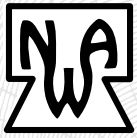


WOODWORKERS NEWS



Northeastern
Woodworkers
Association

May 2022, Vol. 31, Number 83

NWA Members!

Watch for an E blast about the May 12th General Meeting.

There will be elections and a presentation by Pam Bucci.

NWA Members,

When you consider all the obstacles placed in our path over the past two years from the state shutting down all events only 3 weeks prior to Showcase 2020, through the pandemic preventing Showcase 2021, and even a mere 3 months prior to Showcase 2022 the Omicron Variant making its way across the country. Still, your Showcase Committee kept its focus on making ready for Showcase 2022.

All of NWA pulled together along with our Vendors, The Saratoga City Center, and the Hilton Hotel to put on a very memorable combined Showcase and Totally Turning event. The total participation for Showcase and Totally Turning was ~2,800 with nearly 150 children taking advantage of the memorable Toy Factory.

It continually bears repeating that this event CANNOT happen without the sheer hundreds of volunteers who give their time and talents to making both Showcase and Totally Turning possible.

A special thanks goes to our dedicated team of co-chairs who invest their collective skills over many months to ensure all the elements are ready for this one weekend.

The uncertainty of the event meant we needed to simplify Showcase to its core elements which meant ensuring we had masks and latex gloves for all our volunteers, refraining from providing food services inside the City Center, and a few other less visible choices to ensure the safety of all in attendance.

With all this said, we believe we held a successful event for 2022. Also, it became a gathering of new and old friends sharing our love of woodworking and learning more about our chosen craft. We provided a very positive view of NWA's depth of talent, skill, and perseverance which from all accounts added 30 (new-22 and renewed-8) members.

Our vendors were very pleased to see our return and we saw a number of new and interesting vendors participating this year. It is true we were missing Curtis Lumber and Lee Valley this year, but we did see others pick up the slack in a very big way. There is every indication both Curtis Lumber and Lee Valley will rejoin us next year.

It was an amazing effort and we have triumphed over some very difficult challenges. Each of us should feel particularly good at what NWA has accomplished for 2022.

As a final note, ***let us remember 2023 will be our 30th Showcase anniversary!*** Remember the date and put it on your calendars now: ***March 25-26, 2023.***

-- Wally Carpenter

The Scrollers Demonstration Booth at Showcase

By Jacquie Donahoe

The Scrollers Demonstration Booth was led by our newly elected Scrollers Guild Leader, Steve VanDerZee. Demonstrations were continuous throughout the weekend as progress was made on cutting out wooden animals for the Hole in the Woods Camp for special children. A “Big Thank You” to the backup guys, Steve, Ike, and Andy. The Demo Booth also spotlighted a variety to Scroll Saw Puzzles from simple to complex. Pictured are Cats, Fox, Bulldog, Porpoise, and a Complicated Porsche, a big hit with the men.

Steve also provided two one-hour presentations on “How to Make Simple Puzzles with the Scroll Saw”. Sessions were well attended and even included members from the Western Scrollers Group. A thank you to Tony Scime and others who assisted with videography and added to an enthusiastic panel discussion on tricks, tips, and projects. It was a great learning experience for all.

The Scrollers Guild meets every Monday Night from 5:30 to 8:00 at the 97 Railroad Avenue Shop, so feel free to come, learn and get help with your own scroll saw projects.



Showcase Featured Mike Bloomquis

"Flat Plane Woodcarving - Magic with a Knife"

By *Linda Reiss*

Sometimes called Scandinavian Style Woodcarving, flat plane carving was developed from folk art carving primarily in Norway and Sweden. It is a minimalist style, known for its visible tool marks as compared to typical carving-in-the-round figures which are sanded as smooth as your patience will permit. Subjects are primarily people and animals, often in caricature or in humorous poses.

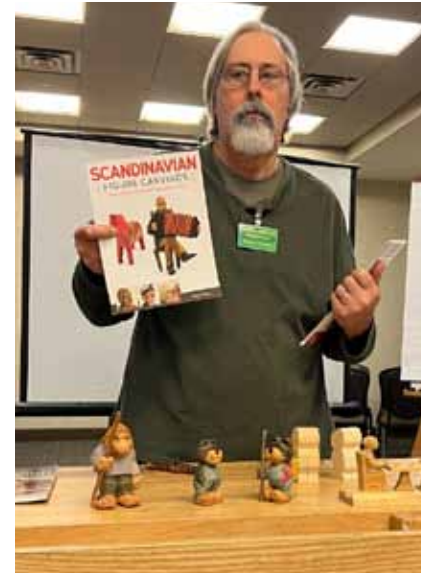
Mike aptly described flat plane carving as, "telling a story with as few cuts as possible." Unlike many types of woodworking, the only tools needed are a knife and occasionally a small gouge for texturing things like hair or fur." A class for beginner and more experienced carvers, Mike reviewed the basic carving cuts—pull, push, stop and pencil and admonished those new to flat plane carving to resist the temptation to sand out the flat areas. "In the world of flat plane, an octagon is round!" A good tip from Mike: if you make an errant slice, don't reach for the sandpaper; burnish the slice with flat edge such as a metal letter opener to help ease the fibers back together.

Flat plane figures are often painted but never at the expense of seeing the wood grain though

the very thin coats of paint or stain. Mike typically applies Minwax Natural Stain or a very thin coat of raw siena paint as a base. The Minwax stain can also be colored with the final paint color. If acrylic paint is used, he suggests making a puddle of Floetrol additive and

adding a very small amount of paint. Any paints should be applied very thin to allow the wood to show through. A trough cut can be used to minimize paint bleed into other parts of the figure. Oil based paint or stains do not need to be sealed, but if you use acrylics, you may want to add a coat of satin polyurethane as a final finish.

Photo - Mike Bloomquis



How to Create a 3-D Bark House by Mike Bloomquis

By *Linda Reiss*

It is difficult to lay your eyes on a whimsical chimneyed cottage, grist mill or fairy castle carved from tree bark without being instantly charmed. Mike Bloomquis stood in for Harold Kaltenbach (who was sidelined by a family emergency) and provided a great entry-level class for those interested in getting into this unique carving type.

Mike started out with his #1 tip: "Don't try to be an architect...fantasize!" In bark house carving, chimneys are meant to lean, walls need not be straight or square, windows can be any shape you want, and doors can be sized for a gnome.

Cottonwood bark is the ideal wood for bark house carving although cottonwood trees in our area do not have the thick, dense bark needed which means you will probably want to find it online, usually sourced from the Midwest or British Columbia in Canada.

For wood carvers, it may take a bit of practice to get used to the unusual grain direction in cottonwood bark because of the way the fibers wrap around the tree. The first step in starting a bark house is to hollow out the center to allow light into the rooms through those wonderfully crooked windows and doors. Avoid using a Forstner bit for this; best to use a boring tool or spade bit, or, for your first few houses, just use a gouge and some patience.



Stages of carving a Bark House

Bark carving does not require a major tool investment; you will need a sharp knife or two and Dockyard micro tools (<http://www.dockyardtoolsusa.com/products.html>) are excellent for adding small details like roof shingles and window mullions. Wood burning minute details like nail marks on your boards also add character to your carving. Again, resist the urge to make things perfectly square or evenly lined up. For the edges of roof shingles, use wavy parallel lines and stagger the shingles left to right and top to bottom, varying them in size.

Set yourself free from the rigors of detailed plans, exact measurements and perfect corners for a day of creativity and whimsy and create a one-of-a-kind building made of bark!



A Finished Bark House

2022 NWA SHOWCASE News

We would like to express our gratitude to all the volunteers who participated in the 2022 NWA Showcase.

As Showcase Volunteer Coordinators, we had many opportunities to meet NWA members and friends who have diverse woodworking skills. Member's professionalism, craftsmanship, knowledge and educational sharing is what it makes recruitment most enjoyable and satisfying.

We have seen member's excitement in creating items for showcase. The Showcase gives them the opportunity to display their creations and share their woodworking knowledge.

The Committee Co-Chair team determined the volunteer positions needed for a successful Showcase. The following statistics are result of the volunteer efforts to fill these positions.

2022 Showcase Volunteers results:

446 Showcase positions were filled by 210 volunteers.

98 Volunteers filled 236 additional positions.

8 volunteers worked 8 or more positions.

The Showcase Committee members working as a team, made it easier to recruit in a difficult 2022 Showcase recruiting year. The drawing of the two tablets donated by Dale Lombardo was a good incentive for volunteers to sign up for multiples volunteer positions.



Volunteers' gifts by Ken Witkins

OFFICERS

President - Irv Stephens
nwapresident1@gmail.com

Vice President - Carl Stoner

Secretary - Chris Stolicky

Treasurer - Paul Ruud
nwatreasurer2@gmail.com

Executive Secretary - Charlie Goddard
Cgodd@aol.com



NWA BOARD MEMBERS

Irv Stephens
Carl Stoner
Chris Stolicky
Paul Ruud
Charlie Goddard
Pete Chast
Wally Carpenter
Susan McDermott
Steve Schoenberg



Mid-Hudson Chapter

Bill Sterling, President
wster1156@aol.com

Sacandaga Chapter

Vacant



CHAIR/CONTACT PERSONS

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Registrar - Jon Bennett

Members - Jim Lefebvre, Rich Glover

Fiske Fund

Chairperson - Woody Bowler
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Treasurer - Juliana Shei
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Members - Jon Bennett, Dick Flanders,
Bill Sterling

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Stan Blanchard's Unique Faceted Turnings

By Stan Blanchard

The concept for a faceted bowl started with a hunk of ash I had brought home from Michigan. At the time, I was in my box making phase, so I wanted to make a box from this 6" X 6" block of ash. It was rough cut with a chainsaw, and I liked the shape, so I smoothed out the rough chainsaw grooves with the band saw. Then I hollowed it out and made a box. I stained it black, and you can see the results in the first photograph.

What would a regular bowl blank look like with a series of bandsaw cuts all around the outside surface? I took a 10" bowl blank, turned a bowl, and worked with my bandsaw to make cuts around the circumference of the bowl. It worked beautifully, and I loved the texture of the bandsaw, but it WAS WAY TOO DANGEROUS!!!! to repeat on more bowl blanks. I would not do that again. So, I chose to make four 10" sanding discs (with different grits) that I could attach to my lathe to sand the outside surface of a turned bowl. If you try this, lightly pencil over each facet between grits so you can distinguish which surfaces have been sanded. There is so much wood that we get which is very plain, yet really great to turn. I thought creating facets on the outside of a bowl would elevate a regular bowl into something special. It does take a while to sand all the facets, but what is the rush? Each faceted surface is its own canvas and presents endless possibilities which I have just started to explore. I also like milk paint on wood, so I have added painting to the facets to enhance the surface of the bowl.



Black box



Faceted bowl

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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**NORTHEASTERN
WOODWORKERS ASSOCIATION**
P.O. BOX 246
Rexford, New York 12148



Showcase Toy Factory is Always Popular!

About 100 children made their own wood projects.



Youssef boat builder



Kaitlyn Arkazama builds a birdhouse



Tote maker Mohammad Abbassi



Freddy's tote

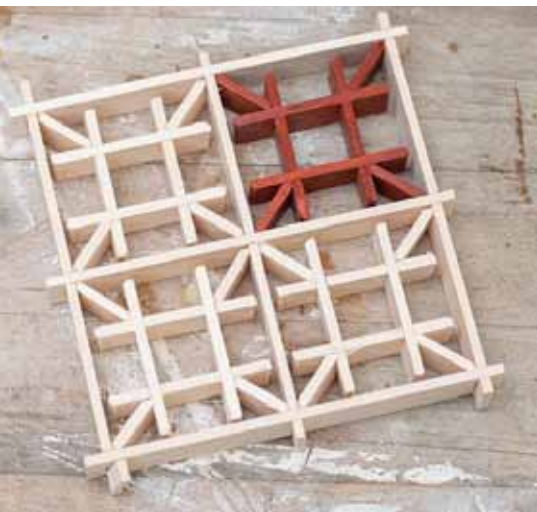
Allan Bishop's Kumiko-The Japanese Art of Woodworking

By Susan McDermott

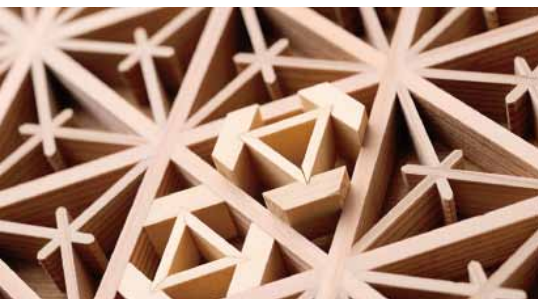
Allan Bishop, of the NWA Mid-Hudson Chapter, began his Showcase presentation by explaining the tools he uses in Kumiko. His jigs like Juliana Shei's are essential for precise, consistent cuts. He also uses a Stanley 101 plane and older Stanley chisels. He prefers using soft woods (pine) while the Japanese use white cypress or cedar. Allan cuts multiple slots using a fence and spacer on the table saw. All pieces are assembled without glue or fasteners. The tension of the design and precise cuts hold the pattern together.



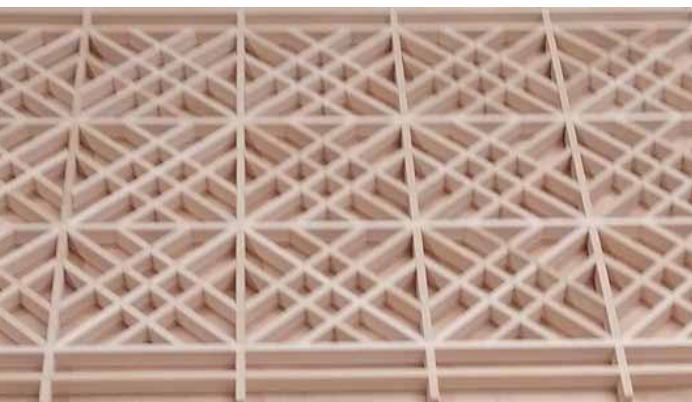
Asa-No-Ha



Hashtag



Kaleidoscope



Square Dance

Allan showed slides of four patterns he likes. They are Asa-No-Ha, the Hashtag, the Kaleidoscope, and the Square Dance.

He also referred to Matt Kenny's ten patterns (free download of his PDF available at Libraryofbook.com). Kenny's website www.mekwoodworks.com

Allan explained the difference between Japanese and Western styles of Kumiko construction. The Japanese use two sides of a hinged piece with a second piece wedged in place. The Western style will have three pieces. Two pieces are trimmed 67.5 degrees at one end and the other end is 22.5 degrees. The third piece is trimmed 45 degrees, both sides, as it looks like an arrow or wedge. See Matt Kenny's Western style <https://www.youtube.com/watch?v=F4D9CK4IvN4> for a quick view.

Other references Allan shared were

- Mike Pekovich <https://www.youtube.com/watch?v=NSGmPd1vzGA>
- Desmond King (three volumes available on Amazon)
- Matt Kenny's step-by-step <https://www.domestika.org/en/courses/2106-kumiko-learn-japanese-woodworking-design>
- Jonathan Binzen in Fine Woodworking <https://www.amazon.com/Why-How-Woodworking-Approach-Meaningful/dp/1631869272>

Allan was questioned about how he sharpens his chisels. He starts with water stones 1000, 3000, and 5000 grits. He then uses a 10,000 grit Japanese stone for a final polish.



Juliana Shei's Kumiko Demonstration Booth

A SAMPLING OF SHOWCASE 2022



Furniture 2 - 1st John Olenik



Furniture 3 - 1st David Branch



Furniture 3 - 2nd Jason Nemec



Accessory 2 - 3rd Chris Stolicky



Accessory 2 - Andy Moss



Accessory 3 - 2nd Roger Holmes



Al Doty's carvings



Carvers' Choice Award to Linda and Don Reiss



Carving 1 - 1st Ernie Balch



Carving 1 - 2nd Bonnie Lisosky



Intarsia 1st - Bob Boisvert



Challenge - 2nd Susan Perisco



CNC-Laser - 2nd Ernie Balch



Dale Lombardo - Showcase 2022



Isumi Cerruto's Ukelele



Puffer music box



Stoliky music boxes



Wood Music 2 - 2nd Jon Hedman



Wood Music 1 - 3rd Raymond Puffer



Pyrography - 2nd Karen Amodeo



Hotaling Pet Urn



Boats - 2nd Bill Rogers



Jordan Mapes' Shop Equipment



Toys - Steve Schoenberg



ALTMATL - 2nd Sister Mary Ellen Putnam

The Story of The Bird Man's Flock

Jordan Mapes

I started making Comfort Birds a few years ago as a way to woodwork "in the wild" away from my shop. All you need is a piece of wood, a knife, and some sandpaper. I made and gave away a few dozen to friends and relatives in need of comfort. Then one day in September of 2018, I decided to make one for myself, #1, from a Black Locust tree in my yard. Shortly after I thought it would be cool to make one from every species, I could get my hands on. I have been averaging a little over one a week since then. So, the flock is not about making as many comfort birds as I can, it is all about the wood. It gives me the opportunity to work with woods that are too small or rare to make a table or dresser out of. It also has helped my ability to identify varied species of wood. I do prefer to make them out of harder, denser woods. They are more time consuming, but the result is much more satisfying. The rosewood genus (*Dalbergia*) is my favorite. As of writing this I have 13 different *Dalbergia* species (the four not on display are still not complete). While I carve all the softer (~1000 or less) woods with a knife, the harder ones I use a series of rasps. I do not use any kind of power carving tools as I have more control with hand tools. Almost all of the 207 birds have their beaks shaped with a knife as I find there is no better tool for the job. My least favorite part of the process is sanding as it is



very time consuming. It takes 2-3 hours to sand a bird. I start at 80 grit and run through 2000, I spray them down with water between each grit to "pop" the grain. Once they are sanded to the 300-400 range you can start to see the wood come to life. Every grit after that the depth, luster and chatoyance get better and better. Most of the birds I have done in the last year are all polished and then I buff them with carnauba wax. This keeps them more natural, also putting a film finish on them is a real pain. My wife has asked me if I will ever be done with this project, my response "there are 60,000 distinct species of trees out there, as soon as I have made a bird from each of them".

Mathew 10:29-31 - Are not two sparrows sold for a penny? And not one of them will fall to the ground apart from your Father. But even the hairs of your head are all numbered. Fear not, therefore; you are of more value than many sparrows.



KEY:

207	Birds on Display
107	Different Species
77	Different Genus
6	Different Continents
9	Different Rosewood's (Dalbergia)
5	Different Ebony's (Diospyros)

Size	Abbr.	Rough Blank Dimension	Qty.
Extra Small	XS	3/4" stock (pen blank)	14
Small	S	1" stock	45
Medium	M	1-1/2" stock	140
Large	L	2" stock	6
Extra Large	XL	3-1/4" stock	1
Extra, Extra Large	XXL	4-1/4" stock	1

Finish	
BLO	Boiled Linseed Oil
DO	Danish Oil
S	Shellac
MO	Mineral Oil
PW	Paste Wax
CW	Carnauba Wax

Buoyancy		Qty.
F	Float	151
S	Sink	52
NB	Neutrally Buoyant	4

Yuri Kobayashi From Moquettes to a Final Piece (Moquettes is Steam Bending)

By Susan McDermott

Guest Artist's Background

"Yuri Kobayashi is a furniture maker and sculptor based in Camden, ME. Born in Japan, she earned a B.A. in architectural design at Musashino Art University in Tokyo and then trained in woodworking at Shinrin Takumi Juku in Takayama City. She also holds an M.F.A. in furniture design from San Diego State University and for many years taught at the Rhode Island School of Design. Employing her discipline in traditional woodworking, Yuri strives to capture her wonder and emotional nature in objects from abstract sculptures to functional pieces of furniture. She exhibits nationally and has been awarded competitive residencies, grants, and fellowships, including Windgate Artist-in-Residencies at SUNY Purchase, the University of Wisconsin, Madison, and the Arizona State University Art Museum. Kobayashi's work is featured in the Winter 2022 issue of *American Craft Magazine*. The article also appears online on the American Craft Council website. Her work may be seen at yurikobayashi.com."

Part I

Yuri's first session at Showcase was "Ways I Work with Wood." She has spent 20 years as a creative woodworker both in Japan and in America. Her slides reveal the cultural influences of Japan as well as her academic studies in architecture which drew her to woodworking. Japan's trees inspired her to enroll two years at Shinrin Takumi Juku, a demanding, self-sustaining woodworking school for six days a week 8:00 A.M. to 5:00 P.M. Her slides showed the evolution of her woodworking skills and of her large art exhibits at Arizona State University Art Museum.

Year One at woodworking school, she harvested rice, searched in forests for acorns and seed pods to replant near Mt. Fuji, and made hundreds of small boxes and picture frames assembly line style to hone her skills in precise, consistent cuts through repetition.

Year Two Yuri made chairs, chest of drawers, dining tables, and other furniture, also assembly style to continue her skills in the precise

replication of cuts and joinery. Upon graduation, Yuri was a staff member at the school for four years.

Her mentor and teacher, Wendy Maruyana encouraged Yuri to apply to graduate school at San Diego State University and her American life began. Please open the American Craft Council website link to see her amazing artwork.

<https://www.craftcouncil.org/magazine/article/depts-simplicity>

Part II

The second session entitled “From Moquettes to a Final Piece” resulted in a beautiful small glass top table.



The Final Piece

Yuri

demonstrated the steam bending of ½ inch white oak, yew, hickory, or ash stock that she rift-sawed to desired thickness and lengths, stacked, steamed, and bent over her custom-made jigs. Yuri likes to work with ash as it is elastic in both stretching the top of the curve and compressing the curve’s underside. The ideal moisture content of ash before steaming is 15-20%. Green wood is best, air dried not more than a year.

NWA Vice President and videographer, Carl Stoner helped her manage the steaming process of the ash as Yuri slipped a stack of ½ inch ash slats into a plastic sleeve (6 mil polytube) and then attached the tube to a portable steam

generator which pushed steam through the tube to drip into a collection bucket. Timing and maintaining to temperature of the process was critical for the desired moisture content of the slats. Generally, she steams for one hour per one-inch thickness of the slats. She doubles the poly tubes if steaming more than an hour.

Steam boxes are not long enough for Yuri’s projects, but the poly tubes can be trimmed to her desired length. The portable steamer is an Earlex Steam Generator 77, 1500 watts. Always watch the water level in the steamer and add more, when necessary, as it must always cover the heating element.

When the slats are ready to bend, Yuri brought out her variety of jigs to shape, bend, and twist single slats into the shapes that would constitute the legs and frame of her table. She invited Rich Cerruto of the audience to try his hand at twisting the slat’s paired ends to form the table leg. He had to work rapidly and with considerable strength to fit the shape into the jig. The form remains in the shaping jig 1-2 hours, and then it is air-dried in a special frame to prevent spring back (one to seven days depending on thickness).

An audience member wanted to buy one of Yuri’s tables. She has several as she has given demonstrations to woodworkers and will make more in the future. She invited anyone to contact her on her website (given below) to inquire about a purchase and apologized for having too little time to create a professional website as her time is spent making art! If you wish to contact her for any interest you have in her art, e-mail her. ykurig@gmail.com

PowerPoint link to the steps in Yuri’s demonstration :

https://woodworker.org/wp-content/uploads/2022/04/Yuri_Kobayashi_Showcase_2022.pdf

Brad Conklin’s Amazing Construction Grabbed Everyone’s Attention

The Dancing Box is made of Black ash burl and spalted maple and sings “The Eye of the Tiger”
<https://youtu.be/Ed-qsPUAY4g> Two-minute video with our thanks to videographer, Dinkin.

Brad Conklin, self-taught master woodworker has been crafting extraordinary pieces for 40 years. His one-of-a-kind artwork is created from his home in upstate NY, where he spends countless hours with wood, metal, leather, ceramic, and stone to perfect these unique pieces. Whether the project at hand be an 18’ motorcycle sculpture built entirely from spare elevator parts, or a 6” heirloom quality intricate wooden sculpture, carved entirely in ebony, Brad simply produces stunning work. His work ranges from serious to whimsical, and his fine art pieces are sure to astound and please whoever is lucky enough to own one. His Black Walnut Vase won the “People’s Choice” award at the Saratoga Woodworking Exhibition.

Showcase Ray Puffer Making a Bowl from a Board

By Susan McDermott

Ray has devoted 65 years to woodworking and 50 years as a turner. NWA members know he is a master teacher who has designed our Machine Knowledgeable and Machine Qualified courses at our shop at 97 Railroad Avenue in Colonie.

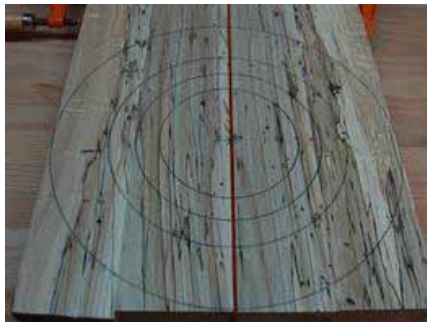
Ray began his presentation with a board 3" wide by 12" long. Ideally, it should be 1 $\frac{3}{4}$ to 2 $\frac{1}{2}$ " thick. He likes spalted wood and makes his own by keeping a log moist, in the shade, and painting the ends with yogurt or beer.

Ray uses Ellsworth signature gauges PM (powdered steel). Ray starts with a design and drafts it to scale. He then cuts four layers of wood with a bandsaw.

Ray uses original Titebond glue, not Titebond II and III which creeps in his glue ups. He runs his glue up through a drum sander. He sets the bandsaw to 30 degrees and cuts half circles using a $\frac{1}{2}$ " blade. Cut carefully and accurately, splitting the pencil line with the blade.



The boards are cut in two halves



Concentric rings are drawn on the boards



Concentric rings are cut

Sand off the fuzzies on the half circles and glue using the rub joint (rub the two pieces together for five seconds, no clamps needed). Use painter's tape to hold the pieces together.

The first ring is the foot of the bowl. He flattens the first ring by sanding. He then uses a centering cone to force the second ring into proper alignment.



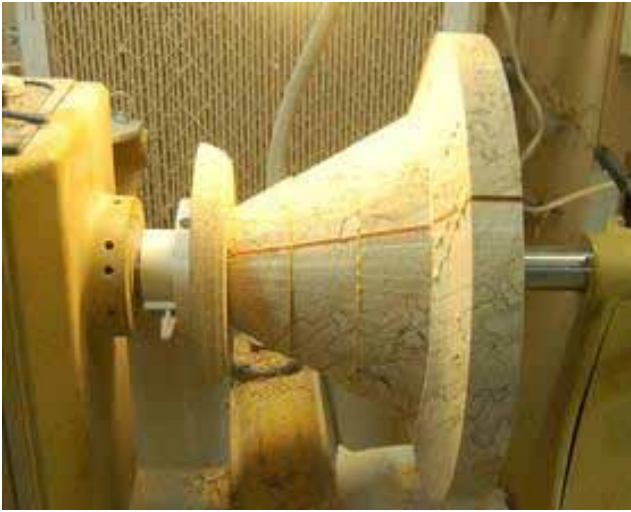
Ring halves are glued together



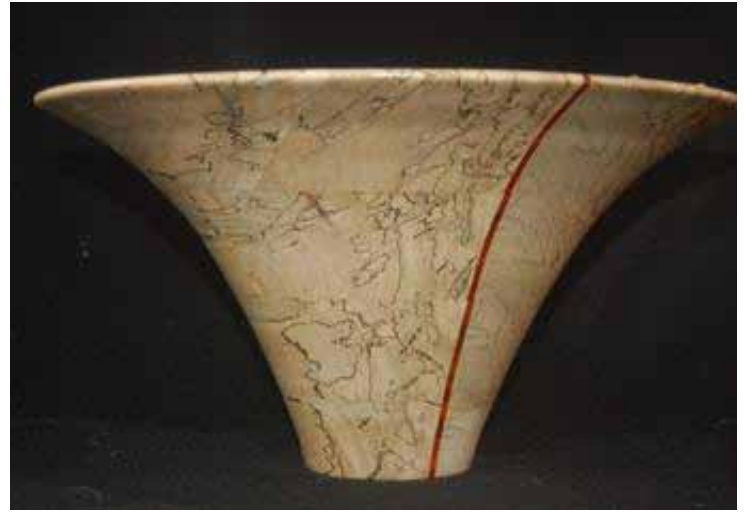
The bandsaw is set at the desired cutting angle



Half rings are glued together to make the bowl



Rings are then assembled, glued, and turned on the lathe



The finished bowl after turning, sanding, and finishing

Ray uses the jumbo jaws to hold the wide rim and finish the base. The jumbo jaws are 20" in diameter. He emphasized finishing the base by rounding off the tail piece indents. He uses a Minwax spray lacquer and a three-step buffing process.

Questions? Write to Ray
Ray.Puffer@gmail.com

SPECIAL INTEREST GROUPS

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 and Bowl Turning 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:** Maxwell Ferris at maxwellferris@yahoo.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:** Kevin Ramsey Cell 518-769-9665 or kmrammer@yahoo.com

Kaatskill Woodturners - KWA SIG no longer meets the second Saturday of the month. KWA plans a January meeting to establish a schedule for 2022 and to hold elections for officers. 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 for more information.

The NWA Wood Carvers SIG - Meet 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

Scrollers SIG - Meets every Monday and Wednesday 6 to 8:30 PM. **Contact:** Steve VanDerZee stevedz@msn.com

CHAPTERS

NWA Mid-Hudson - Presently The chapter meets on Zoom and at in-person meetings on the first Thursday of the month at 7:30 PM except the month of July. Meetings are at the Hudson River Maritime Museum located at 50 Rondout Landing, Kingston NY 12401. **Contact:** midhudsonwoodworkers.org Bill Sterling, President - 845-532-3754 wster1156@aol.com