

# WOODWORKERS NEWS



Northeastern  
Woodworkers  
Association

June 2019, Vol. 28, Number 6

## New Officers



*Irv Stephens, Vice President (center), Rich Ceruto, NWA President (right) and Chris Stolicky, Secretary, second term*

## Kaatskill Woodturners Association News

### Pyrography in Review

*By Wally Cook*

Karen Amodeo provided an insightful discussion about her journey in woodburning – pyrography. Largely self-taught, she has always loved to draw. However, when her husband Sam began woodturning, Karen looked for some medium in which they could collaborate.

The solution was pyrography. Sam is a prolific turner, so a natural embellishment was woodburning designs. Sam now provides objects which become a ‘canvas’ for Karen’s designs. Her preferred pieces are the vintage style peppermills that Sam produces.

Design themes vary from floral and tree motifs to oriental or forest scenes. All the work is completed freehand – no stencils.



*Karen Amodeo surrounded by recent work*

In fact, Karen rarely makes use of pencil sketches on the turnings. The wrong pencil hardness can leave marks and indentations which are difficult to remove. When she does use a pencil, a Faber-Castell 2.5 HB is her go-to. (Note that there is no universal taxonomy for pencils. There are differences among manufacturers. It's useful to think of H as 'hard' and B as 'black'. Generally, a 17-point scale of hardness varies with the amount of clay mixed with the graphite. Two parts of graphite and one part of clay yields a 2.5 HB – pretty much balancing hardness and smoothness of line).

Of course, applying a design in the round has many challenges. Pyrography exacerbates the difficulty: there are no second chances. The geometry of the woodburning tip, temperature, and grain direction can all contribute to poor rendering. Karen stated that sometimes the only recourse to correct a mistake is to literally remount the piece on the lathe and turn down the diameter to erase all the marks.

At first, Karen was most comfortable with the “J” tip for her designs. With experience she now uses over twenty tips and is very comfortable with a half-dozen. The issue partly stems from the amount of mass in the

line. She aims to draw when the temperature is between 190-210 degrees; shading is best done at a lower heat level.

Even at the right temperature, lines applied with the grain of the wood may be difficult to control. She finds poplar to be a friendly wood for pyrography. From a safety perspective, Karen recommends good ventilation with a fan blowing the fumes away from her. Clean-up is straightforward – wiping the cooling pen tips on the practice board works well. Others have been known to use alcohol or even dipping the tip on a wet sponge.

Karen really likes her Colwood control unit. It has circuitry which keeps the temperature from fluctuating and provides a digital temperature reading. Since Karen prefers dedicated handpieces, as opposed to replaceable tips, the Colwood unit has the benefit of supporting two handpieces at the same time.

The examples Karen brought demonstrate her desire for design symmetry, clean lines, and consistent shading. A fair amount of muscle memory is required, so it is important to limit the length of a work session. A vase may take 15 hours to embellish over three or four sessions.

Color has been added as a component of her recent work, which increases the complexity. After some experimentation, Karen has found



*Karen strives for symmetry in her designs*



*She has added color to recent work using gouache paints*



*After several years, Karen is now comfortable with a variety of pyrography tips*

tip and how long it takes to heat to the right temperature: too cold and the line is faint; too hot and the line bleeds. The goal is to apply a consistent, flowing line. Karen keeps a practice board close at hand to test the quality of the

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Vacant

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gouache (an opaque watercolor paint) to be a very compatible medium. She related her preference not to use markers (bleeding) and acrylic paint (toxic when heated).

Anyone wishing to take formal workshops in pyrography may have to travel. Karen has not found a local education offering. She did recommend looking at the beautiful work produced by Julie Bender. Julie teaches pyrography art in various places around the US (see <https://juliebender.com/workshops>)



Sam and Karen completed this ribbon winning vase

## Dear NWA Members,

NWA has opened an Instagram account to better promote the club and assist with increased membership and Showcase attendance. If you would like to follow us on Instagram, you can find us at “nwawoodworking” or by clicking this link <https://www.instagram.com/nwawoodworking/>. We are going to be posting images from any NWA sponsored activity and creations submitted to us by NWA members. We are asking that any member that would like their woodwork to be posted to the Instagram or Facebook account to follow a few simple instructions listed below.



- Email the information to [NWAWoodphotos@gmail.com](mailto:NWAWoodphotos@gmail.com) or upload at <https://forms.gle/HZFRcg9Bjn7ibC3k6>
- Provide a quality picture of your woodwork
- Provide a description of your work
- Provide your name (as the creator) and whether you would like your name posted for credit.
- Provide a way to contact you (email address and/or phone number) Please keep in mind that this account is a representation of NWA that will be seen by many people around the country. While it will be a great tool to promote NWA and showcase not everything can be posted. The admins hold the right to reject, remove, or edit posts and works submitted to us.

**For further information you can contact  
the Instagram administrator at  
[nwawoodphotos@gmail.com](mailto:nwawoodphotos@gmail.com) or (518)212-7692**

The Instagram account is administered by one of our new members, Jared Best. Our overall Social Media presence (FaceBook + Instagram) is managed by Dale Lombardo.

I would like to thank Jared for his initiative in getting us onto Instagram.

Best Regards,  
Rich Cerruto  
Vice President

## 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](http://www.woodworker.org)



Your next issue of **Woodworkers News**

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# Hand Applied Finishes Class Held by John Hodgson

By *Susan McDermott*

The NWA shop has been eventful with SIG activities, classes, and meetings in early May. John Hodgson gave a full day class on Hand Finishing on May 4, 2019. He first gave an overview of the instruction in the five variables to good finishing:

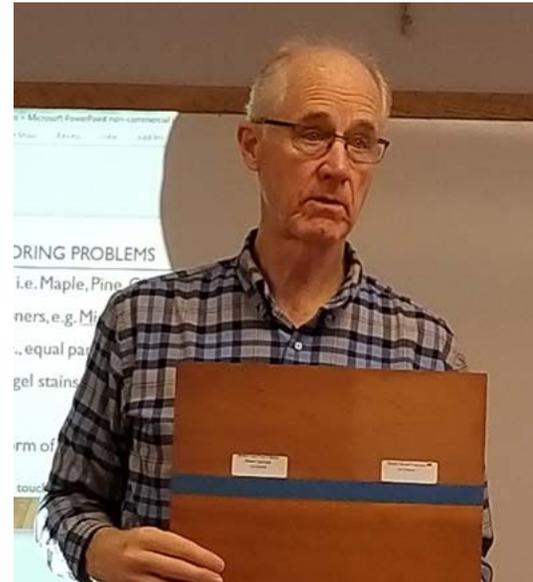
- The choice of wood species
- The surface preparation
- Use of sealers and conditioners
- Choice of stain (if used at all)
- The topcoat(s)

John used a PowerPoint with his talk and provided materials for hands-on learning with sanding (soft and hard outs), application of fillers, correct brush strokes, and the optics of various glosses.

This article can only summarize the wealth of information John taught his participants. The editor apologizes for the rich information not included because of the limitations of newsletter space. But nothing can replace the valuable experience of a personal lesson in the NWA classroom.

John began with a survey of the variety of finishes. Consider the purpose of the project. How much protection does it need? How much beauty is desired? Is the surface exposed to interior or exterior environments? What is the project's function? Early planning is essential. It begins with the choice of wood species. Make a test board of the same wood used for your project. Create sections that will be sanded with various grits, perhaps applied with fillers, stained with various tints, and experimented with various top coats. Label the back of the board with the specific products and grits you used.

If natural coloration and grain are desired, walnut, cherry, mahogany and ebony are attractive without stains. Woods lacking color like pine, ash, maple, birch aspen, and basswood might be



*John Hodgson*



*Example of too aggressive sanding of top coat on edges*

enhanced with stains. Open grain woods, stained first, might benefit from a filler. Hard woods like oak and maple resist oil based pigmented stains; water-based stains are more forgiving.

Wood preparation requires flat as well as a smooth surface. The wood should be planed, scraped, and sanded with progressively finer grits. The slightest raised grain or sanding marks will stand out after staining and applying a top finish. A rubout with 400, 600, 800 grit wet/dry paper removes scratches. Wait 200 hours before a hard rub. Too aggressive sanding between top coats may remove their layers and expose stained, raw wood's high points. Wipe mineral oil on the bare wood to detect glue and other impurities before applying a stain and finish. For dents, use wet cotton and a steam iron to draw up the depression, but let the wood dry thoroughly before sanding. Use a wood filler for dimples and open pores. Stains can be added to the filler to match or color the wood. Apply with a cheap brush, wipe excess with squeegee, expired credit card or wood strip. Burlap wiped across the grain is effective for complete removal of residue. Always let the filler dry thoroughly before sanding. John loves fillers!

Depending on the functions of the project, make decisions as to stain or not, the tint of the stain, interior vs. exterior top coats, oil vs water-based topcoats, wipe on or brush, and the pros and cons of each of these decisions. For example, oil finishes are easy to apply and repair, and four or more coats provides a protective build, but they are volatile, and cleanup is more difficult. Water-based topcoats are easy clean up and don't need shop ventilation but can dry too quickly in large surface applications. There is an extender to add to prevent premature drying. Always maintain a wet edge on the wood's surface, overlapping the previous stroke. Lay it on and leave it! Don't try to correct a drying coat. A minimum of three to ten coats is best and wait 72 hours before a rub out. Water-based coats can be washed off and reapplied if the result isn't satisfactory.

Non grain-raising commercial stains like Behlen or Mohawk are excellent solvents but highly toxic. Use a respirator with organic filter (not a mere dust mask) and work outdoors if possible.

Pine, maple, cherry and birch have hard and soft areas which can blotch with unevenly absorbed stains, so a conditioner like Minwax Prestain applied to the bare wood may prevent blotching. Sunlight on parts of a project's surface will eventually bleach the dye in stains. The solution to that is obvious!

John recommended some high-quality products like Bill Bush's excellent aluminum oxide sanding papers and



*Filler*



*Its application with cheap brush*



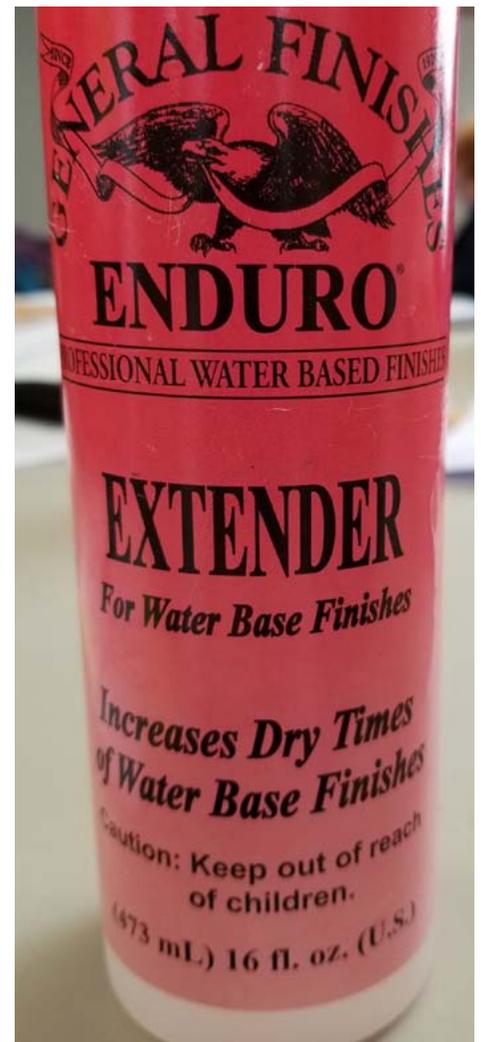
*Credit card scrapes off residue of filler*

wiping oils (available on line and at Curtis Lumber in Balston Spa). He suggested artists' brushes from (Michaels or Hobby Lobby) with a 20% coupon is the frugal way to buy brushes for oil based top coats and stains. Wipe on topcoats like Minwax, Waterlox, Watco, and Arm-R-Seal can build protection with multiple coats, can be thinned, and is more durable if the first layer is high gloss with semi-gloss, satin or flat urethanes applied afterwards if any of those sheens is preferred.

Brush applied coats have several **caveats**: Dip the dry brush up to the top of the bristles in an appropriate solvent (mineral spirits for oil-based applications, water for water-based) to keep the bristles from hardening. Never apply finishes directly from the can to avoid contamination from wood and dust particles. Pour the quantity you want to use into a sealable jar. Strain water-based finishes with a nylon stocking material. Work on vertical surfaces when possible to prevent sags and brush strokes.

The final stage of hand finishes has two options. A soft rub out with 0000 steel wool and paste wax or a hard rub out with 400-600 grit wet/dry paper on a padded block with mineral oil, Dawn, Wool Lube, or combination oil and water. Also pumice powder, rottenstone (from Workers' Supply) on a felt block (Amazon) or auto-paint compound are options. If rubbing out with an orbital sander, use 1500 grit Mirka Abralon foam grip discs with the previously mentioned lubricants. Be careful with the stains and edges of projects. Lastly, buff the surface with auto polishing compound or mineral oil on a felt block.

John rewarded his participants with gifts of sanding blocks, brushes and brush cleaner as well as suppling them with the materials for hands-on learning.



Extender



Gifts to participants-brush and brush cleaner

# AWA Woodturners Turn Out!

By Susan McDermott

On May 1 at 6:00 PM, a large gathering of new and old NWA members assembled to observe Todd Gunter's demonstration of resin mixing, pouring and stabilization.

Pam Bucci opened the meeting with announcements, a raffle and the Instant Gallery. Pam threatened us with no food until we find a volunteer for the Board's Hospitality Chair. Please, someone step forward, so we can enjoy the baking skills of Pam and other turners! John Kingsley declared the need for a new member for the Fiske Fund as a former member has relocated to Florida. If interested, contact John at [jkingsley1@nycap.rr.com](mailto:jkingsley1@nycap.rr.com)

Any wood to donate? See Jim LeFebvre [jtldc@aol.com](mailto:jtldc@aol.com) or Rich Glover [rglover524@hotmail.com](mailto:rglover524@hotmail.com)

Sara Hill managed the raffle of donated woods, pen kits, bowl, and pepper mill. The Persimmons logs were of interest as the wood is good for turning and carving, but the wood is difficult to dry without checking or cracking.

**Instant Gallery:** See photos of members' turnings. Jon Hedman plucked a tune on his latest stringed instrument.

## Todd Gunter's Demonstration of Resin Mixing, Pouring, and Stabilizing

Dan Ryan assisted Todd in the time sensitive and systematic process of making a wood-resin block for turning. Todd emphasized the wood should be dense and stable (such as his Iron Wood sample) for the successful melding with the resin. Todd mixed 10.04 fluid oz. of Aluminite Clear "A" with the same quantity

of Aluminite Clear "B" in a large plastic container. The chemical reaction began to heat, and Todd divided the mixture into two 12 oz cups. As Dan stirred one cup with a wooden tongue depressor which gradually clouded, Todd added less than a drop of cobalt blue dye to his own cup and stirred continually. The mixture will solidify in 12 minutes, but the critical temperature, measured by a meter, of 95 degrees is when the mixture locks up. Just before that, the two cups are poured consecutively and quickly into the mold holding the Iron Wood chunk. The mold is then placed in a pot with locking lid, and compressed air is introduced to just under the maximum pressure allowed by the pot (in this case 95 psi). The mold will remain in the pot for 24+ hours for completion of the hardening. The mold's sides will then be unscrewed to reveal a block of resin-wood ready to be turned.

Some websites to view:

<https://www.resinobsession.com/resin-resin-resin/tips-for-working-with-epoxy-resin/>

<https://www.makefromwood.com/complete-guide-to-wood-turning-with-resin/>

[https://www.woodcraft.com/blog\\_entries/cast-resin-turning](https://www.woodcraft.com/blog_entries/cast-resin-turning)



Attendees fill the shop



Raffle of Persimmons logs



*Jon Hedman's music*



*Jon Hedman's flute and dulcimer instrument*



*John's acrylic pens of the Eiffel Tower*



*John Ryan's Banksia Pod and a section to turn pens*



*Kay McCampbell's turned mushrooms, Stan Blanchard's bowls, Dan Ryan's acrylic gearshift knobs*



*Todd Gunter's systematically arranged chemicals and pots*



*Preparing the two mixtures of Aluminite Clear A and B*



*An example of Todd's resin wood turning*



*A drop of blue dye in one of the cups will be added to the mold containing the Iron Wood chunk*



*Mold placed in pressurized pot for 24+ hours*

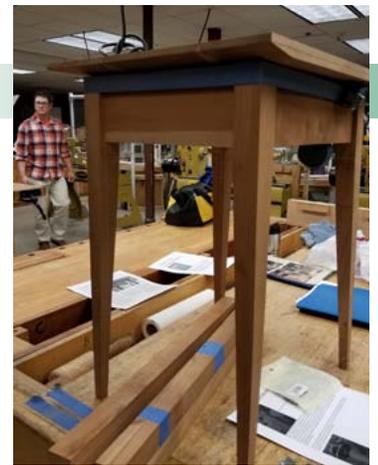


*Todd Gunter next to his Iron Wood*

## Hand Tool SIG Begins New Projects

*By Susan McDermott*

New and regular members met Tuesday, May 7 at 7 PM for a tool swap and discussion of members' planning of wood projects. Dave Parkis helped two members plane milled hardwood boards for Shaker tables. Other members brought tools for sale or swap, and Dick Flanders advised individuals about their project plans. Dick brought his Shaker end table as an example of construction and design. The Hand Tool SIG will meet every first and third Tuesday from 7 to 9 PM.



*Dick Flanders' Shaker Table*



*Logan Simms tools*



*Warren Weckessmer's tools for sale or swap*

# Bill Sterling's Shaker Box Class

By Susan McDermott

On April 27 and May 5 Bill Sterling conducted two full day sessions in making Shaker oval boxes. The original goal of the instruction was for participants to make four oval boxes of various woods and sizes, but the extra time and student motivation allowed a bonus of five boxes for each student!

## First Session

Bill began with a talk about the optimal woods and practices in making the boxes as he demonstrated the steps to their construction. Quarter sawn ash is the most bendable for the box band stock. It has minimal movement vertically as the growth rings are perpendicular to the box base. Bands can be cut with a table saw (with zero throat clearance) or scroll saw. According to Bill's handout written by John Wilson (*Popular Woodworking*, August 2003), small box bands of 12 to 20 inches long should be cut twice as long (24 to 40 inches) for safer saw output. Wilson used a thin kerf table saw blade with four teeth per inch made by Timber Wolf.

The oval top and bottom boards are also from quarter sawn stock,  $\frac{1}{4}$  to  $\frac{7}{32}$  inch thick. Shakers used Eastern White Pine which is more stable than hard wood ovals. Larger boxes may have more movement in varying humidity conditions which can cause the bands to gap between the tacks with shrinkage or split with expansion. Wilson suggested hard maple ovals be no wider than 7", cherry no wider than 8", and pine not exceed 12" in width. In all cases, let the boards for oval bases and tops acclimate to the humidity of your home for several days to a week before cutting the ovals on the bandsaw.

Bill took some bands and cut the finger joints on one end with a box cutter blade and drilled tack holes in the fingers. He tapered the thickness of the finger joint end with a bench belt sander to allow uniform thickness with the band's connecting ends. Bill used a block of wood to hold the band's end to the belt for a flat taper without human fingers being harmed. Bill then soaked the bands for 20 minutes in boiling water in a metal rectangular tub about



Bill cuts the band fingers



Bill tapers the band ends



Steam tub on hot plates



Bill removes a band from the steam tub



Bill provides forms or "keepers" for five size boxes



Bill's custom-made anvil



Bill hammers copper tacks

4" wide, 6 "high and 32" long. The tub was secured to two hot plates. Bill removed the pliable bands with tongs and when cool enough to handle, he could bend them around forms called "keepers".

The copper tacks secure the bands' two ends and the tacks' points curl on the inside of the band for a strong union. Bill used a self-made anvil of 1 ¼ "galvanized pipe about 8 "long secured to a board and held in a vise to hammer the tacks.

In the remaining class time participants secured their bands to the five sizes of forms (keepers) that Bill provided and took them home for a week of drying and acclimation to home environment.

### Second Session

Participants removed their box bands from the keepers, and Bill taught the class how to make tops and bottoms for the box bodies. Brian Walsh brought in his finished boxes with veneered tops. He uses ¼ " Baltic Birch plywood which is more stable than pine and glued 1/32" veneers to both sides of the oval tops to prevent cupping because glue introduces moisture to the ovals. Veneers can be used on MDF ovals, too.

Bill said make and fit the bottoms first, and he provided the woods for five size boxes. Bill advised the class marking and cutting the largest oval base first because if one makes a mistake, the oval may be recut for the next smaller box. Usually quarter sawn pine or poplar is used for the bottoms.

After marking the inside oval's band body on the base with a pencil, Bill cut outside the pencil's perimeter with a scroll saw. At home, a coping saw is an alternative. Bill then used a wood rasp to correct the oval's curve. Sandpaper, 80 grit on a block, could accomplish the same task. Bill then set the circular



*Securing the band ends*



*Banded bodies are removed from the keepers*



*Bill provides several wood species for top and bottom ovals*



*Participants return to second class with their forms*



*Brian Walsh's boxes with veneered tops*



*Bill demonstrates a scroll saw cutting oval bottoms*

sander to 4 degrees and sanded a bevel on the bottom's oval.

After fitting the bottom oval to the box body, Bill drilled six equidistant horizontal holes with a drill and small bit he rigged for this purpose. He tapped in glued toothpicks to secure the oval base to the banded body. The same process can be repeated for the tops.

The finishes Bill uses are wiping polyurethane, Tru-oil (a gunstock oil) or mineral oil. Other options are shellacs. The Shakers sometimes used milk paint. Consult our NWA turner Stan Blanchard about these paints.



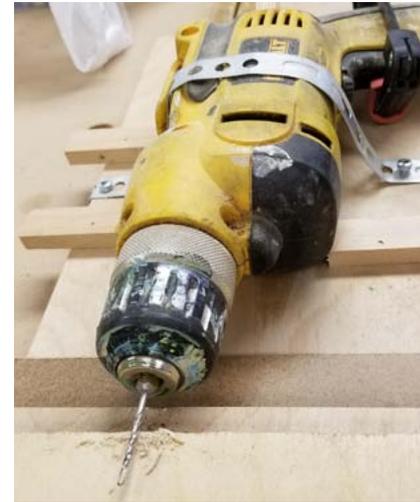
Bill sands a 4-degree bevel on the oval bottom



Setting the sander 4 degrees



Bill drills small holes in the band and bottom oval



Details of his mounted drill



Toothpick glue up

## SHOWCASE 2019

Photos By Alice Nash



Howe and Moran Side table



Lee's White Oak book-matched table



*Balch Damascus steel knife*



*Balch Recurved Bow*



*Boisvert Pelican*



*Hillary Russell's canoe*



*Nottke Freedom scrollwork*



*Floating white oak side table Spang*



*Mapes Split top roubo bench*



*McCraith Coffee Table*



*Mapes hammer*



*Lefebvr-Ryan Cutting boards*



*Olenick Greene and Greene piano bench*



*Upholstered Chippendale Arm Chairs*

# Crafters SIG Cutting Boards Phase II

By Susan McDermott

The Crafters have finished 300 cherry cheese boards and have begun the first 50 of 300 mixed hard maple and Sapele (pronounced sah-PEEL-ey or sah-PELL-ey), a tropical African hard wood, often a substitute for mahogany. Its grain is interlocked and sometimes wavy. It has a fine uniform texture and good natural luster.



*The first production*



*Joining the strips' edges*



*Correcting two edges-no gaps*



*Measuring and assembling*



*Edge glue up*



*After planing, cross cutting, and routing, the boards are hand sanded*



*Cheese boards get a mineral oil dip*

## NWA General Meeting for May 9, 2019

*By Susan McDermott*

### Announcements

Charlie Goddard: The NWA Annual Auction will be August 24.

Wally Carpenter: Asked members to promote vendors showing at Showcase by handing out custom printed cards to any potential commercial, entrepreneurial, and creative persons who want their product promoted and marketed.

Rich Ceruto: NWA is going high tech with Facebook managed by Dale Lombardo, Instagram (see page 3), and the new NWA Website rebuilt by Rich with a Q and A forum for members' questions, comments, suggestions.

Dick Flanders: Served as the Education Committee Acting Chair, but Steve Mapes has volunteered to become the official chair.

On May 23 and 25 Juliana Shei will lead a class on making Japanese Pencil Marking Gauge. Please register. Materials will be provided.

Election Results effective May 9, 2019:

Vice President Irv Stephens, 518-273-4843  
 irvstephens@gmail.com

Treasurer Ron Roberts re-elected

President Rich Ceruto

Important news: NWA's 501 C3 continued status as a non-profit educational organization

confirmed by US Government which allows members' donations to be fully tax deductible.

### Instant Gallery

Dale Lombardo chip carvings "Tree of Love" and cookie stamps

Stan Blanchard pine bowl with grooves and three bowls in milk paint, one blue with red bottom Northern White Cedar bowl.

Phillip Carrico pine box as model for box projects for kids of 4H Porters Corners during July/August.

Gary Hartman golf ball rack red birch with walnut dowels finished in shellac and donated to Bethesda House as a fund raiser prize with a round of golf in Ganesvoort, NY.

Ray Puffer side table (from a log purchased in Maui) using Japanese joinery with keys to secure tenons. Bush oil finish

Jerry Ela persimmons boxes with lids, two walnut bowls

Steve Vanderzee Oval Shaker boxes he made in a recent class held by Bill Sterling (see article), sassafras, ash, maple, cherry, mixed black walnut and sycamore.



Lombardo's "Tree of Love"



Lombardo's chip carving



His cookie stamps



Stan Blanchard's pine bowl with grooves



Jerry Ela's small boxes and walnut bowls



Phillip Carrico's pine box for 4 H



Gary Hartman's golf ball rack



Ray Puffer's side table



Ray's keys to secure tenons



Steve Vanderzee's oval Shaker boxes



Stan's three bowls in milk paint, one blue with red bottom Northern White Cedar bowl.

## Guest Speaker John Van Buren: Epoxy for Woodworking

By Susan McDermott

We credit our treasurer Ron Roberts for inviting John to speak at our final general meeting before summer break. Although there will be important NWA activities this summer like classes and our annual auction, members do not meet again in the Shaker Meeting house until September 12, 2019.

John's experience with epoxies is considerable as he builds and repairs canoes and kayaks. He is self-taught using hands-on and Internet techniques. He considers epoxies a strong, versatile material when mixed and cured correctly. It is waterproof, can secure joints, can be dyed or thickened, and it does not shrink when curing. Additional coats can be applied before curing, but **do not** sand epoxy before it is fully cured as its dust is very toxic to lungs and skin. Wear a respirator mask and gloves when working with epoxy. John buys his 9 mm black gloves from Harbor freight. Vinegar will remove epoxy from tools, but not from your skin! Wear long sleeves and an apron. Cover the workbench or sawhorses with plastic sheets for the project to be epoxied.

Depending on the temperature and humidity, a full cure may take days or a week before sanding. Temperature is critical: At 70 degrees F, it might harden overnight. At 50 degrees it may take three days. At 90 degrees, it will harden too quickly to work with. When taping a border, use 3M tape as epoxy sticks to masking tape. Epoxy can be mixed in plastic cups with disposable wooden sticks, such as tongue depressors. When mixing resin and hardener, a chemical reaction between the two heats up. It is critical to follow directions and measure parts A and B carefully. Very small quantities can be mixed in a pill cup. If using 6- or 8-ounce transparent cups, mark one cup with felt marker for gradations of volume (using known quantities of water) and insert a second, same sized cup inside for mixing specific quantities of A and B. Mix thoroughly for at least three minutes.

It is expensive. The two-part system of resin and hardener making a gallon of bar top epoxy costs \$80 from Amazon. John's brand for boats may cost \$150. The shelf life is about three years. Wood flour thickens epoxy. "Wood flour is finely pulverized wood that has a consistency fairly equal to sand or sawdust, but can vary considerably, with particles ranging in dimensions from a fine powder to roughly that of a grain of rice." (Wikipedia) Trusted epoxies are System 3, System 3 Silvertip (Premium), West System (one resin mixed with different hardeners), MAS, and RAKA (which tends to bubble a bit, but dries clear). System 3 T88 is a good glue. West System G-flex is an excellent glue.

To slow curing, mix in a wide dish rather than plastic cup. If using fillers, mix epoxy first. Silica as a finely ground powder is a great filler, but it is dangerous if inhaled. Different brands of fillers are completely interchangeable. If using color, the dye is very concentrated and needs only a drop on a toothpick. (See the sample palate of colors).

When repairing a hole or dent, fiberglass or Kevlar must be covered thoroughly with a build of epoxy layers. Kevlar is strong, but its fibers can't be sanded (see sample). Applicators can be disposable foam brushes or "wanna be" credit cards received in the mail.



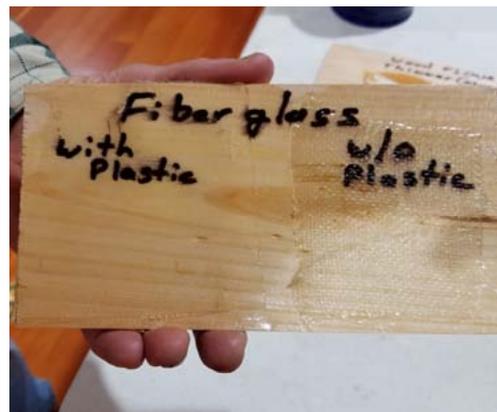
Ron Roberts (left) and John Van Buren



Sample results



Wood flour as thinner



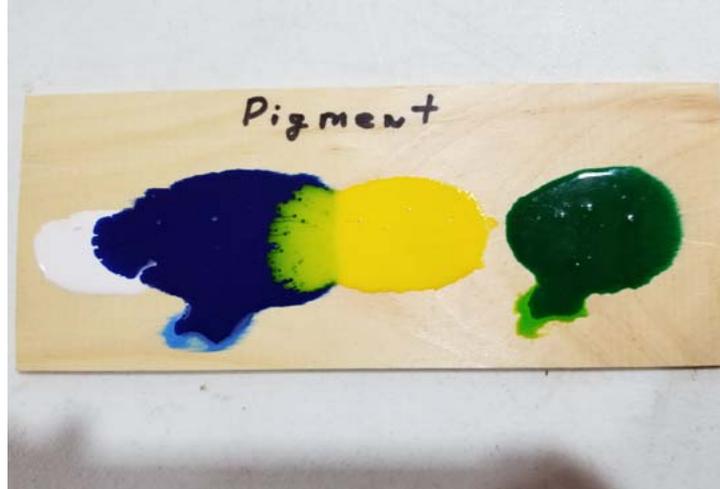
Fiberglass with epoxy



Kevlar



Preferred brand of epoxy



Palate of colors

## 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 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