, and don’t want to feel like they’re in a hospital. That’s why white kitchens are less and less chosen — they lack warmth and coziness.”

But the numbers seem to say otherwise. When white and off-white

are combined, they are trending stronger than any other cabinet surface color or pattern.

CUSTOM CASEWORK

In January this year, *Houzz* staff writer Mitchell Parker summarized parts of that publication's 2025 U.S. Kitchen Trends Study (houzz.com), where he noted that an impressive 45 percent of remodeling homeowners invested in custom cabinets and another 32 percent went with semi-custom. About 12 percent bought stock casework, and 9 percent went with RTA units from a catalog. *Houzz* also discovered that one in three homeowners (32 percent) hired a cabinetmaker, which is good news for woodshops. But also worth noting is that 12 percent figure. It's the number of homeowners buying big box stock cabinets and it rose by a factor of four (from 3 percent) in the course of a single year, so that's definitely a trend worth watching.

The most popular door style in 2025, according to *Houzz*, is still Shaker (61 percent), which is three times as popular as flat panels (22 percent). And glass fronts are trending strongly at 36 percent, which is quite high when one considers that glass is usually only located in uppers. Reeded and fluted doors account for only 1 percent



Blue tones offset by white, shown on these cabinets from Cabinotch, are a popular look.

of *Houzz*'s respondent choices, which may surprise many outsourcing suppliers who hoped for a trend there. And open cabinets (no doors) came in at an unexpectedly high 16 percent. The study doesn't delineate, but one suspects that number may include open shelving.

For a core material choice, solid wood vastly outperformed MDF and plywood, and some 57 percent of homeowners chose paint as their coating, while stained solid wood came in at just 17 percent in the *Houzz* study.

One in four new kitchens in 2025 are predicted to include contrasting two-tones. And one breakdown from the survey that's of significant interest to cabinet shops is that upper (wall) cabinets were white 44 percent

of the time, while wood led the popularity parade for bases at 33 percent.

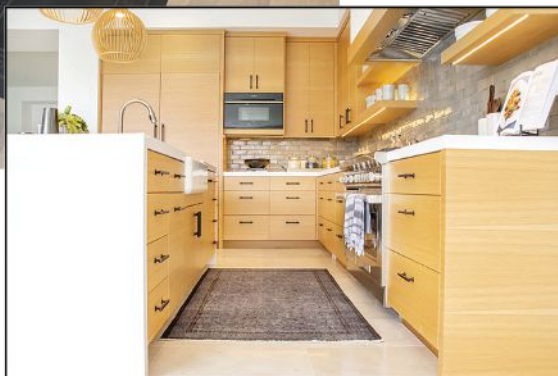
Going back to the trend toward big box stock cabinets for a minute, it's worth mentioning that among the most popular styles at Ikea in the U.S. (ikea.com) are the deep dark green and flat one-piece Havstorp door series and the light gray-green sage one-piece Nickebo foil door.

The Spruce (thespruce.com) has an audience of over 32 million users for content that covers the gamut from decorating and gardening advice to entertaining and home repair. In February, its trends writer Nishaa Sharma wrote about seven kitchen cabinet trends for 2025 that are based on the opinions of designers Peter Spalding, Elissa Hall and Nina Lichtenstein. Some of their conclusions are puzzling in the wake of other surveys and include "builder-grade kitchen cabinets are officially on their way out, and vintage-style cozy cabinets with a modern spin are set to be the biggest trend of 2025." The key words used are "warmer, homier and more ornate." They also expect more natural wood grain, fluted fronts, moody earth tones, more customized storage (as in organizers and in-cabinet shelving), minimal (or no) hardware, and replacing uppers with open shelves. This last concept seems to contradict most of the industry opinions we've seen where open shelves are in decline, but *The Spruce* has a massive audience so it's difficult to ignore its conclusions.

In mid-February, *Good Housekeeping* (goodhousekeeping.com) published a survey of designers on precisely this topic - "Are Upper Cabinets Going Extinct?" The experts questioned by lifestyle journalist Kelsey Mulvey universally expressed a desire to lose uppers and



Light counters, dramatic bases and a resurgence in wood are shown in these two trendy kitchen projects from Cabinets Quick.





Rich, dusty blues, light-colored casework and touches of gold complete these trending rooms from Décor-ative Specialties.

open up spaces, which also removes shadows on countertops and makes kitchens feel larger and more livable. Plus, it offers an opportunity for homeowners to express their individuality by using the newly vacant wall space to display art, sentimental items such as photos, or perhaps some collectibles. Mulvey noted that the bare wall can also be given a "gorgeous glow" by adding sconces or task lighting for the counter

below. And one designer, Miranda Cullen, pointed out that with the wall cabinets removed "nobody has to get on their tip-toes to grab a plate or coffee mug," or climb on counters, or stand on chairs.

So, opinion on the trend toward removing uppers is divided and woodworkers are left to decipher their own clients' needs and desires on an individual job basis (which, of course, counters the notion of a

trend). Leaving them on the wall means more revenue but removing them may cause happier customers and more referrals.

ROOM SPECIFIC

Kate McGregor is the digital editor at *House Beautiful* (housebeautiful.com), and this January the magazine published a round-up of where she sees kitchen design trends going in 2025. The list includes peripher-

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al spaces such as outdoor kitchens, cozy indoor dining nooks and sculleries. From a woodworker's viewpoint, these are opportunities to expand the shop's catalog into weather resistant casework under an awning or roof, or nooks that incorporate both seating and storage.

Butler's pantries and sculleries are making a comeback in kitchens where a small adjoining room is available, or a large room can be divided. In Victorian homes, the butler's pantry was a secure repository for valuable silver, expensive platters and tureens, and rare port or wine. Sculleries, on the other hand, were the domain of female servants where laundry and cooking tasks were performed. In modern design the terms have become interchangeable, and these spaces are now almost exclusively dedicated to storage. The most common configuration is a narrow and elongated space where one wall is lined with standard bases and a countertop that sits below wall units or open shelving. The opposite wall may be bare depending on the width of the room, or perhaps host ceiling-

high, shallower casework with drawers for storing small items such as silverware, or even a grid for a wine collection. Occasionally a designer will incorporate food storage using baskets and bins, and maybe add a wine fridge. Top-hinged upper doors are popular in these small spaces, along with wide drawers in the bases that are large enough to house appliances such as blenders, air fryers, coffee machines and the like.

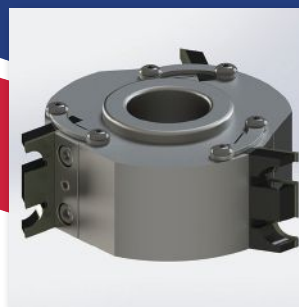
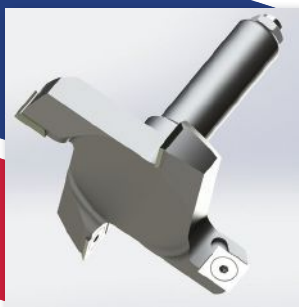
One recurrent theme in the *House Beautiful* article is the addition of comfortable 'conversational' seating around islands, where the cook is included socially rather than just providing a floor show. So, cabinet-makers are being asked to combine storage and seating around islands, which means large open spaces for knees along with enclosed spaces for storage solutions.

Coffee machines are also being mentioned more and more in kitchen design, and the *House Beautiful* article suggests that homeowners will lean more toward built-in beverage stations and under-counter refrigerators in 2025 and beyond.



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Earth tones aren't restricted to kitchens, as shown by Canary Closets & Cabinetry.

ACCESSORY CHOICES

By far the most widely chosen accessory for kitchens in the *Houzz* study is a pullout for waste and/or recycling. Next in line is storage for large cookie sheets and pizza trays, and still showing strongly after more than a century of popular placement is a spice rack or drawer to organize

seasonings. Other popular customizations include spaces for built-in microwaves, cutlery organizers, lazy Susans, deep drawers, and specific storage solutions for utensils, pots and pans.

The homeowners who were surveyed by *Houzz* also revealed its countertop preferences for 2025, which showed a drop from 46 to 39

percent for engineered quartz. Granite is holding its own at about one in five kitchens, and quartzite, wood (mostly edge-glued 'butcherblock') and marble are all maintaining their market shares. Marble, incidentally, is now the countertop of choice in just 4 percent of new kitchens. White and off-white tones dominate in the countertop segment, accounting for about

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Trendy kitchen designs (clockwise, from top left) from Elias Woodwork, Cornerstone Cabinet and Furniture, and Express Kitchens.

two-thirds of renovations. Those numbers hold for backsplashes, too, where 68 percent of homeowners now go with rectangular tiles and two in five choose a horizontal brick. About one in four kitchens have a different colored island countertop.

One item conspicuous by its absence in most surveys is a recharging station for cellphones and tablets. Invisible (wireless) charging is gaining ground over plugged-in wires as more phone manufacturers offer this option, but it's still a very subjective option: it depends on the phone brand that a family uses. Most smartphones such as iPhone and Samsung Galaxy models now come with built-in wireless charging capability that use Qi technology, so the chargers can be discreetly concealed under counters or shelves.

In other electronics, two out of three designers are planning to add pendant lights above islands, and three out of four still favor a combination of recessed and under-cabinet lighting elsewhere. Despite the massive array of LED choices available, only 13 percent of those questioned liked the idea of in-cabinet lighting.

Homes & Gardens has been an

icon of British design for more than a century, and the U.S. edition of the magazine is online at *homesandgardens.com* (not to be confused with BH&G). In February, the magazine published a piece by paint and color editor Emily Moorman about three overlooked colors that she says interior designers swear by: teal, yellow and olive green.

"Decorating with teal is expected to be big in 2025," Moorman says. "An in-between color that includes undertones of blue and green, teal makes a statement and can vary from mid-tones which feel playful to darker variations which add opulence to the home." She notes that "yellow kitchens are often associated with dated interior design trends, but it's a cheerful shade that can work incredibly well in this social space," and "while dark green paints feel aligned with the latest color trends, designers say that olive green tones can often be overlooked in kitchen color schemes."

Her take on color coincides with AkzoNobel's 2025 Color of the Year which is a bright, cheerful yellow named True Joy, and several shades in the Sherwin-Williams Color Capsule for this year travel a path from

brown to mauve that sometimes wanders near olive.

Also in February, the kitchen editor at *Homes & Gardens*, Lydia Hayman, wrote extensively about non-toxic air fryers. These gadgets are gaining a lot of ground on both sides of the Atlantic, so cabinetmakers may wish to think about accommodating them in kitchen designs. The obvious solutions are a countertop appliance garage or an open shelf, but a pull-out might be less intrusive. However, there is a heat issue (they can operate at very high temperatures and take a while to cool down after use, or cause splatters during use), so building them into a kitchen design requires some thought and planning.

Trends can be fickle and misleading, and as with all statistical data they can be bent and bedeviled to support any opinion. The key with cabinet trends is to listen to customers' questions before supplying answers. With that in mind, here's another Mark Twain quote to take to heart when bidding a job: it's important to avoid "that desire which is in us all to better other people's condition by having them think as we think." **W**



Pieces in "Free Verse" include "Spiral Sushi" by Paul Schürch.



"Bee Cabinet" by Ryan Andrusky.



"Banker's Box" by Adrian Ferrazzutti.

Messler Gallery presents marquetry exhibition

By Jennifer Hicks

"Free Verse," an international survey of contemporary marquetry, opened at the Messler Gallery of the Center for Furniture Craftsmanship, in Rockport, Maine, on Jan. 24. It runs through April 2.

Curated by James Macdonald of Burnham, Maine, the show presents 21 pieces by 22 wood artists from six countries.

Marquetry is the art of assembling wood and veneers into decorative patterns or images, and the variety of craftsmanship on display ranges from cabinets with intricate inlays to luminous wall hangings and pop-art inspired objects of art, according to the gallery.

"Sawing, cutting, carefully coaxing our chosen material into the voice of our artistic vision, we participate in this craft called marquetry. 'Free Verse' will be a showing of the work of contemporary marquetry artists - some new, some who have made a career of the artful assemblage of veneers," said Macdonald.

U.S. exhibitors include Shannon Bowser of Brooklyn, N.Y.; Paula Garbarino of Somerville, Mass.; collaborators Cindy Goldman and Spider Johnson of Austin, Texas; Scott Grove of Canandaigua, N.Y.; Sasha Kopf of Hadley, Mass.; Silas Kopf of Northampton, Mass.; Patrice Lejeune of Los

Angeles; David J. Marks of Santa Rosa, Calif.; Jack Mauch of Spruce Pine, N.C.; Brian Reid of Rockland, Maine; Paul Schürch of Laupahoehoe, Hawaii; William Tunberg of Venice, Calif.; Chelsea Van Voorhis of New Orleans; Greg Zall (1957-2023), and Macdonald.

International exhibitors include Ryan Andrusky of Alberta, Canada; Susan Bart of Bilbao, Spain; Adrian Ferrazzutti of Ontario, Canada; Isaac Sintim of Accra, Ghana; Anne Lecorguillé of Plévenon-Cap Fréhel, France, and Toby Winterringham of Norfolk, England.

Learn more at [woodschooll.org](https://www.woodschooll.org).

ARTISTRY IN WOOD SHOW

The 2025 Idaho Artistry in Wood Show was set to take place March 29-30 at JUMP Boise in Boise, Idaho. Now in its 15th year, the show has been a premier event celebrating fine woodworking craftsmanship in the northwest.

The show provides the opportunity for artists to participate in a judged competition and display their work to the public. It is hosted by the Southwest Idaho Woodturners Association, Ada County Woodworkers Association, Idaho Woodcarvers Guild, and Treasure Valley Scrollers.

Learn more at [idahoartistryinwood.org](https://www.idahoartistryinwood.org). [W](#)



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introduces an angled version of its new Pro Face Frame & Door Mover (PFFDM.ANG), a mobile rack solution for moving cabinet doors, panels, and face frames throughout the plant while protecting them from damage. It has a base and optional shelves with a 5-degree angle for extra security when rolling up or down shop ramps. It also features a slot-and-rod divider system that is easy to clean, non-marring, and highly configurable, the company said. Learn more at paintline.com.

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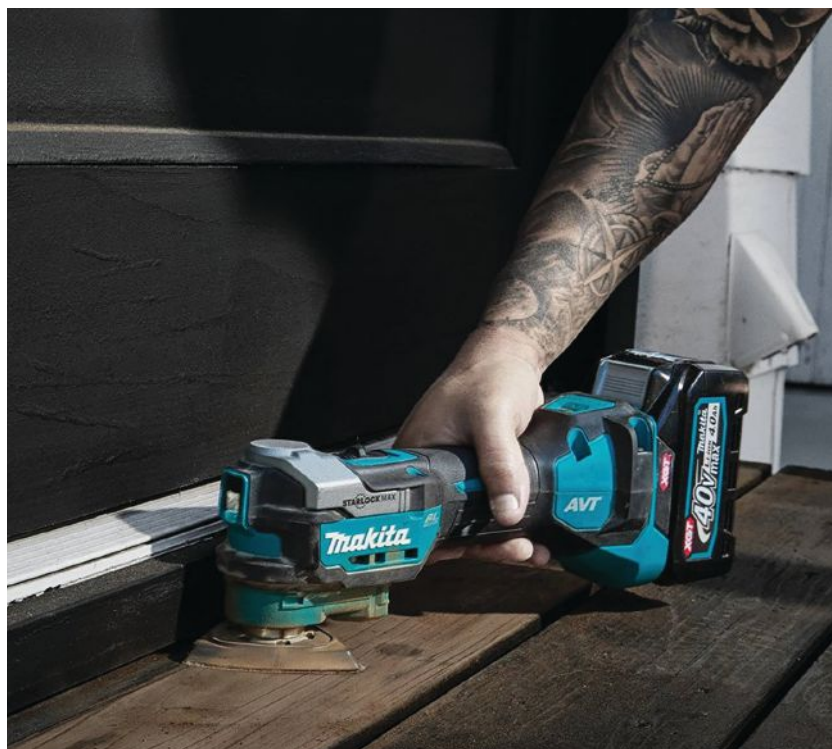
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introduces the Powered Vanity Pullout featuring No Wiggle cabinet pullout technology and automatic shut-off. It is available in two width and height options. The unit plugs into a GFCI outlet for easy installation and features a built-in cord management system. Learn more at hardwareresources.com.



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has added a 40-volt oscillating multi-tool, model GMT01, to its XGT system of cordless tools and equipment. The multi-tool features a variable speed control dial allowing adjustments from 10,000 to 20,000 oscillations per minute (OPM) and the company's Anti-Vibration Technology. It is also compatible with StarlockMax, StarlockPlus, and Starlock accessories. Learn more at makitatools.com.

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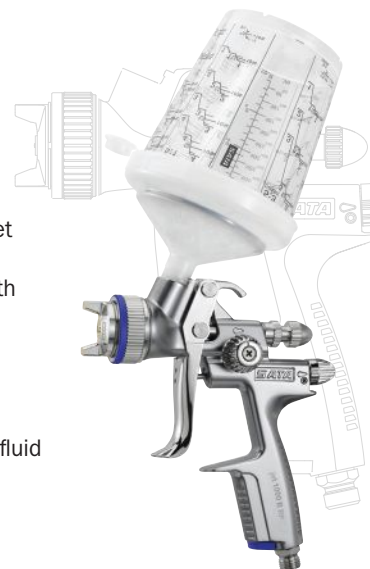
presents the Bobbin Dining Table Leg (Part No. 213668 in the Osborn catalog), which has a 7" square top block followed by 22" of repeating bobbins. It is 3" wide, suitable for a dining table or desk project. It is available in over 10 wood species, including stain and paint-grade options. Learn more at osbornewood.com.

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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 at least 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

ARIZONA

April 29-May 1 — Woodworking Industry Conference, presented by the Wood Industry Association, featuring networking opportunities, presentations and more. Location: Fairmont Scottsdale Princess in Scottsdale. woodindustry.org

June 2-25 — Fundamentals of Traditional Woodworking I. Intro to wood technology, hand tool usage, design principles and creation of joinery. Fee: \$765. Location: Southwest School of Woodworking in Phoenix.

June 30-July 24 — Fundamentals of Traditional Woodworking II. Building on skills taught in Fundamentals I, this class introduces power tools and concludes with a bench with mortise and tenon joinery and draw bore joints. Fee: \$832. Location: Southwest School of Woodworking in Phoenix.

July 28-Sept. 4 — Fundamentals of Traditional Woodworking III. Students will practice various joinery and construction techniques to build a Shaker-inspired table with dovetailed drawer, tapered legs, and

mortise-and-tenon aprons. Location: Southwest School of Woodworking in Phoenix.

For more information about the school, visit sw-sw.org.

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's woodshop in Northridge. Learn more at 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.

Monthly — Meetings of the San Joaquin Fine Woodworkers Association are open to all experience levels at members' shops. For locations and dates, visit sjfwa.com.



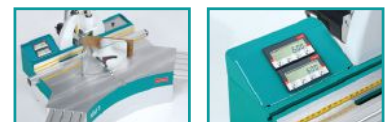
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FLORIDA

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

GERMANY

May 26-30 — LIGNA, an international trade fair for woodworking and wood processing machinery and tools. Location: Hannover. ligna.de

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 October; 12-week Furniture Intensives; a nine-month Comprehensive; eight-week Turning Intensives, and Fellowships. woodschoool.org

MASSACHUSETTS

May 24-26 — Paradise City Arts Festival. Memorial Day weekend show featuring handcrafted work from 200 curated artists, demonstrations, workshops and more. Location: Three County Fairgrounds in Northampton. paradisecity-arts.com

MINNESOTA

April 24-27 — Northern Woods Exhibition, hosted by the Minnesota Woodworkers Guild.

Location: Eden Prairie Center in Eden Prairie. mnwwg.org

June 28-29 — American Craft Fest, hosted by the American Craft Council, featuring handmade objects by emerging makers from across the region.

Location: Union Depot in St. Paul. craftcouncil.org

NEVADA

July 22-25 — AWFS Fair, featuring over 500 exhibitors, educational seminars, networking opportunities, and more. Location: Las Vegas Convention Center. awfsfair.org

NEW JERSEY

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

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

NEW YORK

April 12 — Introduction to Spoon Carving with Abby Mechanic. Fee: \$175.

Location: Wendell Castle Workshop in Scottsville. wendellcastle.org

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Band Saw with Michael Fortune, a one-day workshop. Fee: \$200. Location: Wendell Castle Workshop in Scottsville. wendellcastle.org

April 28 — May 4 — Advanced Woodworking: Tables and Benches with Michael Fortune. Fee: \$1,400. Location: Wendell Castle Workshop in Scottsville. wendellcastle.org

May 18-20 — International Contemporary Furniture Fair at the Javits Convention Center. icff.com

May 26-30 — Northeastern Woodworkers Association Woodworkers Showcase, featuring work by amateur and professional woodworkers. Location: Saratoga Springs City Center in Saratoga. woodworker.org

June 26-28 — Furniture Society Conference, "You Are Here: Makers, Place, & Impact", featuring workshops, artist talks, panel discussions, demos, and more. Location: Syracuse University. furnsoc.org

NORTH CAROLINA

April 26-30 — Spring High Point Furniture Market. The furniture industry trade show features showroom tours, vendors, speakers, educational seminars, and networking events. highpointmarket.org

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 in Reading. cincinnatiwoodworkingclub.org

PENNSYLVANIA

Monthly — Lehigh Valley Woodworkers Guild meets at 6:30 p.m. every third Tuesday of the month at the Woodcraft in 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. Learn more at sdwoodworker.org.

TEXAS

Sept. 13-14 — Texas Woodworking Festival, an annual event featuring demonstrations, classes and lectures. Location: Palmer Events Center, Austin. Learn more at texaswoodworkingfestival.com.

VIRGINIA

Oct. 10-13 — Society of American Period Furniture Makers' annual conference, featuring presentations, seminars, networking opportunities, and the Cartouche Award ceremony. Location: Williamsburg. Register and learn more at sapfm.org **W**

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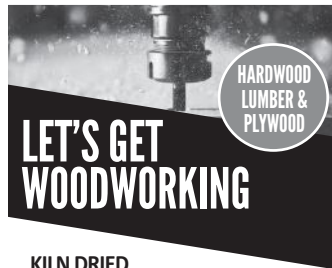
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"Hannah Weil Worktable" by Wharton Esherick with York Fischer (1931).



Esherick, times two

The **Wharton Esherick Museum in Malvern, Pa.**, is presenting two complimentary exhibitions that explore "the power of renewal" this spring.

The first exhibition highlights Esherick's pivotal trip to Germany and Scandinavia. It opened in the museum's visitor's center on March 1 and will run through June 1.

"The exhibition pinpoints a trip to Europe in the summer of 1931 as a moment of 'creative rejuvenation' in Esherick's career," the museum explained in a statement. "The trip, funded by his friend and patron Helene Fischer, brought Esherick through Germany, Denmark, Norway and Sweden. Along the way, he absorbed the sights and influences around him, from Norwegian woodworking and architecture to the Bavarian countryside.

"The exhibition draws from (the museum's) archives collection, featuring one of Esherick's seven travel sketchbooks from the journey, historic photographs, a selection of souvenir postcards, and woodblock prints and printed textiles that he made from his sketches after returning home."

The second exhibition, "Art, Work, and Everyday Life: A New Look at the Esherick Studio", is an installation of new displays throughout the visitor's center. It highlights the artworks of Esherick's daily life – including worktables, easels to hand-made ceramic dishes – and will run through the end of the year.

"Art, Work, And Everyday Life" also features new configurations in the Esherick Studio bedroom and kitchen. The addition of Esherick's personal effects – clothes by the bedside, dishes set on the table – remind us that Esherick's daily life played out over

decades in these rooms, and that they were constantly in flux. Guided by historic photographs, these new displays offer visitors both a fresh look at Esherick's Studio and a compelling take on what it means to preserve this one-of-a-kind space in ways that respect Wharton Esherick's creative vision. These new displays draw primarily from WEM's collections and archives," the museum said.

Learn more at whartonesherickmuseum.org. **W**



Wharton Esherick.

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