

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

April 2019, Vol. 28, Number 4

April Meeting

***Designing Your Own Furniture
Doesn't Have to be Scary***

Speaker: Mike Pekovich

***Thursday, April 11, 2019 at 7:00 PM
Shaker Heritage Society Meetinghouse
25 Meeting House Road, Albany, NY***

"When we think of designing furniture, the first thought that usually comes to mind is some radical new design that no one has built before, and that can be an intimidating thing. For me though, design is really about investing ourselves just a little in the work we make. This can mean something as simple as changing the wood or a detail in an existing design or altering a design to fit a specific use or location in a house. Often it means just building with the user in mind, so that what we make uniquely fits the person we make it for. I'll cover all of those thoughts as well as the step-by-step process I use to come up with an idea and then translate it into a finished piece of furniture." - Mike Pekovich



Mike Pekovich



Pekovich cabinet

2019 WOODWORKERS' SHOWCASE

is almost here!

presented by

**The Northeastern
Woodworkers Association**

**Saratoga Springs City Center
Saratoga Springs, NY**

**SATURDAY AND SUNDAY
March 30 and March 31, 2019
10 AM to 5PM**

**Guest Speakers:
Garrett Hack, Will Neptune, and Steven Sanford**

**Feature Exhibits:
Art of Brad Conklin and
the Sculptures of Al Jordan**

**With
Music by The Adirondack Bluegrass League**

Crafters SIG has a Major Project

By Susan McDermott

NWA members are happy to resume their SIG activities now the 97 Railroad Avenue shop is open. On Saturday Crafters met to begin the making of 600 cheese cutting boards for an anonymous nonprofit. Three hundred will be a simple design of cherry 10"x12"x 5/8" with corners radiused 1/2" and edges rounded with 1/8" router bit. The second style will be 300 of walnut sides and hard maple center with a smooth hole in one corner.

Crafters met Saturday morning, March 2 to build prototypes from about 50 stock boards made of 2" to 3" strips 13/16" long cut and glued at home shops by Wally Carpenter, Charlie Goddard, and Dave Mobley. Crafters worked with random orbit sanders using 180 to 120 grit and a cornering jig made by Dave for the router. Practice with the prototypes will help Crafters improve on more efficient production with high quality results.



Crafters assembled



Stock boards by Wally, Charlie, and Dave



Dave's cornering jig



Sample board second style with cornering jig



Sanding six boards' edges at a time

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Vacant

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NWA Carvers SIG at the New Shop

By Susan McDermott

Now installed at 97 Railroad Avenue, the NWA Wood Carvers were one of the first SIGs to get established in their new shop environment. This suggests they are very adaptable, portable, and flexible as a group! Diane Balch is the coordinator of this very lively, social, diverse group of creative carvers. Any one interested in joining the first, third, fourth, and fifth Thursday nights 5:30 to 8:30 p.m. can contact her at 518-885-9899 or signs@balchsigns.com



Carvers SIG assembled clockwise from Marty McKinney with his Irish symbols, Diane Balch, Bonnie Lisosky, Tony Lisosky, Susan Persico, Jacquie Donahoe, Greg Jones, Pam Bucci, and Susan Hill.

Carver's newest member, Greg Jones was first inspired to try his hand at carving duck decoys about two years ago and visited Steve Sanford's shop to learn the craft's great potential. Greg says Steve "enabled" him.

Bonnie Lisosky's intricate chip carvings derive from a centuries old German carving style. She uses tiny knives and chisels to cut "chips" from a flat surface and leaves no room for errors.



Marty McKinney's progress on a mirror frame of a claddagh ring



Greg Jones carving duck decoys



Diane Balch's carved figures

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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will be published
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Bonnie Lisosky's chip carvings



Jack Connell's Swiss Army knife's creations



Jacque Donahoe's pigmy owls



Pam Bucci's carving tools



Tony Lisosky's birds



Susan Persico's finished patriotic walking stick



Susan's rustic walking stick in progress

Wood of the Month

Yellow-Poplar

c.summer 1999 a reprint by Ron DeWitt for Wood of the Month

With his series, Ron DeWitt intended to “...increase members’ understanding of and appreciation for the woods they use.” In his memory we share his remarkable research years later.

The Yellow-Poplar is one of two species of the genus *Liriodendron* found throughout the world. A minor species, the Chinese tulip-tree, occurs only in Southern China and Vietnam. The species common to our area, yellow-poplar, is the most commercially important secondary hardwood in North America. It is also the largest hardwood in North America.

Yellow-poplar (*Liriodendron tulipifera*) has a native range from Massachusetts and Vermont westward into southern Michigan and south into Louisiana and Florida, all east of the Mississippi River. It has been introduced into Europe and along the Pacific Coast where it grows well.

The yellow-poplar has an extensive and confusing list of common

names: tuliptree, poplar, poppel, tulip-poplar, canary wood, canoe wood, white-poplar, tulip, whitewood, saddletree, hickory poplar, and old wife’s shirt tree, to name a few. It is not a true poplar and should not be confused with the aspens or cottonwoods, which are also called poplars, with Brazilian tulipwood, a beautiful hard, heavy pink/yellow tropical cabinet wood, nor with the general spruce, pine, fir (SPF) classification sometimes called whitewood.

Yellow-poplar is common in its range where it often grows in pure stands, favoring

areas with deep, rich soils and along streams but does equally well in mountain areas to elevations to 5000 feet. It is usually the tallest tree in the area, typically 80 to 150 feet with a clear straight stem of two to five feet in diameter. At natural death it may be 200-250 years old. Surviving old growth trees may be 200 feet with stems eight to twelve feet in diameter and 300 years old. The largest are found in the Ohio Valley and in the

mountains of North Carolina. In our area they tend to be solitary trees found growing with oaks, hemlocks, soft maple, or white pine.

There are a few yellow-poplars over 190 feet tall with diameters to five-and-a-half feet in Winterthur Gardens, Delaware. Several of these are clear of branches for 80 feet. A big tree in the Great Smokey Mountains of Tennessee is only 150 feet but has a trunk diameter over eight feet.

Leaves of yellow-poplar are three to six inches long and wide in a distinct and unique boxy shape with four to six paired lobes, notched at the tip (unlike any other leaf). This is a tree of great color. The leaves are glossy dark green on top, paler beneath. The showy inch-and-a-half to two-inch flowers are cup shaped with six rounded green petals, orange at the base and resembling tulips or lilies, which give the tree a spring-time, candle-like glow.

The flowers produce an abundance of nectar, and a single tree may provide four pounds of honey, the most strongly flavored of “tree honeys.”



Yellow-poplar's straight trunk and high branches



Mature yellow-poplar

The prolific two- and three-inch fruit (a cone-like seed pod) produces masses of single-seed samaras or keys which drop in the fall. The tree grows rapidly and maintains itself remarkably free of decay. Young trees have a typically conical crown which becomes a broadly spreading head on mature trees. Branches are



Leaves and flowers of yellow-poplar

small, covered with thin, smooth gray/brown bark. The bark turns dark gray and becomes quite thick-up to two inches, with deep and neat furrows, in long, straight lines.

The sapwood of the yellow-poplar is quite wide in second growth trees and is pale, creamy white. Boards of all sapwoods are common, giving the wood the whitewood name. Heartwood has more character with lots of color and significant color variation from tree to tree. Pale green, yellow- green, canary yellow, brown, and tan are common. Occasionally, a purple or blue hue or black/brown streaks are found. Most of the green and yellow color fades with time or exposure to the sun to become shades of tan or brown.

Growth rings are usually well defined by light-colored wood cells. On radial or quarter sawn surfaces, light-colored ray fleck contrasts nicely with the darker heartwood, occasionally providing a cherry look-alike.

The wood is classified as diffuse-porous with an abundance of small pores, some solitary but mostly in radial strings or small clusters. Rays are distinct with a hand lens and are noded at the growth rings. Rays are 1-5 (typically 2-3) seriate.

Yellow-poplar has a specific gravity of 0.42 dry and weighs about 28 pounds per cubic foot at 8 % moisture content, the lightest of North American hardwoods and only slightly heavier than eastern white pine.

Wood of yellow-poplar is light, soft, finely textured with uniform straight grain, brittle and not very strong. It dries quickly with very little warp or check and is quite stable in service. It has no taste or odor. It is a pleasure to work with hand or power tools, easily producing smooth surfaces and fine edges. It nails well without splitting but does not hold fasteners well. Easy to glue, it stains nicely and takes any finish well, especially paint. It is frequently stained and easily made to look like cherry or black walnut. (Upon careful examination, many cherry

antiques will be found to be yellow-poplar.)

The wood has a medium bending classification and low shock resistance. It is not durable when exposed to the soil. There are no reported health hazards from working with this wood.

Yellow-poplar has had interesting applications as a source of medications. The inner bark, especially of the roots, is strongly acrid bitter and was used as a tonic. An alkaloid, hydrochlorate of tulipiferine, is separated from the bark and used as a heart stimulant. Leaf buds were crushed in grease to make an ointment to treat scalds, burns, and inflammation. Crushed leaves were used as a poultice for headache, and a decoration f root bark was applied warm to relieve the pain of an infected tooth. Root bark tea has also been used to treat malaria, rheumatism, and hysteria.

Yellow-poplar is a general-purpose wood, especially in areas where it grows well, not too different from white pine in our area. It



Yellow-poplar boards

also has a vast array of select applications: crates for perishable food items, musical instrument parts, furniture components, core stock for pianos, TV and radio cabinets, and general cabinet work. It's a favorite for doors, sash, shelving, and interior trim. Unusual uses include boatbuilding, shingles, broom handles, cigar boxes, and hat blocks (used to shape felt hats after they were steamed).

The wood is a favorite for scroll saw projects and is also used for fine carving, caskets, plywood, and fruit and berry baskets. Large logs were used for lightweight dugout canoes. Daniel Boone is reported to have moved his family down the Ohio River from Kentucky in a 60-foot yellow-poplar canoe.

Many fine quality logs are used for veneer. Large quantities of pulpwood are cut to make high grade book paper. Yellow-poplar was seriously evaluated for construction framing. Editor's note: "Today's trees have a very high percentage of sapwood, which has no resistance to decay. Studies on conifers with natural decay resistance have shown that younger timber does not have the resistance of the old growth material." (<https://www>.

extension.purdue.edu/extmedia/fnr/fnr-293-w.pdf) This would suggest it is not the best wood for framing or exterior use.

The vivid spring and fall colors, rapid growth, and stately appearance have made it a popular ornamental. The abundant seeds are an excellent food source for wildlife. Although easily started from seed, transplanting has a poor success rate.

Supplies of yellow-poplar are plentiful, and the wood remains an inexpensive choice. As is the case with many species, most of the old growth trees are gone. In the 1880's only clear logs over 30 inches in diameter were accepted at the mills. By 1905 the mills were accepting 14-inch logs. Today, ten-inch logs are sawed out and smaller stuff is cut for pulp.

In the southern portion of its range, this species is mixed with cucumbertree or southern magnolia-all sold as yellow-poplar. Prices haven't changed over 20 years. Currently, a 4x4 board foot eight inches wide is \$2.35 (<https://www.hardwoodstore.com/lumber-prices>) to \$3.50 for 12 inch wide 8/4 per board foot, similar to soft maple or basswood and a little less than white pine.

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**We still need volunteers
for this year's Showcase.**

Please look at the

DOUBLE

LIST

CLICK

**and let us know what time
you're willing to volunteer for.**

**Contact Maria Witkins and let her
know when you can help.**

Thanks!

(mamawitkins@aol.com)



NWA Pop up Shop

Sales Agreement

MBR- code	Item #	Price	Item Description	Size of Display space needed.
MBR-	-1	\$.		W= H= L=
MBR-	-2	\$.		W= H= L=
MBR-	-3	\$.		W= H= L=

Deadline for **Pre-Registration** is Tuesday, March 26, 2019.

You Must Include Photos of Items You are Selling!

Please Print Neatly– this information will be kept confidential.

First Name	
Last Name	
Street Address	
Town	
Zip	
Home Phone	
Mobile Phone	
Email	

I, _____ agree to allow the NWA to sell my wood creation at the NWA Pop up Shop. I have read and agree to all the Rules of Sale and Tagging information.



SELLING YOUR WOODWORKING AT SHOWCASE RULES OF SALE

1. All sale information and transactions will be done through the NWA Pop up Shop on the Vendor Floor. You must be an NWA member with current paid status.
2. At this time there will be a limit of 3 items that can be wood, wood and mixed media or made with tools that are normally associated with wood working.
3. All items must be pre-registered and approved by the Pop up Shop. Contracts need to be sent to "nwaPopupShop@gmail.com" and include a photo of each item.
4. The **DEADLINE for PRE-REGISTRATION is Tuesday, March 26, 2019.**
 1. Upon approval, a personal selling code will be sent to you for tagging purposes.
 2. NWA will collect a 30% commission of the selling price. NWA will also collect and be responsible for sales tax and any applicable fees for charge cards. Checks will be sent out within 3 weeks.
 3. All efforts will be made to keep your item safe from theft or damage. However, NWA is not responsible for any losses.
 4. Any items not sold must be picked up at the end of the show on Sunday after 5:15 unless previous arrangements have been made. Any items not accounted for after tear down of the booth, will become the property of the NWA Pop up Shop.
 5. You may display extra business cards as long as they are contained in a proper card holder.
 6. In the past, items under \$20 sell the quickest. Some well crafted bowls and furniture have sold for much higher prices.

TAGGING



1. All items require a separate sales tag. Tags need to be labeled with the store code, MBR, followed by a personal code (assigned to you by the Shop) and an item number.
2. A brief description must be included.
3. Below that will be the sale price. All prices must have a dollar sign, \$, and show dollars and cents. Ex. \$10.00 Not \$10—. Please limit cents to .25, .50, .75 or .00. **No** \$.99. Example, \$23.25, yes.



Mid-Hudson Annual Dinner May 18, 2019

Vince Guido has volunteered to be the coordinator of this year's annual dinner for Member of the Year. At our February meeting, Debbie Lee was voted as this year's honoree.

Please note that the venue for the dinner has changed. This year it will be held at Frank Guido's Little Italy. Favors this year will be made by Wally Cook and the Katskill turners.

Instead of selecting an individual choice, this year dinner will be buffet style. The cost will remain the same as previous years (\$30 per person).

The menu will consist of cheese platter during cocktail hour, bread and salad, soda and coffee. Dinner selections will be chicken francaise, eggplant parmesan and sliced steak. Vegetables will be mashed potatoes and steamed broccoli. Two pastas will be included in the buffet: Mama's tomato sauce and a broccoli, garlic and olive oil sauce. Dessert: apple cobbler. Cash bar available.

Cocktail hour will begin at 6:00 pm with the dinner and ceremony from 7:00 to 9:30 pm.

All reservations & checks should be sent to Vince Guido at:
153 Old Flatbush Road
Kingston, NY 12401
845-331-6302

Checks should be made out to NWA Mid-Hudson Chapter

As always, handmade items for the raffle table are needed.

Hope to see everyone there!

Jim & Vince (and the Mid-Hudson Woodworkers)

NWA General Meeting on March 14, 2019

By Susan McDermott

The meeting opened with announcements.

Wally Carpenter updated us on Showcase activities. There has been a great turnout of members volunteering for Saturday's and Sunday's events, but some essential positions remain vacant. Wally urges members to contact Maria Witkins asap to fill these vital spots. Her phone number is 518-384-0403.

Wally explained show entries are not juried. Any ribbons won symbolize the high quality of the craft, art, or uniqueness of the project submitted.

The NWA store lacks SIG contributions as the shop has been closed since July 2018 for its transition to 97 Railroad Avenue. Please either donate or consign objects to be sold. See Pam Curtis at the shop, e mail her or call her at pam4arts@aol.com 518-374-9562.

Education Chair Dick Flanders announced upcoming classes. Saturday May 4 John Hodgson will teach wood finishing. Juliana Shei will teach making marking instruments, date to be announced. Bill Sterling will teach making Shaker boxes, date to be announced.

Vice President Rich Ceruto announced election for Vice President will open in May as Rich will become President of NWA. Anyone interested in a two-year commitment to serve as an officer (Vice President and President) should contact Rich by e mail r_cerruto@yahoo.com or Steve Mapes mapessteven@gmail.com .

There is a need for a coordinator to manage cleanings of the shop, kitchen, and bathroom. Such tasks will be done by SIG members on a rotating basis, but supervision and communication are necessary. Please let Steve Mapes or Rich Ceruto know if you are willing to take this responsibility. We will all be grateful!

Instant Gallery

Rich Ceruto made a large Shaker basket in cherry with Watco urethane finish. His wife Izumi made a Shaker tray with handle. They both spent a weekend in Syracuse at the Pulaski Workshop learning the craft. See images <https://www.google.com/search?sa=X&q=Pulaski+workshop+syracuse+shaker+boxes>



Shaker picnic basket and Shaker tray with handle



Dave Mobley's router jigs for corners on cutting board project

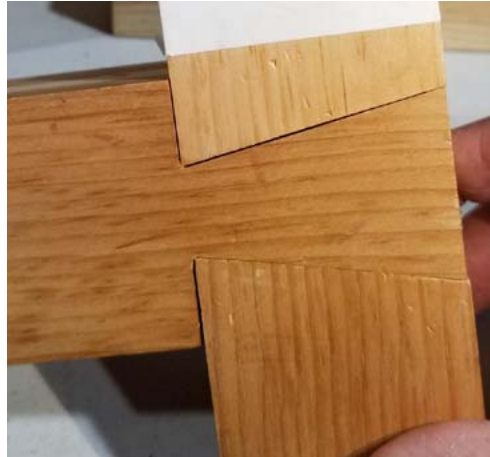
Dave Mobley explained the router jigs he built for the cutting board project the Crafters SIG are currently engaged; 50 of the 600 boards have been completed. **The Crafters would welcome more woodworkers' help**

on Saturday and Tuesday mornings (9 to 12) at the shop as the boards' completion has a July deadline. This may require 200 produced per month, or about 25 per three- hour meeting. Wally Carpenter, Charlie Goddard, and Dave Mobley have been producing the glued and planed stock boards at their home shops.

In keeping with the subject of this evening's speaker's topic on Japanese joinery, Charlie Goddard brought models of many wood joints used in Japanese construction. Charlie made all these intricate designs which attest to his remarkable skills!



Dovetail



Alternate view of dovetail



Dovetail lap joint



Double lapped dovetail



Notched mortise and tenon



Double mitered cross lap



Lapped rod mortise and tenon



Rabbeted oblique scarf joint



Lapped gooseneck mortise and tenon



Double gooseneck joint



Post and rail joint



Halved oblique scarf joint

General Meeting's Speaker: Juliana Shei "My Journey to Japanese Joinery"

NWA Crafter Juliana Shei travelled to Japan recently to take instruction in traditional Japanese woodworking. She wanted to study under a fifth-generation master craftsman, Mogami Kogel, but he told her she would need a minimum of six months in his wood working school, and Juliana had only two weeks!

Juliana gave an overview of what she would present. This included woodworking instruction she received; wood species in Japan; wood working professions (construction of temples, building portable wall partitions or screens, and furniture making); Japanese tools; and joints used by wood workers. The display of Charley Goddard's joint samples was the perfect complement to Juliana's program.

Common wood species used in construction, partitions, and furniture are varieties of oak, cypress, cedar, pine, larch, beech, ash, chestnut, mulberry, maple, and of course, cherry. But there is a unique wood native to Japan. The wood is called Paulownia. It is light, insect resistant, and has a low thermal conductivity which gives it a better

chance of surviving fire. Its porous nature absorbs moisture to make the wood dense (therefore preventing additional moisture from entering a box or bureau).

Juliana showed us pictures of existent famous, ancient shrines and temples with complex joinery that survived earthquakes and the effects of ageing. Hoko-ji, the first temple in Japan dates to 588-96 AD. Horyu-ji, a Buddhist temple was rebuilt after a fire in 670 AD.

She showed pictures of partitions used in homes such as tategu partitions that use mortise and tenon joints. The skilled craftsmen of these are called tategu-ya. They can build byobu or free- standing structures for doors and windows. Small room dividers use shoji screens with translucent paper on folding wooden frames. Some furniture designs minimize the space they occupy such as the step chest built under a stair case.



Juliana holding two Japanese planes

The tools used by Japanese crafts persons were displayed such as the bilba pull saw and the dotsuki crosscut saw for tenons. Planes and chisels are precisely made, and hammer heads are purchased, but the handle is made by its owner. Juliana showed us a variety of marking gauges and will offer a class to NWA members in making the pencil type. She explained the advantage of pencil marks over blades is the pencil can be removed and leaves no scar.

In conclusion, the lessons Juliana took away from her woodworking experience were four:

- Attention to details (obsession)
- Beauty is inside where you can't see it
- Hand tools can do more than machines
- Needs a lot of practice (but it was fun!)

The meeting concluded with loud applause for Juliana's instructive and entertaining presentation.



Profile of a mitered dovetail joint



Example of hidden dovetail joints when assembled



Juliana's jig for mitering dovetails with a chisel



The left side of Juliana's hand-made tool box



The right side of the same box



Japanese pull saws and gimlets



Her marking gauge with etched increments



Tenon marking gauge with two blades



Two pencil marking gauges

Kaatskill Woodturners' Association

The History of Woodworking

By Wally Cook

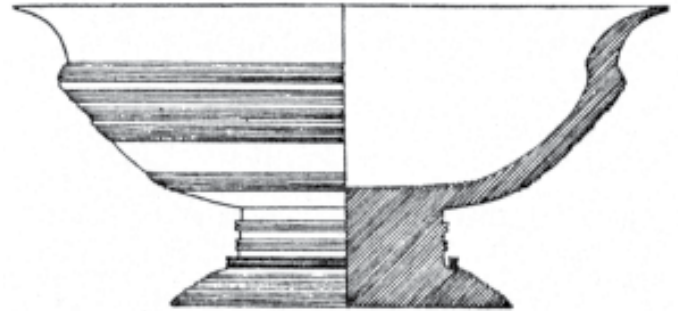
Our SIG has attracted new members who have just discovered woodturning. We used our last meeting to provide an overview of the craft, including a brief history of lathe development, a breakdown of tool types and primary uses, and various cross cultural approaches to turning.

Wooden artifacts do not tend to last millennia, being subject to rot or decay. However, sometimes conditions favor survival from the elements. The oldest wood-turned relic was discovered in the Shaft Graves in Greece, attributed to the Mycenae culture. It is a platter about a yard in diameter made from cypress. It has a plug in the center which may suggest it was turned on a mandrel. Originally, it was thought to be a shield, but further analysis identified that it once possessed legs and was used as tableware.

Carolus Chess describes the earliest intact wood-turned object is the Uffing bowl from Bavaria. Dating from 600BC, the Uffing bowl is a sophisticated goblet shaped bowl on a stem. The stem also displayed a captured ring, which indicates a developed skill in woodturning, even with primitive tools.

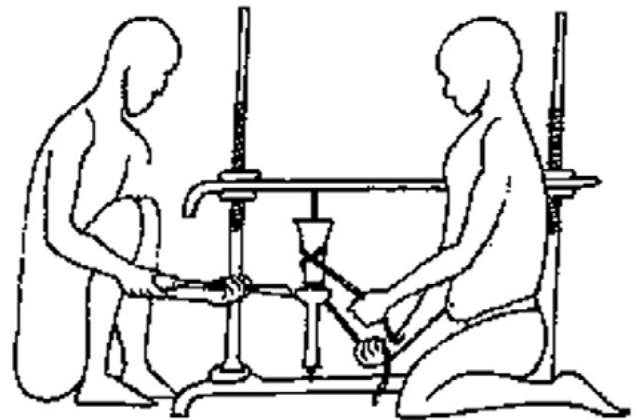
Woodturning traditions depict the development of the lathe as a string powered tool. That is, cord was wrapped around a moving spindle and the motive power supplied by a helper who pulled the cord in a reciprocating fashion. Therefore cuts were perfected on push and pull cycles. Egyptian depictions showed two workers on what appeared to be a vertical lathe, one person rotating the spindle, while the second performed the cutting. Recently, the idea of an early vertical lathe has been challenged by scholars who believe that Egyptian art lacked 3-D perspective and that the lathe is likely horizontal, worked from a sitting position.

Sitting positions are common in lathe work in Middle Eastern culture. We watched film clips from Morocco and Iran, where turning was performed in a sitting position. The Moroccan turner (A Peter King film) produced a chess piece using a bow lathe. In this case the spindle is moved in reciprocating cycles by running a bow back and forth in a



Uffing Bowl cross section

Egyptian Lathe Circa 300 B.C.



Egyptian lathe drawing circa 300 BC

sawing motion. The craftsman operated the bow, while using his toes to steady a skew chisel in the cutting action. One tool alone was used, ground to an acute angle on both sides. Editor's note: cut and paste the entire URL into your browser for a seven- minute demonstration by a bow lathe turner holding his cutters with his toes! https://video.search.yahoo.com/yhs/search?fr=yhs-avg-fh_lsonsw&hsimp=yhs-fh_lsonsw&hspart=avg&p=peter+king+marrakesh+woodturning+video&guccounter=1#id=1&vid=2a3042073c53a5f88c44598572fc43a2&action=click

Control + click on this link for a nine-minute demonstration of hookah turning <https://www.youtube.com/watch?reload=9&v=s1r5RnjJJPO>

A different turning tradition was observed in the video of the Japanese turner making rice bowls. Japanese turners appear more comfortable with the shaft turning either clockwise or counter-clockwise, but tend to toward clockwise rotation. A movable tool rest on legs can be easily positioned. In the clip we watched, Japanese hook tools were favored and the cutting position was always below center. Holding techniques on the headstock were exclusively jam chucks. Editor's note: Go to a five minute demonstration by Yasuhiro Satake on the link below.

[Yasuhiro Satake Japan 2007.wmv - YouTube](#)

The German reifendrehen tradition requires a different approach. Reifendrehen literally means 'tire-turning', referring to the shape of the wooden blank. All of the work occurs on the rim, which is parted off the blank. Shapes are developed on the cross-section of the rim and sliced off the ring in sections. Woodturning technique here features a variety of shaped plunging tools and a tool rest which is no more than a beam which leans against the side rail of the lathe bed.

Our quick survey of woodturning tools and traditions showed a rich history of our craft and encouraged us not to become too entangled in one method of approach.

Ring Holders: The KWA has made ring holders for the annual chapter dinner. Each member was challenged to produce two ring holders – fifty were brought to the meeting for display. We narrowed the field to the top ten, then the top three. The winner was Mike Giuliano's entry. His design featured a



Reifendrehen cross section showing finished ring and design



The ring holder challenge produced a wide variety of designs

design bell shaped top covering a keepsake dish underneath. Good work, Mike! He was awarded a \$25 gift certificate to Warren Cutlery/Shopfox Tools.

Upcoming: Carl Ford will host our next Learn-and-Turn on April 10 at 6PM. We will make 'Kool-Kat bottlestoppers'.

Editor's Correction:

The duck decoy in last month's Instant Gallery was carved by Jack Connell, not John Pernell. My apologies to Jack! I encourage all members to send me corrections to misinformation, so I can set the record straight in the next issue.

Thanks,

Susan McDermott, Editor

April Meeting

Thursday, April 11, 2019 7:00 PM

Shaker Heritage Society Meetinghouse
25 Meeting House Road, Albany, NY

2019 MONTHLY MEETINGS*

Unless noted otherwise, held at the Shaker Meetinghouse
on the Second Thursdays at 7:00 PM

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

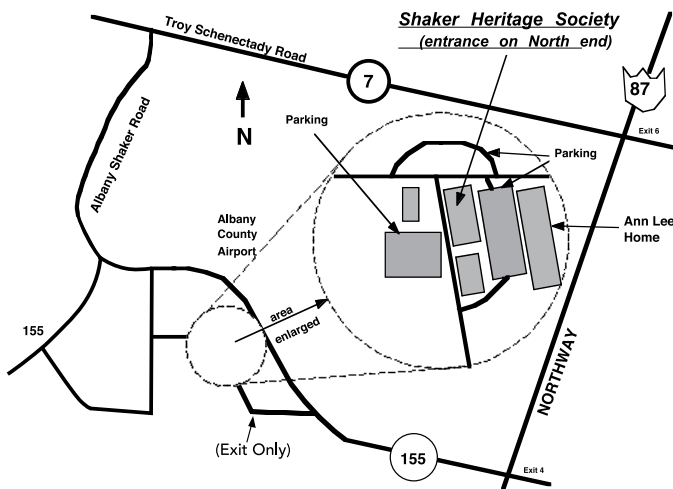
*To be updated with additional information

April 11

Mike Pekovich - Designing Your Own Furniture
Does Not Have to Be Scary

May 9

John Van Buren - Epoxy for Woodworking



SPECIAL INTEREST GROUPS (SIGs):

Please note meetings will commence at
our new location at 97 Railroad Avenue.

Adirondack Woodturners Association (AWA) - The AWA is active throughout the year. **General** Meetings are held the first Wednesday of the month (except in January and July when it is the second Wednesday), at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY from 5:30 PM to 8:45 PM. **Contact:** Pam Bucci, President at 518-429-6440 or woolglass2@gmail.com

Spindle and Pen Turners - Meets Mondays 5:30 PM - 8:45 PM. Contact: Pam Bucci at 518-429-6440 or woolglass2@gmail.com
Wednesday "Learn and Turn" sessions occur on all other Wednesdays at the NWA Learning Center. These sessions run 5:30 PM to 8:45 PM. www.adirondackwoodturners.com **Contact:** Pam Bucci at 518-429-6440 or woolglass2@gmail.com

Scroller's Guild - Meets on the second and fourth Wednesdays of the month at the NWA Learning Center located at 97 Railroad Avenue, Colonie, NY. Shop opens at 5:30 PM both Wednesdays followed by a general meeting at 7:00 PM on the fourth Wednesdays. **Contact:** Jeanne Aldous at AMJAMtat2@aol.com or Barbara Nottke at scroller87@aol.com or 518-869-6268.

Kaatskill Woodturners - Second Saturday mornings at 9:00 AM at the Opdahl property in Hurley, NY. **Contact:** Wally Cook at wally.cook@gmail.com

NWA Crafters - Meet Tuesdays and Saturdays 9:00 AM to noon. They 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:** Wayne Distin at 518-674-4171 or wdistin@nycap.rr.com, Ken Evans at 518-281-0779 or kevans1@nycap.rr.com, or John Heimke at heimkj@sage.edu for more information.

The NWA Wood Carvers SIG - Meet 1st, 3rd, 4th & 5th Thursdays 5:00-8:30 PM all year at the NWA Learning Center located at 97 Railroad Avenue, Colonie, 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:** Diane Balch at 518-885-9899 or signs@balchsigns.com

Hand Tool SIG - Meets on the 1st and 3rd Tuesday of each month at 7:00-9:00 PM in the Herm Finkbeiner Education Center at 97 Railroad Avenue, Colonie, NY. **Contact:** Dave Parkis at 518-429-6581 for further details: dparkis@nycap.rr.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 Hurley exit from Rte. 209. Right at the exit, right at the stop sign and left into the Church parking area. **Contact:** midhudsonwoodworkers.org Jim Lee, President - (845)382-6045