

WOODWORKERS NEWS



Northeastern
Woodworkers
Association

November 2019, Vol. 28, Number 9

November Meeting

FISKE AWARD LECTURE

Thursday, November 21, at 7 PM
Calvary United Methodist Church
15 Ridge Place in Latham, NY

Matt Kenney, author of **52 Boxes in 52 Weeks** (Taunton Press, 2018) and a regular contributor to the magazine, **Fine Woodworking**, will be the 2019 Milan Fiske Memorial Lecturer. The lecture is scheduled for November 21 at 7:00 PM at the Calvary United Methodist Church in Latham, NY (See driving directions below).

Known for contemporary furniture designs featuring both delicacy and functionality, Kenney has been making furniture for over 15 years. He teaches at the Connecticut Valley School of Woodworking, travels internationally giving classes and is the sole proprietor of MEK Woodworks. A portfolio of his work may be viewed at <https://www.mekwoodworks.com>.

On Friday, November 22 Kenney will be teaching an all-day class on Kimiko at NWA's Herm Finkbeiner Learning Center located at 97 Railroad Avenue, Albany, NY. Kimiko is a traditional Japanese technique dating from 600-700 AD used to create geometric and floral patterns in frames to decorate doors, windows and room screens. The technique can also be incorporated into door panels, tabletops or cabinet bases. NWA woodworkers taking this class will learn how to make a sample frame and to create a classic geometric pattern. Detailed information about the class will be distributed by the Education Committee.



Matt Kenney

Directions to the Calvary United Methodist Church at 15 Ridge Place, Latham, NY.

1. From Rte. 2 (near Latham Roundabout) proceeding north on Old Loudon Road to Belle Avenue (Just before rear entrance to Price Chopper's Market Bistro).
2. Turn right onto Belle Avenue and continue on Belle Avenue for .3 mi. (Belle Avenue turns into Ridge Place.)
3. As the road starts bearing to the left, look for a entrance road on the left, to the lower church parking, or continue following the road around to the upper parking lots on the right.

October 10, 2019 General Meeting

By Susan McDermott

Announcements

President Rich Cerruto:

- Reminder of the NWA Banquet on October 26 at 6:00 PM at the Italian American Social Club.
- November 21 Fiske Lecturer Matt Kenney's Kimiko boxes.
- Watch for E blast for Kenney's all-day class, November 22. 12 seats only.

Dick Flanders: Milling of 60 logs of White Oak and ten logs of Cherry on a Thursday and/or Friday. Some maple burl available. Watch your e mail for dates. Some Cherry might be sold on site as green lumber, per board foot, cash or check to the NWA treasurer.

Wally Carpenter on Showcase: Five professional woodworking women will be featured on March 28 and 29, 2020.

Pam Bucci reported a recent accident in turning when a bowl flew off the lathe injuring the turner. Everyone responded with appropriate first aid and immediate medical contact. Face shields may be mandatory to prevent such accidents in the future.

Pam asks turners to make eight mallets for the shop's use as there is a shortage. An acorn box is the next turners' project.

Instant Gallery

Table Display of Carvers' projects and tools. Carvers meet every Thursday night 5:00 to 8:30 PM. No tools necessary for new members. As skills develop, carvers will purchase their preferred tools and materials. Charity project is comfort birds (and comfort fish).

Rich Cerruto displayed his 82nd Shaker box in Birds Eye Maple.

Pam Bucci showed her portable loom and Harry Potter wand.

Don Cooke had a Tic Tac Toe game box.

Stan Blanchard, the pie maker, displayed his rolling pins. Watch for a class in turning rolling pins!

Bonnie Lisosky's new chip carvings were arrayed.

Tony Lisosky's relief carving of the last Comanche

Chief, Quanah Parker, friend of Teddy Roosevelt. They established a refuge for 20 endangered buffalo that now number 2000-3000. Read about him. <https://www.legendsofamerica.com/na-quanahparker/>



Shaker box by Rich Cerruto



Loom and wand by Pam Bucci



Tic Tac Toe by Don Cooke



Rolling pins by Stan Blanchard



Chip carvings by Bonnie Lisosky



Irish symbols by Marty McKenney

OFFICERS

President - Rich Cerruto
r_cerruto@yahoo.com
845-706-7718

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

Secretary - Chris Stolicky
stolicky@hotmail.com
518-272-7325

Treasurer - Ron Roberts
nwatreasurer1@gmail.com
845-245-8308

Past President - Steve Mapes
mapessteven@gmail.com
518 527-2976

Executive Secretary - Charlie Goddard
Cgodd@aol.com
518-370-0388



Mid-Hudson Chapter

Jim Lee, President - 845-382-6045
debbielee3649@gmail.com

Sacandaga Chapter

Vacant

CHAIRPERSONS

Banquet

Kay McCampbell
kmcccampbell@nycap.rr.com

Education

Chairperson - Steve Mapes
mapessteven@gmail.com
518-374-2207

Registrar - Chuck Watson
nwaeducation@gmail.com

Members - Jim Lefebvre, Rich Glover,
and Mike Mascelli

Fiske Fund

John Kingsley
jkingsley1@nycap.rr.com

Historian

Wayne Distin - 518-674-4171
wdistin@nycap.rr.com

Hospitality

Lee Hilt
lhargh@earthlink.net

Library

Susan Hill - Cell 954-557-3146
Susanh1122@att.net

Membership

Bob Stanley - 518-429-5362 (cell)
nwamembers1@gmail.com

Programs

Irv Stephens - 518-273-4843
irvstephens@gmail.com

Publications

Susan McDermott - 518-438-1909
Nwanewsletter1@gmail.com

Publicity

John Olenik - 518-587-0306
jolenik@nycap.rr.com

Showcase Chair

Wally Carpenter - 518-434-1776
nwa.showcase.chair@gmail.com



Comanche Chief by Tony Lisosky

Marty McKenney three carvings of Irish symbols, one, a picture frame, may be submitted to Showcase.

Linda and Don Reiss used a shadow box to display a Celtic tree and carved decorative spoons.

Diane Balch had carvings of caricatures, animals and four Halloween figures.



Shadowbox by Linda and Don Reiss



Carvings by Diane Balch

Ernie Balch: Sharpening Methods for Draw Knives and Gouges

By Susan McDermott

Ernie set up his Worksharp and a table full of sharpening stones, curved cutting tools, buffing wheels, sandpapers, dowels, and MDF disks. While the NWA camera was not able to show his demonstration, Ernie's PowerPoint provided excellent visuals of magnified blade edges.

What is sharp enough? If you can make a smooth cut on end grain without tear out, that's good enough! Ernie showed 50 X magnification of a blade's edge in his PowerPoint. He showed types of edges and edge shapes.



Ernie Balch

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



Your next issue of **Woodworkers News** will be published in early December

Copy deadline: November 15
Susan McDermott, Editor
(518) 438-1909

Nwanewsletter1@gmail.com
Elizabeth Keays Graphic Artist
Designer



WEBSITE
www.woodworker.org

Webmaster: Andy Moss
andy@hvi.net

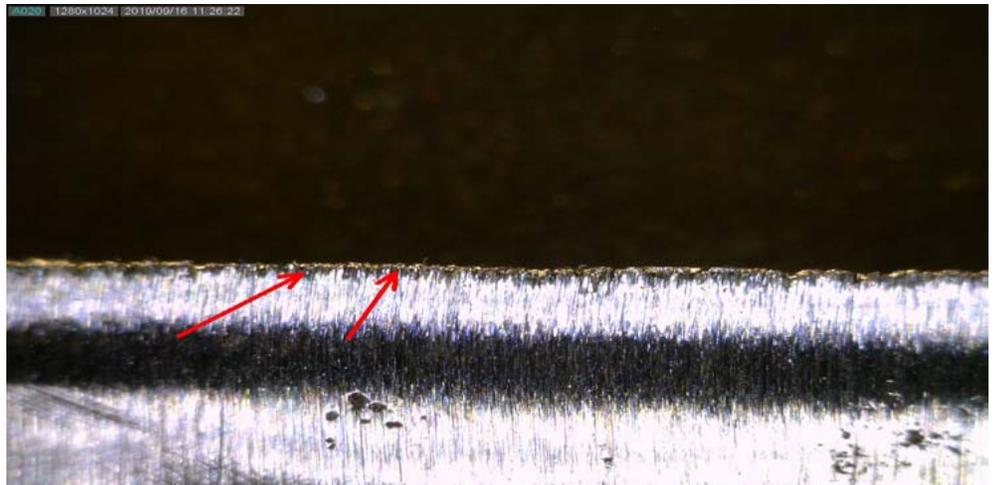
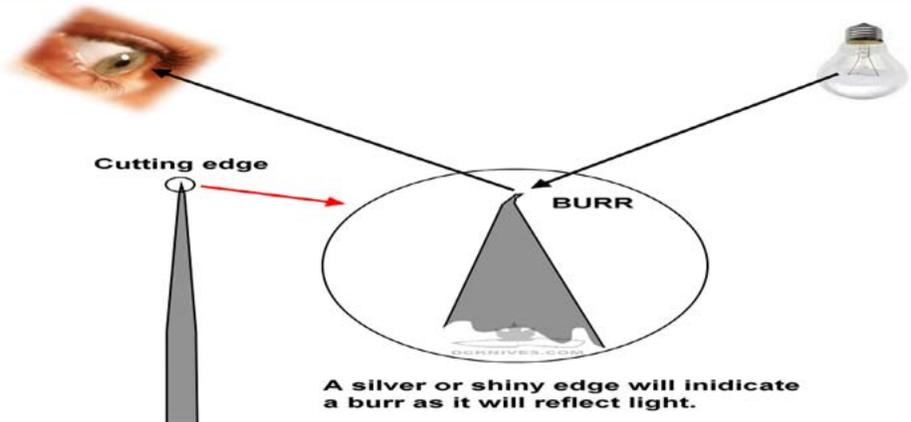


**NORTHEASTERN
WOODWORKERS ASSOCIATION**
P.O. BOX 246
Rexford, New York 12148



Ernie's sharpening set up

A Burr is Visible as a Shiny Edge

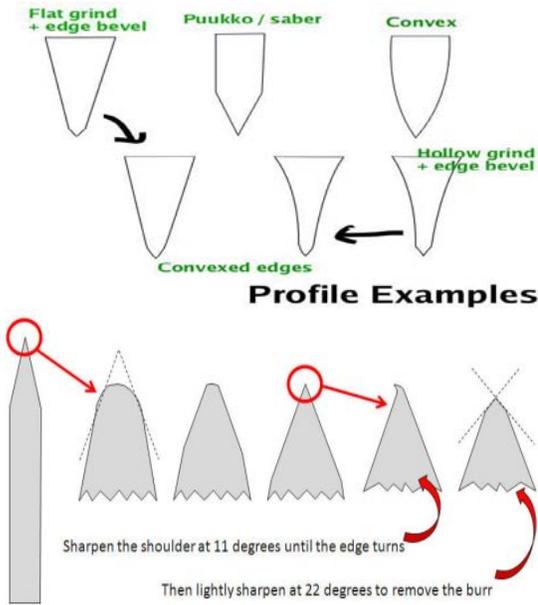


The burr under magnification

He demonstrated sharpening curved blades free hand with sandpaper wrapped around dowels. Using a sanding drum on a drill press is an option. So is using a Dremel with abrasive cones. Ernie demonstrated the Dremel on the concave side of a curved blade. The trick is holding the blade at the right angle to the abrasive. Flexcut gouge sharpeners with a compound can sharpen tiny gouges (4 to 5 mm) for chip carving. Waterstones quickly lose their shapes with use.

Ernie demonstrated the DMT Wave, a diamond gouge sharpener he spritzed with water. A little dish soap in the water draws the black grit. Watch Mary May in 2020 Showcase for her method of sharpening.

He made a tool rest for his Worksharp and MDF ¼" disks to adhere Norton wet-dry sandpapers of various grits (120, 150, 320, 600) for quick changes. The MDF material is much cheaper than the \$20 glass disks Worksharp sells. The MDF disks hold a buffing compound for polishing blades. Leather can also be glued to the disks for polishing. The demonstration concluded with Ernie's lathe driven buffing wheels.



Types of blade edges



Ernie's custom-made tool rest for the Worksharp



Types of gouge sharpening tools



Ernie's buffing wheels

Fundamentals of Woodworking

By Susan McDermott

This series begins with an introduction of woods, power tools, hand tools, and techniques for building projects. It is the first of five full-day Saturday classes which began 9/21/19 and concludes 10/19/19. Eight students are instructed by one or two highly skilled woodworkers and are assisted by three knowledgeable volunteers who oversee the operation of the power tools' proper, safe use. Students get individualized, hands-on instruction, and by the end of the day, he or she takes home a useful project.

The first Saturday class began with retired DEC forester, Mark Levanway teaching Lumber: Drying and Storage. He spoke of the advantages of buying green lumber from a local mill or having your own logs milled and air drying them. Air dried boards machine better and hold its natural color.



Mark Levanway

Buying boards from retail chains like Curtis, Home Depot, or Lowes is more expensive, the lumber is kiln dried, and the quality of such is lower than selected green boards that are air dried. Generally, allow one year of air drying for each inch of board thickness.

Mark's steps to proper air drying:

1. Start with a dry level base and set 4 x 4 timbers parallel about 16" to 18" apart and perpendicular to the planned stack.
2. Place stickers (generally 1 x 1 x 4-inch sticks, as long as they are identical in size) on the timbers and on each vertical row of boards to dry.
3. Every board needs to be the same uniform thickness but place the longest boards on the bottom. Put the poorest boards on top. Every board in each layer needs to be the same thickness, but different layers can be different thickness.
4. Stickers should be set directly above the ones on the first row. Stickers sometimes stain moist boards, but planing generally will remove this.
5. Put weights like slabwood, bricks or cement blocks on the top-most board.
6. Dry through two summers per inch of board thickness.

Mark explained the characteristics of flat, quarter, and rife sawn boards. Rife sawn boards have the growth rings straight across the end grain at an angle, straight grain for the length of the board, and is dimensionally more stable than other cuts, flat or rife. Quarter and rife sawn contract and expand less than flat sawn.

All wood has movement with greater expansion/contraction across the board than its length. At the mill, FAS (short for "first" and "seconds") boards are better quality and are six inches or wider.



Bad stacking



Good stacking



Example of sticker stain

Moisture content of green lumber is about 50% water. Air dried is 10-14%, and kiln dried is 6% but will increase to 8-12%. Bring the dried lumber into your shop or home for several days to acclimate the wood before machining (especially maple and beech).

NOTE: The Shaker barn will have green White Oak boards to sell to NWA members to dry at home. Contact Dick Flanders or Charlie Goddard for details.

Charlie Goddard Teaches Part II of the First Class: Power Tools

By Susan McDermott

Two goals of this class were to learn the safe use of power tools and to build a tote box with those tools. Each student would cut the sides, ends, and bottom of their tote and assemble them with wood screws.

Charlie introduced the class to four wood working power tools and explained their functions. The first was the jointer which can remove the curves on boards' edges when pushed crown side up over the cutter head. The class ran boards 90 degrees to the face for a true edge before ripping the same boards with the table saw. The jointer will give a smoother cut than the table saw.



Chalk indicated grain direction

Charlie demonstrated safety practices for each power tool including using a sled for precise, consistent cross cuts with the table saw. For example, he warned the class to always use the riving knife on the table saw to prevent the board from pinching the blade and to reduce the risk of having a board thrown back into the operator. He explained how knots in soft woods may be loose and can be shot forcefully when jointing or planing.

As the class was introduced to the planer, one must be aware of grain direction (as with the jointer) when feeding boards. Since the cutter head is above the board, running clockwise, be sure the grain is going the same direction. The jointer's cutter head is below the board, running clockwise. Also snipe (a deeper cut in the leading or trailing edge of a board) can be avoided by feeding boards end- to-end continuously through the thickness planer. Snipe can also occur on the jointer if the outfeed table is set lower than the cutter head.

Charlie advised his students to buy lumber in thicker and wider dimensions, so they can correct twists, crowns, and bows with the jointer and planer. Finally, the class was introduced to the drill press and the use of a jig to hold the totes' sides for centered holes for the dowel handle.



The jointer's cutter heads are helical



The infeed and outfeed tables on the jointer should be level to prevent snipe



Totes' sides are planed to 1/2 inch thick



Charlie cuts a 90-degree edge to face with jointer



Feeding boards continuously end-to-end avoids snipe



The table saw sled uses a stop block to make uniform cross cuts



Cutting half lap joints



A jig holds the tote's side for an angle cut



A nearly finished tote

Rich D'Ambrosio Demonstrates Making His Scrolled Resin Coasters

By Susan McDermott

On Wednesday, September 25, 2019 the Scrollers SIG invited Rich D'Ambrosio to show the process of making coaster disks with scrolled ivy figures filled with colorful resins. The pictures tell the steps of the process. Rich first cuts the walnut disks' ivy pattern with a white paper template on the scroll saw. He adheres the disks to a circle of cork with 30-minute epoxy and creates a cylinder with duct tape to hold the liquid resin.

Rich mixes equal parts of urethane resin (Alumilite Water Clear) parts A and B by volume. Each pump produces one fluid ounce. Rich stirs about four ounces in a plastic cup for 1 to 1 ½ minutes. He then adds a bit of Pearl Ex Macro Pearl sparkle and half a drop of Alumilite green dye to the cup. Rich places the resin in a vacuum chamber to draw out any bubbles. A quick hit with the torch will pop the bubbles in the resin.



Rich D'Ambrosio



Walnut disks



The disk on cork and duct tape



Alumilite A and B



Pearl Ex

Rich then places the disks in a pressure chamber, screws down the lid and pressurizes the chamber to about 60 psi. The disks will remain in the pressure chamber for 24 hours. When he removes the disks, he sands them with flat with his drum sander at 60 grit then with a quarter sheet finishing sander from 60 to 400 grit paper, applies lacquer to seal off small scratches in the resin, and buffs with EEE, White Diamond, and Carnauba.



Three coasters ready for vacuum



The \$20 torch

Questions for Rich?
His e mail is rdamb1@hotmail.com or see his work on Instagram, <https://www.instagram.com/dambfinewoodcraft/>.



Disks placed in pressure chamber



Lid secured



Band sander removes cork base



After final sanding



The finished coasters

Scrollers' Service to Double H Ranch

By Susan McDermott

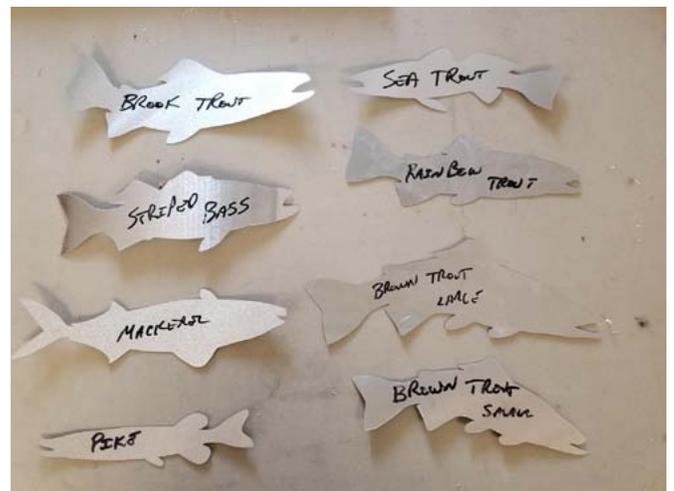
Every May the Scrollers deliver 1500 animal cut-outs and 500 fish to the children of the Double H Ranch. Ten different animals in lots of 150 each are cut by the Scrollers SIG. Tom O'Donnell first cuts tin templates of bear, beaver, bobcat, chipmunk, deer, eagle, fox, muskrat, raccoon, and wolf. These are the names of the cabins the children reside in, and the cut-out animal figures are given to each cabin mate to "Make a Memory". Children can decorate an animal and write a memory on the flip side of the cutout. Scrollers also cut out 500 fish of several species found in the camp's Lake Venare. To watch a documentary of the ranch's founding and service, go to <https://cbs6albany.com/community/double-h-ranch> It's a little west of Lake George. Watch the video to see how this camp has brought joy to 1200 special children each summer.



Cut-out of some animals



Templates for cabin names



Templates for fish species

The Bandsaw and Bandsaw Boxes

By Jason Mapes

The second Saturday, September 28, 2019 was Fundamentals of the Bandsaw taught by Jordan Mapes. His goals were to teach the class how to change a bandsaw's blade, make adjustments, and then have the class make their own bandsaw boxes.

The bandsaw is one of the most versatile saws in the shop. It can be used for: resawing, ripping, cross cutting, curved pieces and larger scale scroll work, and cutting circles.

Basic parts:

The band saw consists of a continuous blade that travels around 2 (sometimes more wheels). The diameter of the wheel is the size of the bandsaw, i.e. 14" bandsaw has 2, 14" diameter wheels. The lower wheel is powered typically by a belt and motor. The upper wheel is an idler. The blade travels through the table and always cuts in a downward direction. The blade passes through upper guides attached to the guidepost. This can be adjusted up or down depending on the thickness of the material you are cutting. Unlike the table saw, the bandsaw has no kickback, and material can be pushed or pulled from the front or back of the blade.

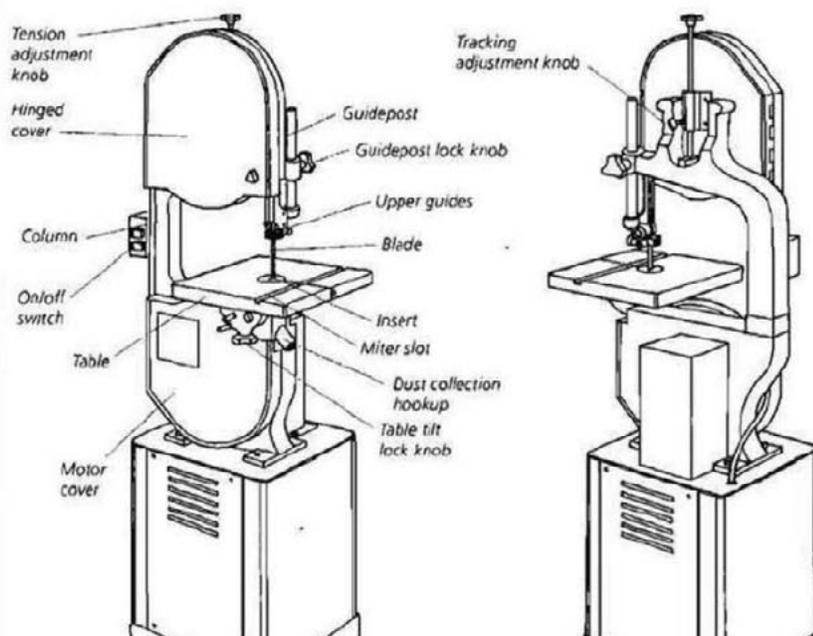
Usually the guidepost rests $\frac{1}{8}$ " above the material to be cut. Below the table are a set of lower guides for bandsaw use.

Basic set up – These steps should be followed whenever replacing or changing the blade.

- Unplug the saw
- Detention the blade
- Remove the upper and lower blade guards (hinged cover)
- Remove zero-clearance insert and key (if applicable)
- Carefully remove blade from upper and lower wheels (wear gloves), then rotate 90 degrees and slide out of the slot in the table. Entire table might be removeable.
- Clean up all dust and debris around upper and lower wheels, vacuum or blow table around guides and on the tire surface of the wheels.

The Parts of a Bandsaw

This is the prototypical 14-in. bandsaw made by Delta. Many other companies make similar saws.



Jason removes table for easier access



He removes the old blade without protective gloves!

- Reinstall new blade the reverse way of removing it.
- Center blade on wheels, apply some tension to upper wheel.
- Manually turn the wheel by spinning the wheel itself (not holding onto the blade). Make sure the blade is properly tracking.
- Get blade up to full tension. Correct tension for $\frac{3}{4}$ " blade allows $\frac{1}{4}$ " deflection. But thicker blades need more tension.
- Confirm that it is still tracking properly.
- Reinstall blade guards
- Adjust guide blocks and thrust blocks.
- Reinstall zero-clearance insert.
- Plug saw back in.
- Put on safety glasses.
- Turn on saw and make sure everything is working properly and SAFELY.
- Always be aware of where the blade is and where your fingers are.
- Avoid having fingers in line of cut when pushing.
- As you get closer to the blade use a push stick or pull the piece from behind the blade.
- Make sure that the blade guard is as close as possible to the wood surface (about $\frac{1}{8}$ ").



Cooling blocks set in lower blade guide



One of the blocks up close



The tension gauge is not always accurate



Jason reinstalls the table



He checks for blade to table squareness



He sets the upper blade guide height

Note: Jason advised buyers of used bandsaws purchase 14 to 18" older Jet or Powermatic prior to 1980. But check the motor operation.

A blade might break from fatigue or faulty braising. It might make a loud "bang" which is startling but not dangerous as the blade is contained by side guards.

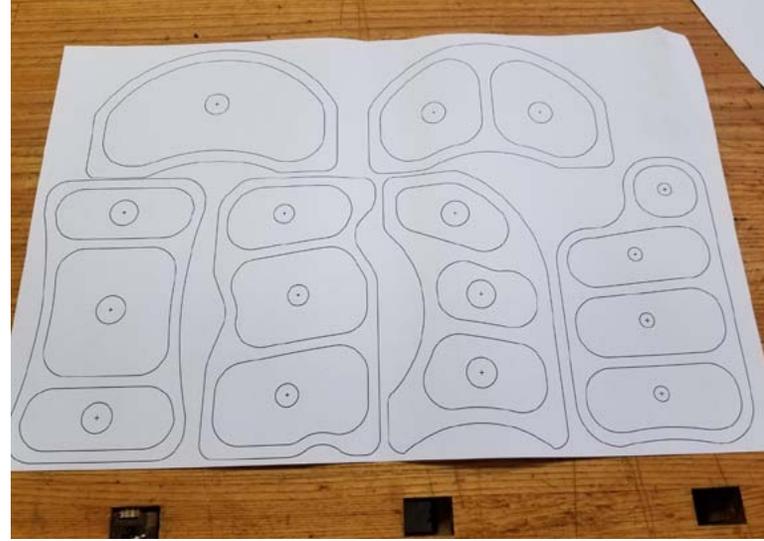
If cutting plastics and resinous woods, the blade requires cleaning. Unplug the saw and use Simple Green while spinning the blade backwards.

Part II of Bandsaw Class

Making a bandsaw box:

- Design your creation. You are only limited by your imagination. Or search the web for ideas.
- Glue up a block of woods you wish to use to fit your design, or design around a preexisting block.

- Draw your design on the front face of the block (keep in mind the radius that the bandsaw blade can achieve).
- Cut out your design.
- Sand the outside to remove bandsaw marks.
- Slice off the back of the box (about ¼" thick).
- Lay the box down and cut out the drawer(s) and try to hide your entry cut along the grain on the wood.
- Sand the outside of the drawers.
- Slice off the front and back of the drawers (about ¼" thick).
- Scoop out the innards of the drawers.
- Sand inside of box carcass and drawers before reattaching back/front (it's much easier to do it this way).
- At any point you can glue the saw kerfs and the back, back on (if you want to sign the inside of the box do this before you reapply the back). It's the same with the drawers' front and back.
- Once the glue is dry, you can clean up all the parts.
- Make and apply handle/pulls to the drawers.
- Enjoy your unique custom-made bandsaw box!



Templates of various bandsaw box designs



A box with the back sawn off ¼ inch thick



Box with drawers cut out



Disk sanding base of a drawer



Spindle sanding interior of drawer

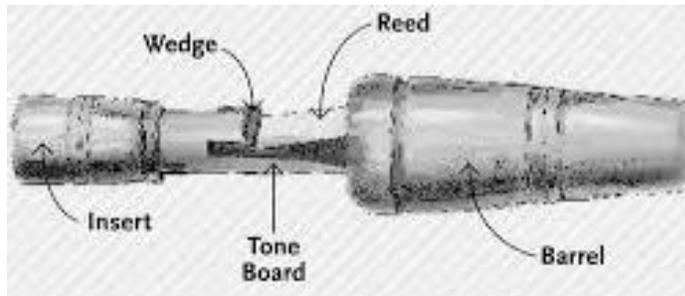


Examples of Jason's bandsaw boxes

Kaatskill Woodturners Association News

By Wally Cook

Call of the Wild: Ralph Zimmerman demonstrated the art of making a duck call. Hunting calls are popular woodturning projects and there are a number of products on the market – duck calls have been sold commercially since the 1880's. Today's kits provide a pre-made sound unit, avoiding the detailed work in making the small parts of the call. A duck call is a woodwind instrument of sorts and includes the reed and wedge construction similar to what would be used in a clarinet or oboe.



Elements of a duck call



A tin full of Ralph's duck calls

The elements of a duck call are as follows:

1. The Insert or Keg: The entire sound board unit which fits into the mouthpiece. It is comprised of:

b. Reed: a small thin piece of plastic, wood, or metal which vibrates to make the sound. The length of the reed and its position in the tone board can affect the sound. A call may have up to three reeds, but most kits use one reed.

c. Wedge and wedge dogs: Holds the reed in place in the tone board; wedges are commonly made from cork.

d. Voice-Through: Is the hole that goes through the keg and tone board, so that air

can pass over the reed and cause it to vibrate.

2. Barrel: The mouthpiece – it's the largest part of the call. People tend to think this is where the sound comes out, but it is actually what you blow into. Generally, a lanyard is attached to the barrel.

There are regional differences in the style and materials used in duck calls. Ralph demonstrated an Arkansas style kit with a unified plastic keg.

Typically, acrylic calls have a louder sound and are favored for open spaces. Since the kit already has an integrated sound insert – or keg – the barrel is the only portion which needs to be turned.

Ralph first drills a $\frac{5}{8}$ " Voice-Through in a blank 1.5" diameter by 4" long. The blank is then mounted on a special mandrel to be shaped into a barrel. All the assembled pieces in the keg fit into the $\frac{5}{8}$ " opening in the barrel. The barrel is shaped for both holding and for mouth comfort. It is a straightforward woodturning project. Ralph finished the barrel with a combination of Boiled Linseed Oil and thin CA glue. Finally, he buffed the barrel and inserted the keg.



Ralph shows the mandrel for mounting the barrel of the call

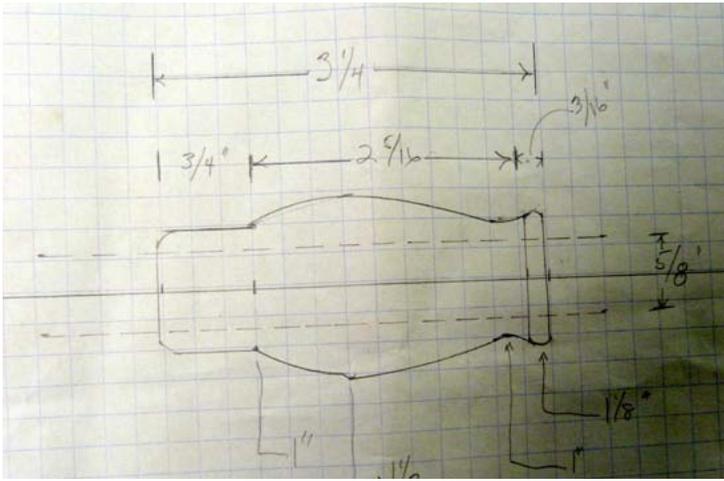


Diagram with measurements used for the call



Finished barrel of the duck call

Upcoming: Pat DiStefano arranged a special pen donation to Radio Woodstock Cares Foundation to benefit Breast Cancer research in the Hudson Valley. Pat recruited members of the Kaatskill Woodturners to make breast cancer awareness pen kits. These pens will be auctioned by the foundation to raise money for the effort during its Pink October fund raising campaign. More information will be provided on WDST Radio Woodstock 100.1 FM.

Classifieds

Tools For Sale

DeWalt planer DW 733 12 1/2 "max thickness 6" - \$250

Compressor - \$75

Router table - \$150

Dust collector \$150

DeWalt scroll saw - \$300

Reliant drill press - \$100

Or take the whole list for \$1000

Pick-up in Ballston Lake

Contact Ed Buell edbuell@gmail.com or 518-526 2907



Compressor



Planer



Dust collector



Scroll saw



Drill press

November Meeting

Thursday, November 21, 2019 at 7 PM

Calvary United Methodist Church
15 Ridge Place in Latham, 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

November 21st - Fiske Memorial Lecture
Matt Kenney, author of **52 Boxes in 52 Weeks**,
and former Special Projects Editor of **Fine Woodworking**

December 12th - Family Night

January 9th -Tool Collecting - Preston Sweeney

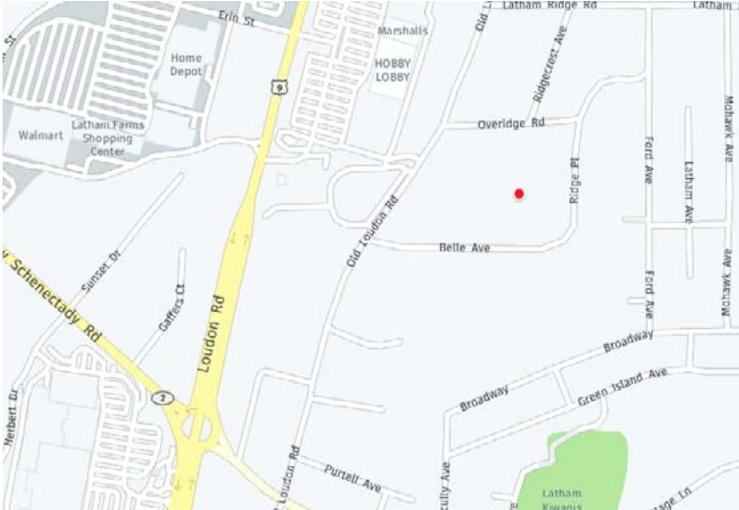
February 13th - TBA

March 12th - Seat Weaving - Lorraine Weissen

April 9th - TBA (Program presented by Mid-Hudson Chapter)

May 14th - Turning Topic - Paul Petri

*To be updated with additional information



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:** Tom O'Donnell at Todonnell180@gmail.com

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 kevens1@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, 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