

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

April 2016, Vol. 25, Number 4

April Meeting

Grain vs Design

*Thursday, April 14, 2016 7:00 PM
Shaker Heritage Society Meetinghouse
Albany-Shaker Road, Albany, NY*

By Wally Carpenter

In the April meeting, I'll be speaking on how wood grain influences the end product of our projects as much as the selection of wood types. I'll walk through a brief description of furniture styles / groupings and wood lumber cutting groups, along with how we think about our projects and how they differ as a Production / Studio / Hobbyist Woodworker.

Then we will discuss predicting grain outcome BEFORE you cut that special board and selecting that "right" piece of lumber for each case.

I'll share some real examples of arms, legs, and non-flat surfaces as I chose each piece of lumber. I'll pay homage to turnings (bowls) by showing a couple of examples of how different the pieces look when simply flipping the board top to bottom.

The general esthetics can be significantly influenced by the blending and matching of grain to the application of the piece. Since most of us are hobbyists, we can afford to take the time to select the best board for the application over production work.

I am looking forward to a fun evening and hopefully a good learning experience for each of us (myself included!).



Hand Tools SIG Session for Sharpening Chisels and Plane Irons

The Hand Tool SIG meets every second and fourth Wednesdays from 7:00 to 9:00 PM. On February 24, 2016 several members gave demonstrations of free-hand sharpening materials, jigs, and machines used to sharpen chisels and plane irons. They discussed the pros and cons of specific commercial products, their costs, and retail suppliers.

For **manual** blade and iron sharpening, six materials were demonstrated:

Ceramic stones (Sharpton and clones) are great for finer sharpening and mirroring of previously sharp



Lie Nielson Honing Guide

blades and irons. The stones cut slowly and need occasional flattening by a lapping plate as the stone contours or grooves with use. Sharptons cost \$57-115 depending on grit.

DMT Duo Sharps are not recommended for chisels and plane irons as their corners can catch in the mesh screen, but DMTs are good as lapping plates.

Oil stones were demonstrated by Jordan Mapes who uses mineral spirits thinned with kerosene for a honing oil on their surfaces. One-inch-thick stones can be expensive. A Norton three stone system costs \$90-200 (sharpeningsupply.com) but they last years. Dave suggested looking into cutlery supplies to save money.

Diamond plates (favorite of Paul Sellers) were demonstrated by Logan Simms who uses 200, 600, and 1200 grits. These plates will last your grandchildren's lifetimes as they are fast and impervious. Logan finishes his free hand sharpening with 30 strokes on a leather strop. Three grit system from Highland Woodworking costs \$250.

MDF block or flattened hard wood using a Diapaste diamond compound for polishing is an inexpensive starter system. The three paste kit of 1, 3, and 6 microns costs \$30 from Amazon.

Steel plates were demonstrated by Roger Ayotte using a diamond paste compound. Lee Valley sells Veritas plates of precisely flat (.005 tolerance) carbon steel 8 x 3 x 3/8" for \$25 each or three or more plates at \$22.50 each. These lifetime plates will never need flattening.

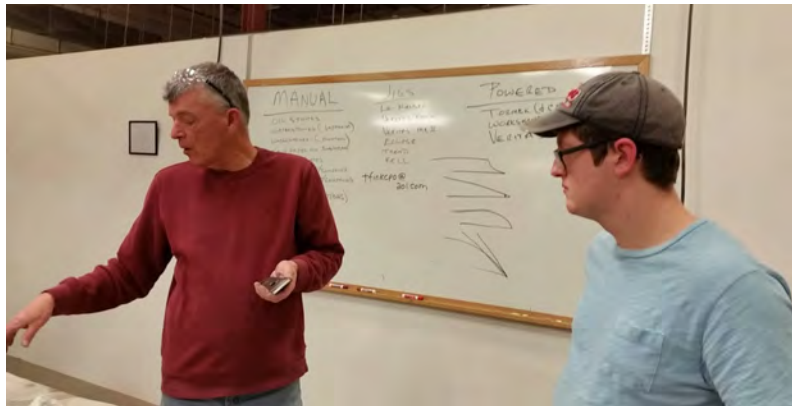
Waterstones (Norton) come in 1000, 4000, 8000 grits for fast sharpening with water spritz (or cheap glass cleaner without ammonia). These stones will dish easily and need more frequent lapping. Be sure to dry your blades and irons well after sharpening, or they will rust. The Sigma Select stones are very good and cost \$225-\$250 a set. Grits will vary from set to set on the Sigmas, so it's important to know which grits you want.

Sandpaper glued on a substrate like thick glass or polished, flat granite is an inexpensive alternative. This is known as the "Scary Sharp" method. Wet/dry papers (recommended) used for auto body repairs in various grits are glued temporarily to the substrate and spritzed with glass cleaner, degreaser, or Simple Green from

the Dollar Stores. Again, dry sharpened blades carefully.

Several jigs for holding chisels and irons at specific angles were also demonstrated.

The Eclipse side clamping honing guide (\$15) is crude as it does not always hold chisel blades securely and is NOT recommended for plane irons, although there are folks that use it successfully. It can be used with a homemade wooden angle gauge to set blades or irons at the correct distance for 25, 30, 35, and 45 degree bevels. See a YouTube demonstration of how to modify the honing guide to hold chisels and plane irons more securely.



Dave and Logan

Lee Valley's Basic (\$45) must be squared up with the chisel blade and the Veritas Mark II which is more stable, costs \$70, and has an extra attachment for skewed blades (\$25) as well as another optional part to hold chisels more securely.

Lie Nielson's Jig is very good for plane irons and honing secondary bevels on blades, but costs \$125 with six additional chisel jaw pairs at \$25 to \$35 each.

No Name Yet Dave tells our members to watch for a new sharpening jig at April's Showcase. He has tested a prototype and is very impressed with results. He hopes members can order this new design at a reasonable cost at Showcase.

The final mention of sharpeners are the machines in our 15 Solar Drive shop.

If you are curious how to use our center's Worksharp sharpening machine, copy and paste the URL below into your browser: <http://www.worksharptools.com/sharpeners-16/woodworking/ws3000.html>

Romancing the Hone

By George Rutledge

Whether you call them stones or hones or whetstones, the tools we use to sharpen our edges come in a wide variety of sizes, shapes and materials, and the subject can be daunting to say the least. I purchased my first sharpening stones over 40 years ago when I first took to carving wood. Knowing little about either, I poured over a couple of books that I had and, of course, the Woodcraft Catalogue and settled on 3 stones. That first kit consisted of a large India gouge cone, a combination India bench stone and a 4" hard black Arkansas slip stone. At the time, I didn't know I was starting down the road to becoming a collector, but then I didn't know that when I bought my first hand plane either. Learning to use them was another story entirely, best saved for a separate article.

Over the years, as I continued on the woodworker's path, my needs expanded, and my collection kept pace. The number of tool supply catalogues grew, and Japanese water stones hit the scene in the late 70s. People would give me stones that belonged to their father or grandfather, and they showed up regularly in garage sales. My collection burgeoned in the mid-80s when I took a position at Goodrich Displays, an industrial trade show house on Broadway in Albany. Norton was one of our main accounts, and we were regularly shipping their products and displays to shows around the country from which they would return to be warehoused. Well, new stones came in for every show, and they never wanted the old ones back. As you might expect, I and all my co-workers were very well equipped with sharpening stones. I developed a keen (pun intended) interest in the way of the edge and the many tools and techniques by which we approach that elusive point called sharp.

At this point my collection includes just about every type of stone out there, both natural and man-made. I have oil stones and water stones and stones that are used dry. Most are readily available, but some are uncommon and have come to me in unexpected ways. The stones pictured in First Kit are the previously mentioned gouge cone, a combination India



First kit



Uncommon stones

bench stone and a black Arkansas slip stone. Uncommon Stones shows from left to right, a replica Viking hone made of Jasper, a natural Japanese finishing stone I purchased in Kyoto and the Belgian Coticule. I've even made my own stones from red slate, and I literally pulled a Belgian Coticule razor hone out of a dumpster. Yes, now you know I dive. I will have a small display from my collection at Showcase. If the subject interests you, be sure to come by the Question Booth to check it out and say hello.

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UNLESS OTHERWISE NOTED, PHONE
NUMBERS ARE IN AREA CODE 518

March NWA Monthly Meeting Summary

by Susan McDermott

Announcements:

1. **New brochures for NWA** are ready for distribution.
2. **Showcase Woodworking Totally Turning** still needs a few volunteers.
3. **Lawn signs for Showcase** - place only on your own property and return them in April 14 meeting.
4. **Charlie Goddard** urged more submissions to the 43 now placed for Showcase display.
5. **Wayne Distin** would like to find a replacement after his ten years of volunteering for the monthly meeting raffles. Our thanks to Wayne!



Wayne at the raffle table

6. NWA President John Heimke announced that NWA will build nine ossuaries to contribute to the Schuyler Flatts Burial Ground Project Committee. This project was created to provide an honorable, dignified and respectful burial for the human remains of 14 African Americans found in an unmarked burial ground in Colonie. Investigations revealed that during the 18th and 19th centuries, the location was a Negro burial ground in an area described as Schuyler Flatts, which was a part of a large estate owned by the Colonial Schuyler family.

The Sankofa symbol which will be placed on top of each ossuary is a word in the Akan language of Ghana that translates as “reach back and get it”. Sankofa is also associated with a proverb which translates as: “go back to the past to improve the future.” On June 17, 2016 from 12-8PM, the burial ossuaries will Lie in State at the Schuyler Mansion State Historical Site, 32 Catherine Street, Albany, NY and on June 18, 2016 from 11AM-12PM the burial ceremony will be at St. Agnes Cemetery, 48 Cemetery Ave, Menands, NY.

WOODWORKERS NEWS

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



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Ossuaries' Designs



*Sankofa symbol
Asase Ye Dura symbol (Divinity of Mother Earth)*



*Sankofa symbol
Denkyem symbol (Adaptability)*



*Sankofa symbol
Hye Won Hye symbol (Imperishability &
Endurance)*



*Sankofa symbol
Akoma Ntoso symbol (Understanding)*

Wally Carpenter introduced Tom Wetzel to share his knowledge of handmade wooden spoons and ladles. Tom is a well-respected professional furniture maker and teacher who made over 1000 of the finest Windsor chairs, tables, as well as Maloof style rockers which he teaches in very advanced courses requiring several months of dedicated effort.



*Wally Carpenter introduces
Tom Wetzel*

Tom spoke of the beauty and utility of wooden spoons, scrapers, scrapers which he makes out of 7/8ths scrap stock of walnut, cherry (a favorite), or Tiger Maple. Other hardwoods preferred are green curly maple and sycamore (for small spatulas). They make safe stirring in metal pots. Walnut should be sealed after carving so as not to be toxic. Tom's finishes for



Maloof rocker by Tom Wetzel

all utensils is a mixture of beeswax and **raw** (not boiled) linseed oil which he gives a week to dry. Soft woods like pine or Tulip Poplar are not recommended. He likes green woods for carving as they are supple and softer.

Tom uses a crooked knife to carve out the bowls of spoons and spoke shaves for the handles. The double edged crooked knife made by North Bay Forge has three sweep styles. Tom uses paper templates photo and a bandsaw to rough out the flat shapes of paddles and ladles. Ladles' bowls are cut on a lathe's four jaw chuck which the blank is spinning at 200 rpms. The danger is apparent as the handle spins during cutting. Prior to the lathe, Tom uses a rosette cutter in a drill press (very slowly) on the bottom of the bowl to make a mount base for the lathe.

George Rutledge displayed his spoons and hand built spoon jig to the NWA members.



George Rutledge's shave horse



Templates



From stock to finish



Lathe four jaw chuck



Rosette cutter for drill press

Kaatskill Wood Turners

By Wally Cook

Coring: Win Crans provided an overview and demonstration of the Oneway coring system. Coring is used when you want to make the most of a special piece of wood, to make nesting bowls, or simply to reduce the effort and clean-up involved with hollowing.

The Oneway system features preset coring knives to make bowl blanks from 5" to 17.5" in diameter. The Oneway system is specifically keyed to the swing of the lathe. Different units may be ordered for swing distances between 14" to 26", but a system for a lathe with a 14" swing will not work on a lathe with a 20" swing, for instance.



Components of the Oneway Coring System

The coring system is composed of several components:

- Base unit: front and rear post, tool handle, and instructional dvd
- Clamp Block: must be ordered for your specific lathe model
- Knife Sets: The knife sets include a radius cutter and matching rest or 'finger'. Four knife

sets are available: a) 9" radius knife (for bowls 5"-9.5" diameter) b) 11.5" knife (bowls 7.5"-12.25"), c) 13" knife (bowls 10"-15"), and d) 16" knife (bowls 15"-17.5"). Knife sets can be ordered individually.

- Cutter and Sharpening Jig: Both replacement cutters and a jig to hold the cutter while sharpening are optionally available.

In order to core a blank, a little planning is required.

Typically the blanks are cored out from smallest to largest. Wall thickness can be set by the user – so, roughed out blanks prepared for returning should have a thicker wall than those cored for immediate finish work. The cutter leaves a kerf of 3/8" which must be included in the computation of the size and number of blanks which can be prepared from one larger piece of timber.

Additionally, the depth of the bottom of the bowl blank must be considered so that there is enough material to fashion a tenon (either internal or external) after the bowl is cored out of the original piece. Generally, the first core and last core are easiest to control – middle bowls need most attention.

When Win starts his coring, the blank is already roughed out, a tenon is formed at the foot, and a preliminary tenon is formed on the face as well. The first step is to visually check the desired radius by matching the cutter to the blank allowing you to see the angle and point of completion. The post is then set to the proper distance from the face of the blank and the cutter is set to the center point height of the turning. (The Oneway system allows a little wiggle room for adjustment). The second post is for the tool rest or finger – which matches the radius of the cutter and supports it through the entire cut. Once set, the cutter does not need to be repositioned. The finger will need to be adjusted for depth as the cutter progress through the coring.

With the cutter positioned for desired radius and entry point, the entire coring cycle proceeds in slow penetration of the blank – with stops for clearing chips from the kerf. The lathe speed is not higher than 500 rpm – the coring process provides plenty of torque, so slow speed is advised. Win demonstrated by coring a second bowl blank through a larger piece of oak. Patience and light pressure produced a fine cut on the second blank. Remounting in a jam chuck enabled a tenon to be cut on the second core for later turning.

Upcoming: On Saturday, April 9, Bernie O'Malley will go through the basics of vacuum chucking, including assembling your own system and making vacuum chucks. The program will be held at the Opdahl building from 9AM to 11AM. Beginning in May, we will move our meetings to Wednesday evening at 6:30PM. The May session will focus on making square bowls. The schedule may be viewed at www.carlford.info/kwa



Win Crans cored blanks to make several Norfolk Island pine bowls



The process begins by 'eyeballing' the intended radius, leaving enough material to form a tenon for the cored blank



Having positioned the cutter and rest, Win is ready to core



The cored bowl blank pops out of the original timber: two oak bowls!

CHAPTER NEWS

Mid Hudson Chapter News

By Debbie Lee

Minwax products: John Coffey, representative from Sherwin-Williams/Minwax, was the guest speaker for March's meeting. John brought several new products by Minwax that are now available at Lowe's as part of their "Pro Series." Using wood samples, he demonstrated the various products, and how they can be used.



John Coffey describes new 'Pro-Series' Minwax products

Minwax's One Coat Polyurethane, he explained, is a little thicker with no need to sand between coats. It dries in two hours and the durability of one coat is comparable to three coats of a conventional polyurethane. Because it is water based, it cleans easily with soap and warm water.

John next demonstrated Minwax PolyShades, a product that enhances wood grain and is a combination stain and polyurethane in one step. It can also be used over a poly finish which will enable you to change the color of your finished wood without removing the existing finish.

The Pro Series Wiping Stain is also something new to Lowe's and the Minwax line. John pointed out that this stain is designed to give full control over the staining process. This product can be used on a variety of surfaces including wood, veneer, fiberglass and metal. He stressed that you need to wait a few hours

between coats to let it dry properly.

Members had questions regarding projects they were working on using the Wiping Stain.

John explained how the product could be used to

solve the problems they were having.

The Wiping Stain is a gelled formula which provides a uniform color. Its non-drip formula also makes application easy on vertical surfaces for both interior and exterior projects. This product is designed to work with Minwax Pro Series Spar Urethane. Spar Urethane is water-based and provides a clear protective finish. When used over the Wiping Stain, it can be applied on wood, metal and fiberglass. This product also cleans up with soap and warm water.

Several members had questions regarding the disposal of unused products. John suggested they be mixed with saw dust or even cat litter. Once dry they can be disposed of in the regular trash.

After the demonstrations John donated the products he brought, as well as paint brushes and application cloths to the club's raffle drawing.

Flag Presentation: Last June the Patriot Guards presented a flag to Duane Henry at the Full Military Interment of Unclaimed Veterans at the Saratoga National Cemetery. Duane qualified for the flag by being a veteran and a member of NWA.

This honor was provided for building and donating the burial urns. The Community Service SIG made 54 of the urns used to inter the unclaimed remains of veterans. The flag, picture and certificate are displayed at the meeting place in Fred DuBois' shop in New Paltz.



The new products are available at Lowe's



The Patriot Riders presented Duane Henry with a flag and thanks for participating in the urn building project

Sacandaga Chapter

March 2016 Meeting

By Gary Ratajczak – Chapter President

On a nice and warm March evening, the club met in our Mayfield shop. Guest speakers for the evening were Charlie Goddard and Dick Flanders.

We began with a short business meeting. Thanks again Fastcap for some additional raffle items! Mike Kratky brought two urn turnings for show and tell this month. Just a reminder – feel free to bring in an item for show and tell. Special tool, future project info or a project midway are all welcome!

For our featured speaker segment, Charlie Goddard kicked us off. Charlie brought several examples of custom trinket or jewelry boxes. He began by reviewing the materials that he typically chooses for his creations. Using twisted, warped or “problem” wood is not recommended for this type of project. Charlie chooses his material wisely in order to prevent future issues with the box construction.

Something that we have mentioned in the past was also emphasized. Sharp blades and calibrated tools are the key here. By having a good setup, you are able to achieve clean and crisp cuts as well as nice tight fitting corner joints, key points for a box build.

To prevent movement, high grade model builder plywood is used for the bottom, and a nice contrasting wood is used for the inset top. Another key point Charlie covered was the use of good hardware. He recommended Brusso Hardware. Using low cost hardware results in a box that does not open nice and smooth. Good hardware is machined to tight tolerances, and always has smooth travel.

One final tip Charlie provided was for those constructing multiple boxes or treasure chests for the grandkids – ALWAYS use locks with different keys! It sounds like this tip came from experience!

Next up was a presentation on octagon boxes by Dick Flanders. Dick had found a magazine article a number of years ago that showed how to construct unique octagon boxes. He explained the process of cutting the sides, keeping the grain matched so that it continues around the perimeter of the box. Dick also showed examples of custom jigs used for cutting the top segments very precisely. Once cut, they are glued up to



Charlie Goddard



Octa Box

provide the octagon pattern. Again, using wood with spalting, unique grain or coloring really can make these boxes stand out.

Using masking tape, the roll up gluing and assembly was demonstrated. Next, Dick explained the process of cutting the top free from the bottom. A rather specialized cut results in a lip that the top, once free, will fit over nicely. Both he and Charlie demonstrated how to place filler stock in the saw kerf when box tops are separated. This prevents the top from closing shut as it is separated on the saw. Great Tip!

The members had a number of questions for both Charlie and Dick after their respective segments. Great information – Thanks again to the guys for making the drive out to our meeting.

The Maples, Hard and Soft:

Aceraceae Family

by Ron DeWitt c.1995

This is the second article reprinted for our NWA readers by popular demand.

Although the maples share the same range as the oaks, and their total value for hardwood is almost equal to that of the oaks, there are far fewer species of this great tree. The maples number only 13 species native to North America (compared to 58 for the oaks) and about 150 world-wide (compared to 500 for the oaks). In addition to providing fine quality hardwood, the maples also deserve credit for the most glorious autumn colors of all the hardwoods. No place in the world are those colors more dramatic than here in the Northeast. Maples hold the distinction also for providing “maple products,” that wonderful sugar and syrup provided from the early spring sap of the Sugar Maple.

Maples of commercial value are usually included in two groups: the hard maples - Sugar Maple (also known as Rock or Hard Maple) and the soft maples (Silver Maple and Red Maple). Another family member is the Boxelder. The maples all develop seeds in the form of double wing “spinners” or keys, as much an identifying feature as the acorn is to the oak.

The sapwood of maples is three to five inches thick, usually white, sometimes with a tinge of reddish- brown: heartwood is usually light reddish-brown. Maple is noted for its fine, uniform, straight, close grain, but also produces some of the most valued grain structures of any native hardwood- “Birdseye”, “Curley”, “Fiddleback”, “Quilted”, and “Dimpled”. I’m told that years ago local saw mills used to scrap these non-straight grained boards as undesirable! Quarter sawing usually produces beautiful ray fleck. Maple also spalts easily; the stains are a result of fungus which develops in the early stages of decay. Spalting can be induced by placing the wood in a moist place with chips of spalted material.

For the wood identifiers- maples are diffuse-porous. Pores are small and very evenly divided; rays are fine, evenly distributed lines visible on tangential surfaces with ray flecks conspicuous

on radial surfaces. Rays may be 7-8 seriate in hard maple, but uniseriate rays are common. Soft maple is 1-5 seriate.

Hard maple is about the same weight as Red Oak at 42 pounds per cubic foot. Soft maple weighs about 36.5 pounds per cubic foot. Better quality soft maple is often substituted for hard maple, especially for furniture manufacture. Maple is used principally for lumber, veneer, railroad cross-ties, and pulpwood. The lumber is used for flooring, furniture, butcher blocks, crates and pallets, shoe lasts, rollers, musical instruments, bowling pins, handles, woodenware, plywood, spools, and bobbins. Also, about one million gallons of maple syrup are produced each year in the U.S. .

Maple works well with sharp hand tools and machines with moderate dulling of cutting edges. Notable exceptions are the significant difficulty in cleanly planning and shaping soft maple and in nailing hard maple; predrilling is essential. Neither group sands well, a further indication of wear resistance. Finish smoothing can be helped by using sanding sealer. Both groups weather badly and decay easily. They should not be used below ground or in any application subject to water or moisture.

All maple is difficult to keep well painted (but who wants to?) Most adhesives work well with maple. No filling is required and after getting beyond sanding stage, almost any finish (except paint) works well.

Using maple produces sturdy, durable, and attractive products which can last forever. Give it a try.

*“A great oak is only a little nut
that held its ground.”*

Anonymous.

April Meeting

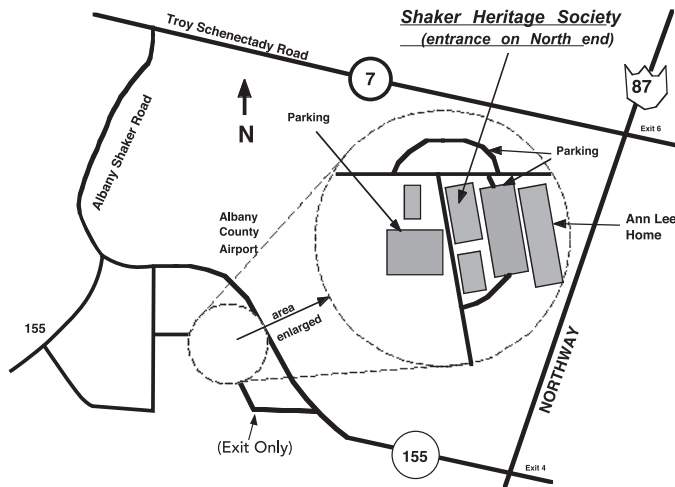
Thursday, April 14, 2016 7:00 p.m.

Shaker Heritage Society Meetinghouse
Albany-Shaker Road, Albany, NY

MONTHLY MEETINGS

May 12, 2016

Furniture Restoration



For meeting cancellation information,
call Ken Evans 753-7759
or Charlie Goddard 370-0388

SPECIAL INTEREST GROUPS (SIGs)

Adirondack Woodturners Association (AWA) - The AWA is active throughout the year. Meetings are held the first Wednesday of the month (except in January and July when it is the second Wednesday), and are held at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY from 6:30 PM to 9:00 PM.

Wednesday "Learn and Turn" sessions occur on all other Wednesdays at the NWA Learning Center. These sessions run 6:00 PM to 9:00 PM. www.adirondackwoodturners.com **Contact:** Ken Evans, 518-753-7759 or kevans1@nycap.rr.com

Scroller's Guild - Meets on the fourth Wednesday of the month at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY. A beginner's session starts at 6:30 PM (TBA), followed by a general meeting at 7:00 PM. **Contact:** Jeanne Aldous at AMJAMtat2@aol.com or Barbara Nottke at scroller87@aol.com or 869-6268.

Kaatskill Woodturners - Meets the second Wednesday of each month at 7:00 PM at the Opdahl property in Hurley, NY. **Contact:** Wally Cook at wally.cook@gmail.com.

NWA Crafters - Meets every Saturday and Tuesday, from 9:00 AM until noon at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY. The Crafters provide public service woodworking for various charitable organizations, including the Double H Hole in the Woods camp for children and the GE Toy Modifications Group, and the Make A Wish Foundation. Sharing information, fellowship, and relating experiences are a major part of these sessions. **Contact:** Dave Axton (518) 237- 6942, daxton@nycap.rr.com, Wayne Distin (518) 674-4171, wdistin@nycap.rr.com Steve Schoenberg (518-371-1260), sschoen1@nycap.rr.com for more information.

NWA Musical Instrument SIG - Meets every first Tuesday of the month at 7:00 PM to 9:00 PM at the Learning Center. The purpose of the group is to discuss all aspects of all musical instruments, playing, building, repairing, and history. Meetings involve a show and tell table, a program on an appropriate topic, and lots of member interaction. If you want to be on the email list for notifications, **contact** Ken Evans at kevans1@nycap.rr.com or 518-753-7759 or 518-281-0779.

The NWA Wood Carvers SIG - The NWA Wood Carvers SIG - Meet each Thursday at 5:30 PM until 8:30 PM all year at the NWA Learning Center located at 15 Solar Drive, Clifton Park, NY. The goal is to promote the art of Wood Carving and to have a good time doing it. The only prerequisite is a desire to carve while making new friends. Wood, tools, and patterns are available. **Contact:** George Rutledge (518) 366-3606, c.howie.dudat@gmail.com, Diane Balch (518) 338-5637, signs@balchsigns.com

Hand Tool SIG - Meets on the 2nd and 4th Wednesday of each month at 7:00 PM in the Herm Finkbeiner Education Center at 15 Solar Dr, Clifton Park, NY. **Contact:** Dave Parkis for further details: dparkis@nycap.rr.com

Segmented Turning - Meets the first, third, and fourth Thursday of each month at 6:30 PM to 9:00 PM at 15 Solar Drive, Clifton Park, NY. **Contact** Toby Pauly 362-6071 (cell), e-mail tobyp@bpipiping.com

CHAPTERS

NWA Mid-Hudson - The chapter meets at 7:30 PM on the third Thursday, except July and August, at the Hurley Reformed Church. The Church is just off the the Hurley exit from Rte. 209. Right at the exit, right at the stop sign and left into the Church parking area. John VanBuren, President (845) 444-8281 **Contact:** Pete Chast, pchastnow@gmail.com.

NWA Sacandaga - The chapter meets at 7:00 PM. on the Second Wednesday of each month at 55 Second Avenue, Mayfield, NY. **Contact:** Gary Ratajczak, President - (518) 852-1204