



The Guild of NH Woodworkers – Founded 1990

Roy Noyes, Editor 178 Derry Road, Chester, NH, 03036

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President's Message from Jack Grube

The first seven months of my Presidency has been, to say the least, exciting. However, it took me this long before I found something about this office that I do not like!

I help *Roy Noyes* to gather the information that goes into *The Old Saw*. Which means copies are sent to me and I read the various articles as Roy is laying out *The Old Saw*. When *The Old Saw* arrives in my mailbox now, it's just another piece of mail that gets tossed on the desk as I have already read what it contains, numerous times. Before I was President, I used to take *The Old Saw* inside and read it the day that it arrived.

As I thought about this, I realized that there are Guild members who feel the way I used to and others who feel the way I do now. Certainly, not for the same reason, but for some, it's just another piece of mail. For others, it's an exciting moment when you find *The Old Saw* in your mailbox.

I then asked myself, "What, if anything, should I do about this?" I decided that as President, there were some things I could and should do.

To start, I spoke with Roy about our membership. Roy maintains an extensive database and we looked at new members, old members and renewals. We discovered that 127 Guild members did not renew their membership from last year. I understand that my President Messages are weak at times, but certainly not a reason to leave the Guild.

Roy and I decided to send a letter to each of these individuals asking if they forgot to renew or are no longer interested in the Guild. If they aren't interested I asked them to contact me and tell me why. We received about 50 renewals and several explanations as to why individuals elected not to renew.

As we waited for renewals I asked myself, "Why would someone leave the Guild?" I could not come up with an answer. So, I read with great interest the letters and e-mails that people sent me explaining why they were not renewing their membership.

Here are my observations. Most people who did not renew either moved, are too busy or too old -- answers that certainly should surprise no one.

I still was not satisfied that we are serving our membership as well as we should. I wanted to make sure that the philosophy of the Steering Committee was consistent with a sampling of our membership. So, I created two new committees. They are the Guild Goals Committee and the Guild Programming

Committee. Both of these committees have completed their tasks and reported to the Steering Committee in March. I'd like to thank *Grant Taylor, Peter Breu, John Watson, Cal Louks, John North, Ed Epreman, Diane Friets, and Brian Sargent* and the members of the Steering Committee for serving on these committees. (See related articles for the recommendations from these committees.)

At the onset of these meetings I was satisfied that we were serving our members very well. In addition to everything we already did, there are new opportunities being added all of the time.

The *Granite State Woodcarvers* will now have 6 meetings each year. You can carve with the Granite State Woodcarvers almost any Thursday night during the school year.

You can participate in classes through the *Guild Series at Homestead*. Heck, you can sit in the comfort of your home and watch almost any Guild meeting at your convenience by signing out tapes from the Guild Library.

All this for \$20.00 (remember next year our dues will be \$25.00).

I understand at this point that I am preaching to the choir. So, I'd like to say thanks for being one of the almost 300 that feel the same way that I do about the Guild and for helping to make the Guild so successful.

Notes from the President

- First and foremost, we all owe *Ed Epreman* our appreciation. This fall I explained that we were considering filing for 501-c-3 status with the IRS and asked for a volunteer who would be willing to assist the SC with this. Ed promptly stepped forward and accepted full responsibility. On February 12, 2001, I mailed our thirty five-page application to the IRS.
- I'd like to thank *Steve Belair* who searched through the past four years of paperwork to gather the numbers needed and *Bob Martel* for the accurate records he kept as Treasurer.
- I am putting together a *Supplier List* for Guild members. It will include various categories like lumber, motors, machines, miscellaneous, and tools to name a few. Please send me (via USPS or email) woodworking related businesses that might be of interest to other Guild members.
- Check out this web site from *Steve Bussell* –

www.ceinfo.unh.edu/sawcov2.pdf. It's a list of all the sawmills in NH by county. After looking at this site, I am surprised there is still a tree standing in the Granite State.

- We are looking for a Guild member who would be willing to work with a few members of the Steering Committee to construct a *web page* for the Guild.
- We are looking for Guild members who are interested in helping Scouts with their woodworking badges. We will supply a list of interested Guild members to the Scouts. The local scout leaders will call these members if their assistance is needed. All you have to do is send me a note that says you want your name on this list. It's a great opportunity to help the next generation of woodworkers.
- I asked *Fine Woodworking Magazine* for permission to use some of the graphics from the recent "A Breeding Ground for Furniture Masters" article. I want to incorporate some of the artwork into a promotional presentation that I am developing to explain who and what the Guild is. Editor *Anatole Burkin* promptly granted permission and offered to send me a zip disc containing the article and the graphics. That deserves a big thank you!
- At our meeting next November we will have table space available for members who have items they made for sale. It will be an interesting addition to our morning program and a chance for some of us to get some Christmas shopping done. Members of your family are also invited to display their work.

Guild Goals Committee - Recommends New Goals To The Steering Committee

Jack Grube President Tel 603-432-4060 E-mail jackgrube@aol.com

The Guild Goals committee (*Wayne, Marcoux, Brian Sargent, Cal Louks, Grant Taylor, Jack Grube, and Peter Breu*) met twice in early 2001 and prepared the following recommendations.

1. The Guild should consider three additional "smaller" meetings (October, March, and June) annually. These meetings would be held in individual shops with the understanding that attendance might be limited using a sign-up procedure. These meetings could include:
 - a shop tour /presentation by a Furniture Master or other respected woodworker or artist.
 - a time for members who have interests which have not been covered in Guild programming to meet. For example, boat building, scroll saw projects, or spraying lacquer.
 - an opportunity for individuals who are interested in improving their presentation/demonstration skills to host a meeting to a small group in the comfort of their own shop

This program will be introduced in Febru-

ary, 2002 when the Guild will have a series of regional meetings around the state in place of one large meeting.

2. The SC should create a capital reserve/ replacement account for equipment.

Over the years the Guild has invested in video equipment and a color printer for the Old Saw. At some point, this equipment will need to be replaced.

The SC voted to allocate \$1000 annually for a capital reserve/ replacement account with a cap of \$3000.00

3. The SC should consider identifying an assistant editor for *The Old Saw* as a high priority.

If anyone is interested in helping with the Old Saw, please contact **Roy Noyes**.

4. The September issue of The Old Saw should include an explanation of the Guild dues policy related to renewals.

The SC is considering the following change to our by-laws. Members who have not paid their dues by September, 30th will receive a notice. The November Old Saw will be mailed only to paid members.

5. The Guild should develop a plan to insure that younger woodworkers (7th grade/college) know about our group.

The president will contact teachers at various levels for their thoughts.

6. The Guild should establish a (book) library to supplement our video library.

The SC has allocated \$500 for the purchase of books for this library. The Leach Library (Londonderry) has agreed to house this collection.

It will be available to all Guild members using the NH Automated Library Information System. Titles can be requested at your local library and transportation arrangements will be made to get the material from the Leach Library to you using the Interlibrary Loan program.

Note: We are also searching for a library that might be willing to provide the same arrangements for our video library.

7. The SC should pursue the development of a Guild Web site.

A committee will be formed to study the feasibility of a guild web site.

Shaker Candle Stand Table Project

By John Gunterman and Jack Grube

The first of three sessions to build the Shaker Candle Stand tables was held in early March. It was a rousing success. Under the watchful eye and experienced tutelage of **Dick Batchelder** and the *GSWT'ers*, the participants were able to easily finish turning the 6 pedestals, cut the sliding dovetails, and the pins on the legs!

For many members this was their first experience with a lathe and I think we may have infected some with the "turning bug".

Meanwhile, Steve Belair turned his attentions to arranging the figured maple pieces into suitable tops.

We should be able to finish production and assembly of the discreet components in the next session (April 7) in preparation for the final session (May 5th) when **Bruce Hamilton** will instruct, assist, and guide us through the finishing processes.

We would like to thank those who attended and worked on the six tables for The Guild. We are of the opinion that these tables will

be fantastic items for the Raffle at Sunapee, and should certainly help the Scholarship Fund

Any Guild member who would like to learn more about finishing should attend the May 5th session to hear Bruce Hamilton. *See related article on Page 10. about Bruce's new finishing school.*

Contact **Al Mitchell** at Tel 603-659-2345 or E-mail woodschooll@mediaone.net if you would like to attend this session. Also, check out Al's web site www.woodschoollnh.net

Editor's Note: For more pictures see the bottom of Page 3.



Lester Huckins Turning A Post



Charles Matteson Routing A Post



Bill Hart Gluing Table Tops

April 21, 2001 Meeting - Carving With The Granite State Woodcarvers

George Anderson

Program Coordinator

Tel 603-654-2725

E-mail glawood@aol.com

The day's events will start at 9:30 with a session on jigs and fixtures. Our hosts, the Granite State Woodcarvers will show a number of fixtures, jigs, etc. used in carving. All members are encouraged to bring along items of their own to discuss. The first such session at Homestead was well received, as we all felt that we had gotten a number of good ideas for our own shops. The business meeting will be at 11:00 and lunch at 12:00.

David Lamb will be the main presenter on the subject of carving as decoration in furni-

ture creation. He plans to present illustrative slides as well as some actual demonstration. David's sense of composition and grace in execution is well known, and this will be an information session.

Lou Barchey will be the second presenter discuss the use of clay modeling for carving.

The Granite State Woodcarvers will have collection of their works on display, and **Lou Barchey** will also discuss the groups activities and the recently enlarged association with the Guild. Lou also invites the

group to join them on Thursday nights at Rundlett Junior High in Concord.

Directions to the Bow Community Center

The community center is very easy to find. It is just about a mile south of the first exit on Route 89, north of Route 93. The exit is called "Logging Hill Road". The Center is next door to the fire station. You can't miss it.

Students interested in more lessons on carving can take **The Guild Series Cabriole Leg Class** on May 12th at the **Homestead Woodworking School**.

Wood Days at Sunapee - The Craftsmen's Fair at Mount Sunapee August 4 to 12, 2001

Paul Miller - Program Coordinator

Tel 603-887-3403

Email pnmiller@ma.ultranet.com

The League of NH Craftsmen's Fair at Mount Sunapee will be held from August 4-12 this year and we are putting in extra effort to make the Guild's booth the best ever. We are planning for a very active and interesting booth that will display the variety and diversity of our talents.

We will have demonstrations of woodturning, woodcarving, furniture making and other woodcrafts each day of the fair. The Granite State Woodturners and the Granite State Woodcarvers will have an especially strong involvement with several members demonstrating. We hope and expect that many other members will demonstrate as well.

As of our last Guild meeting, over 35 of our members

have already volunteered to assist at the fair. It looks like we should have a great turnout and I really appreciate the response from our members. There are still plenty of opportunities for you to participate, however. Please email or phone me and let me know what you can contribute. We are looking for people to help out in many ways, such as demonstrating at the fair, setting up the booth, making signs, talking with our visitors, or helping with the raffle.

I will be surveying the members shortly to begin scheduling the fair activities. I want the fair to be well organized so that everything goes smoothly and no one has to deal with any last minute "panic". If the booth is well staffed at all times, with the num-

ber of volunteers we have, no one individual should be overburdened and everyone should enjoy themselves.

The raffle this year will be extensive and we are hoping for a great response from the public. We will raffick off several of the Shaker Candle Stands that the Granite State Woodturners and the BIG groups are making and in addition we will have a daily raffle of items that the members have donated. The Granite State Woodturners will donate several woodturnings and we are asking Guild members to donate other items that they make from wood. We will need a total of at least nine items in order to hold a daily raffle. Please let me know what you are able to contribute. We will also continue to sponsor the "Best in Wood" award in the

Future Meetings

George Anderson

Program Coordinator

Tel 603-654-2725

E-mail glawood@aol.com

Guild Meeting Sept 15, 2001

Making Boxes

Frye's Measure Mill- Wilton, NH

The September 15th meeting on Box Making will be a multi-presenter featuring:

Pierre Blanchette - traditional boxes

Peter Bloch - Band Saw boxes

Wayne Marcoux - Box-joint boxes

George Saradakis - Turned Boxes

The morning program will include:

- Guild Annual Meeting and election
- Show and tell - bring a box
- Tour of **Frye's Mill** in the morning.

Frye's is a water powered mill that still produces Shaker boxes, piggins, firkins and other useful items of early American times. The mill itself is fascinating and its beautiful setting in the woods includes the mill pond, falls, picturesque bridges and a collection of early fire-engines.

There will be a presentation on the historic

tools, fixture, machines and processes used at the mill.

Guild Meeting Nov. 10, 2001

Band Saw Use and Maintenance

Location to be announced later

Our presenters will be **Jere Osgood** and **Jon Siegel**. Jere will demonstrate some of his many uses of this most flexible machine. Jon will discuss the proper tuning and maintenance required for the best performance.



Dave Anderson and John Gunterman Planing Stock, Geoff Ames at lathe

Rod Swanson Bandsawing Legs



Making Shaker Candle Stands at the Homestead School



Lunch Time

Calendar of Upcoming Meetings

For more information see the Guild Web site www.gnhw.org or call the Coordinator listed below

📅 **April 7, 2001 — Guild Series Class - Make a Shaker Table Part 2.**

With John Gunterman and the Granite State Woodturners at the Homestead School. 9 am-3:30 pm.

📅 **April 19, 2001 — Steering Committee meeting 6-8 pm**

📅 **April 21, 2001 — Regular Guild Meeting— Carving**

With the Granite State Woodcarvers at Bow Community Center. 10 am-3 pm. Demonstrations of Techniques and Tools.

📅 **April 28, 2001— Guild Series Class - Make a Windsor Stool Part 1.**

With Paul Miller at the Homestead School. 9 am-3:00 pm.

📅 **May 4, 2001 — Guild Series -- Make a Windsor Stool, Part 2.**

With Paul Miller at the Homestead School. 7 pm-9:00 pm.

📅 **May 5, 2001 — Guild Series Class - Make a Shaker Table, Part 3.**

With John Gunterman at the Homestead School. 9 am-3:30 pm.

📅 **May 6/June 3, 2001—Guild Annual Juried Show**

League of NH Craftsmen Shop Hanover, NH

📅 **May 12, 2001 — Guild Series Class - Design and Make Cabriole Legs**

With Geoff Ames at the Homestead School. 9 am-3:30 pm.

📅 **May 18, 2001— Guild Series -- Make a Windsor Stool, Part 3.**

With Paul Miller at the Homestead School. 7 pm-9:00 pm.

📅 **May 26, 2001— GSWT Meeting**

📅 **June 2, 2001 — Guild Series — Finishing Seminar**

With Bruce Hamilton at his shop.

📅 **June 9, 2001 18th Century Case Construction**

With Geoff Ames at the Homestead School. 9 am-3:30 pm.

📅 **June 16, 2001— Annual trip**

Wallace Nutting Furniture Collection and Mark Twain Museum,

Hartford, Conn.

📅 **June 23/24, 2001 — Wood Days at Canterbury Shaker Village**

📅 **July 23/27, 2001— Carving Class**

With Nora Hall at Homestead Woodworking School.

📅 **July 28, 2001 GSTW Critique Meeting**

📅 **July 28/29, 2001 Carving Seminar**

With Nora Hall at Homestead Woodworking School

📅 **August 2001 — Wood Week at the League of NH Craftsmen Fair in Sunapee, NH**

📅 **September 29, 2001 GSTW Meeting**

📅 **November 24, 2001 GSTW Meeting**

📅 **January 26, 2002 GSTW Meeting**

Meeting Schedule Notes:

1. For all regular Guild meetings, George Andersen - Program Coordinator.

Swap meet and Jigs and Fixtures discussion is 10- 11, general business meeting 11- 12, lunch (bring your own) 12- 1 and the presentation 1- 3 unless otherwise specified..

2. BIG and Granite State Woodturners (GSWT) meetings are from 9:00 to 1:00, unless otherwise specified.

3. Granite State Woodcarvers (GSWC) meets every Thursday night, from 6:00 to 9:00 pm, at Rundlett Junior High in Concord.

4. For all meeting information or in case of bad weather or other uncertainty, call the Program Coordinator for details.

5. Everyone is welcome at all of these meetings, call the Program Coordinator for details.

6. See list below for names and telephone or E-mail of Program Coordinators.

2000/2001 Guild Officers and Other Positions At A Glance

Elected officers:

		Telephone	E-mail
v President	Jack Grube	603-432-4060	jackgrube@aol.com
v Vice President	Geoffrey Ames	603-269-3571	newt@worldpath.net
v Secretary	Bill Hart	603-382-6960	shart80911@aol.com
v Treasurer	Steve Belair	603-622-0112	smb1026@mediaone.net

Appointed positions:

• BIG	John Gunterman	603-268-0011	spokeshave@mediaone.net
v Books and SC	Peter Breu	603-647-2327	peterbreu@mediaone.com
• Columnist	Garrett Hack	802-785-4329	None
v Editor - Old Saw	Roy Noyes	603-887-3682	roynoyes@cs.com
• Education	Ed Epreman	603-763-9208	None
• GSWC	Lou Barchey	603-753-4336	lbarchey@aol.com
• GSWT	Dick Batchelder	603-744-9993	rwb@cyberportal.net
• Juried Exhibit	Marty Milkovits	603-835-2992	mjmlbm@hotmail.com

v Programs	George Andersen	603-654-2725	glawood@aol.com
v Publicity	Dave Anderson	603-887-6267	dsachester@aol.com
• Scholarships	Bob Martell	603-664-1104	romartell@hotmail.com
v SC at Large	Peter Bloch	603-526-6152	blockhed@kear.tds.net
• Shirts	Steve Belair	603-622-0112	smb1026@mediaone.net
v SC at large.	Ted Blachly	603-456-2385	t_blachly@conknet.com
v SC at large.	Jon Siegel	603-735-6882	jon_siegel@mail.proctornet.com
v Videos	Peter Bloch	603-526-6152	blockhed@kear.tds.net
• Video Librarian	Clyde Daggett	603-669-1656	cmdaggett@worldnet.att.net
• Web Master	Steve Bussell	603-887-4744	steve_bussell@iris.com
• Wood Days	Dave Emerson	603-783-4403	efurnitr@tiac.net
• Wood Week	Paul Miller	603-887-3403	pnmiller@ma.ultranet.com
v	Denotes members of the steering Committee		

Wadsworth Atheneum

Connecticut's Premier Art Museum.

The *Atheneum* is a major art museum with substantial collections of early furniture. Best known is the *Wallace Nutting* collection. This is the largest and most important collection of 17th century American furniture in existence. In addition, there is a substantial collection of 17th and 18th century Connecticut furniture.

We have arranged for knowledgeable guides to show us these collections. Guided tours of the rest of the museum are also available after our tour.

The masterpieces or rural joinery from inland New England are among America's most original contributions to the arts of the 18th-century. Nowhere are the advanced skills in this idiom more clearly apparent than on the pieces associated with Connecticut's New London "school," and *Samuel Loomis of Colchester* is perhaps the most renowned of the many documented furniture makers at work



Samuel Loomis, American, 1748 - 1814
Chest-on-Chest, c. 1775.

Mahogany, tulipwood, and ivory.
Gift of Mr. And Mrs. Arthur L Shipman.

there.

This chest is one of Loomis's most ambitious pieces. The incised vine tracery of its upper drawers and the enormous scale of its base and scroll pediment are hallmark features of Loomis' best work and the chest is the keystone of the museum's collection of rural masterpieces.

Mark Twain House

We will also visit the nearby Mark Twain house. Designed by *Edward T. Potter*, the 1874 building features decorative work by the Associated Artists and has the only remaining interiors by *Louis Comfort Tiffany*. It is noted for its magnificent woodwork. The furnishings are also interesting. Twain's description of his bed for example describes, "carved angels enough to bring peace to the sleeper."

This trip will appeal to you and to your significant other.

The Wadsworth Atheneum and My Personal Journey In Search Of Wallace Nutting

by Jon Siegel

When members of the Guild visit the *Wadsworth Atheneum* in June, they will experience one of the finest exhibits of early colonial furniture to be seen anywhere; and this is itself a wealth of information and inspiration.

But just as interesting is the fact that this collection is only part of the furniture once belonging to one man, *Wallace Nutting*, who, as a second career, collected, wrote about, and manufactured reproduction furniture in the 1920's, and whose legacy was that he brought back to Americans a renewed appreciation of their heritage embodied in this early colonial work.

Many things could be said about Wallace Nutting: that he was egotistical, dogmatic, even tyrannical; and probably all are true. But he had impeccable taste, and the books he published, and the furniture reproductions made in his Framingham, Massachusetts fac-

tory represented the very finest examples of design.

One of Nutting's books in particular, *The Furniture Treasury*, has had a great influence on me since I first encountered it 25 years ago. This volume contains over 5000 photographs of early American furniture. My copy has about fifty little strips of paper sticking out of the top. Of course my interest in this book is tied to my specialty: woodturning.

In no other furniture book have I seen so many pieces which rely so greatly on turning. I think this is because Nutting focused primarily on the period he called "The Pilgrim Century", which he defined as 1630-1730. This was the time, I thought, when the woodturner was king. I can't remember how I found out about the collection at the *Wadsworth Atheneum*, but when I finally got there,

and made my way upstairs, I felt like Alice passing through the looking glass. After decades of studying the fuzzy photographs in the book, suddenly the pieces were right in front of me.

I sat on the floor next to a gate leg table which was made nearly three hundred years ago by a turner who probably used a water wheel for power, and I felt a profound connection to this piece and the spirit of the person who made it. This experience revitalized my understanding of why I love woodworking.

The *Wallace Nutting Collection* is only part of the wonderful exhibit of furniture at the Wadsworth Atheneum. Also there is a collection of furniture made in Connecticut, which includes a large number of highboys. This museum is a little gem, and a must-see for anyone interested in American furniture and decor.

Scholarship Deadlines Near

Bob Martel Tel 603-664-1104 E-mail romartel@hotmail.com

Spring scholarship applications will be accepted up to April 1, 2001. Recipients will be notified by April 15, 2001.

Summer scholarship applications will be accepted up to June 1, 2001 and recipients will be notified by June 15, 2001.

The annual grant for 2002 will be awarded in the Fall.

Members are encouraged to apply for scholarships and should consider making plans and applying as soon as possible.

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Mr. Taylor Wore A Derby- The Rest Of Us Wore Caps

By Ernie Grimes

Editor's Note:

90 year old Ernie Grimes is the oldest member of the Guild. We thought that you would appreciate hearing Ernie's story of woodworking before World War II in his own words.

I always loved wood. Even as a small child, I would pick up twigs and other bits of wood. Most of the produce at the grocery store was delivered in wooden boxes and I would bring home all that I could. I used these treasured pieces to make toys before they served as kindling to start the fire.

My first formal instruction in woodworking was in seventh grade. In those days, the girls would learn the rudiments of cooking and sewing and the boys took shop. That usually meant woodworking.

When it was time for me to go to high school, I had no desire to go to college. Instead, I opted to attend the *Technical High School in Fall River, Massachusetts*. There, I was given a superior education. Not only were we drilled in history, literature and math, but we also had mechanical drawing, making patterns for all types of sheet metal objects and, for me, the best was woodworking shop.

I was fortunate to have *Mr. Gottwald* as a teacher. I first met him in 1933 as a 13 year old. I was eager to learn and he was eager to teach. He had fled Germany to escape from the Nazi, and brought along with him the strict discipline of the European secondary school. He was in charge of his room, very strict but fair. When it came time to start his class, he would station himself at the door. When the bell rang, the door was closed and anyone outside in the hall was absent for that day. This was good training for us, and we would always remember to never be late for work, *period*.

That first year we made a footstool, a large wooden spoon, turned a potato masher and made a dovetail box, all of which we took home. We eagerly looked forward to the second and third years. That was when we learned to operate the power tools, and what great tools they were; large 16-inch table saws, a 36-inch band saw, and a 42-inch planer. After one year of getting blisters on our hands and spending hours sharpening our tools, using these tools seemed like being in heaven!

The last year, we were introduced to precision woodworking by making wooden pat-



Ernie Grimes with David Lamb's belt driven lathe

terns. At the end of the year, we took them to the foundry and watched the men mold the sand and then finally saw them pour the molten metal. Several days later, we traveled back to the foundry. There we removed the sand and at last gazed upon the result of a whole year's sweat and worry.

After the first year of Technical High School, it was time to put some of this learning to use in making money. As this was in the midst of a worldwide depression, getting a job, any job, was almost impossible, particularly getting one to fit the experience of a 14-year-old boy. Fortunately, I had an uncle who ran a lumberyard who helped me get a suitable job, and I was soon on my way to being a woodworker. The job was woodturning in a sash and door shop owned by *Mr. William Taylor*.

What a different world it was from the pristine shop at the Technical High School with its modern machinery and the floor made of end-grain wooden blocks. The Taylor shop was more like a shed for chickens with a tin roof, tarpaper covered walls, dim lighting, and a floor made of well packed stone dust, just one

step up from a dirt floor.

The machinery was all belt driven from overhead line shafting which was powered by a large electric motor that occupied the greater part of the small addition which had been built to house it. I was a small kid, so to me it looked super large. Moving a large lever that energized the starting windings started the motor, and when it was up to speed the lever was pulled back where it would remain for the rest of the day.

Every morning, when I arrived for work, one of the early arrivals would place me on his shoulders. Then, as he moved around the shop, I would place oil in all the oil cups on the rotating line shaft while holding my breath and an oilcan. To me now, the machinery was antique and better in a museum, but then, it was fascinating seeing it shape the wood being made into windows, doors and simple door and window trim. At that time, no cabinets were made in shops like they are today. Before World War II, most cabinets and drawers were made on the job site.

I was hired to be a turner and that was my main job. I was one of four turners, the other three had been turners for years and they resented a kid coming in from the outside and maybe taking work away from them. I can understand that now, but then I couldn't. I thought they were all strange when they made it clear from the start that they were not going to show me anything and I was not to ask them to give me a helping hand, no matter how difficult or heavy the job might be.

In one way, this was a blessing in disguise. It forced me to figure out how to place wood between centers that was far beyond the normal ability of a little kid. One trick that I quickly learned was to bore a hole at each end that matched the diameter of the lathe centers. This allowed me to hold the stock to the drive center while cranking up the tailstock.

The pieces I was assigned to turn were 8 and 10-foot cedar posts that were sold to hold clothes line for drying laundry in back yards. The other turners made whatever jobs Mr. Taylor could get. Mostly, they were newel posts and spindles for stairs along with the small rosette blocks that were popular in

Mr. Taylor Wore A Derby

door and window trim at that time.

One of the first things that I noticed was that I was the only one in the shop with all my fingers. All of the others, including Mr. Taylor, had several fingers and in most cases, all the fingers missing from their left hands. This was the result of using the square head jointer in the shop. Of course, this was long before the government and OSHA were on the scene.

I forgot to mention that the shop was unheated. The only heat in the shop was in Mr. Taylor's office. As his door was shut most of the time, usually the temperature in the shop matched the temperature outside. This was not as bad as it seems, because in the 1930's house building and most construction took place in Spring, Summer and Fall. The shop was closed most of the coldest and most unpleasant weather, as all Mr. Taylor's work was custom and no inventory was needed. When the shop was cold, we dressed in long-johns; when it was hot, we sweated.

Mr. Taylor didn't bother us much since we all worked like fools doing our jobs with no

talking or fooling around. We were always conscious that there were lots of unemployed who were eager to take over our jobs.

When Mr. Taylor wanted to speak to us, it was always in his office. To get our attention, he would toss a piece of wood in our direction. His aim was uncanny; he would score a bulls-eye from 25 feet or more away, every time. That was probably responsible for some of the injuries in this shop.

By now, you are probably wondering how much I was paid. The answer is *three dollars a week*. Not much you say. maybe not, but remember that *a lot of families did not have anyone employed*. More people were out of work than were working. And of course, what you earned was yours – no taxes or deductions. It was many years later before I learned that my uncle gave Mr. Taylor the three dollars a week, since he knew that my mother would never accept it from him. So my labor cost Mr. Taylor nothing!

Mr. Taylor wore a derby hat and all the rest of us wore caps. Mr. Taylor and all the men in the shop were from England and they

acted as though the shop had been picked up, transported across the ocean and deposited just south of Fall River. In old England, the owner and boss was the only one allowed to wear a derby. The workers wore caps to show that they were of a lower class.

Mr. Taylor was not only prejudiced, but bigoted as well. He would only hire someone who was from the center of England and was a Protestant. I guess that I was lucky that my parents were born in England.

As I look back on my life, I am glad that I had a chance to taste life the way it was then. I appreciate the advantages that woodworkers have today. Then, power tools for the hobbyist were flimsy lightweight and not capable of accurate work. The power tools of today are as different as day is from night.

Also, the attitude of people has changed. Today, information is all around us, in print on TV and on the Internet but mostly in a group like the Guild. I have to say that the "good old days" were not that good for woodworkers. Today they are much, yes, very much, better.

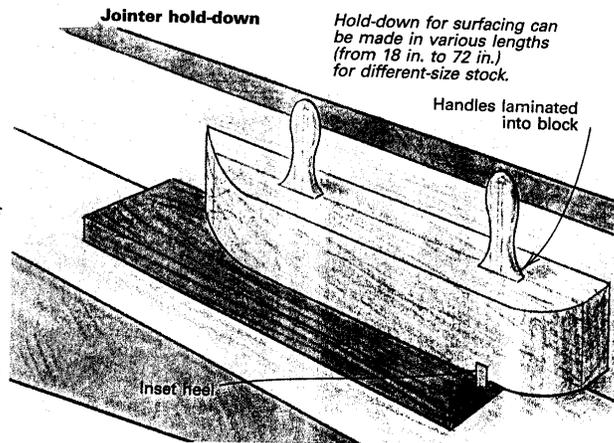
Safety At The Jointer

Ed Epremian

In the early 1980's, a woodworker who had suffered a serious injury of his left hand while operating his jointer, reflected on what had happened and what he could suggest to others to avoid his experience.

His message, which appeared in one of the woodworking magazines, included a sketch of a safe, stable hold-down device for passing stock over a jointer. I immediately made one and still use it.

Subsequently in the *December 1989 issue of FWW*, an article on The Jointer by *Bernard Maas* included a section on safety and a drawing of a streamlined jointer hold-down with the key feature of a single solid body with handles that keep both hands out of the danger zone. The boat-like prow and stern permit smooth passage through the cutter



guard; and the heel cleat, held in place by two-sided tape, can be changed to accommodate stock thickness.

As Maas pointed out, the device permits feed pressure in three directions: side-

ways against the fence to obtain a square cut, downward to minimize vibration, and forward to process the lumber.

Further, in the interest of safety, stock less than 10" long should not be jointed since short pieces can tip into the throat and cause a kick back.

Good results also require thoughtful practice: cutting with the grain; working at a constant, proper feed rate between too fast (scalloped) and too slow (burned surface); and maintaining a balanced body position during the pass.

Make a two handed hold down and see how safe and relaxed jointing can be. If you are processing stock that is unsuitable for this device, by all means use two push sticks which I assume all members already use.

Classified Ads

Powermatic Model 45 Wood Lathe.
Complete with 6, 12, 24 inch tools rests, face plate and safety shield. Little use. Like new. \$1500

Omar Clairmont Call 603-267-6685 and leave message

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Roy Noyes 603-887-3682

Nora Hall ... Carving Class The Homestead Woodworking School - Thursday February 1, 2001

By Geoffrey Ames

Master Sculptor Nora Hall conducted a *Hands On Woodcarving Workshop at the Homestead School*. On short notice, sixteen students arrived with their accumulated carving tools and the expectations of children before their master. It was noteworthy that the attendees included four *Furniture Masters* and three well known wood-working Instructors. All willing to improve their carving skills, and correct some bad habits, such as stop cuts done too soon.

Nora has earned the right to ask her students to try carving Her Way...and she did! For openers, Nora suggests that the Carving Benches be raised to approximately the height of the carver's elbows (when standing). Most work bench tops range from 32 to 36 inches above the floor. Anyone who has spent several hours at a carving bench has experienced the inability to stand erect.

Nora's method, with a bench height of 44 to 48 inches, allows the carver to rest an elbow on the bench as a fulcrum, use a secure two-handed grip

(knuckles up), carve with either hand, and save your back!!

Nora has a simple explanation for her method, involving grain orientation/direction. Nora explains grain direction envisioning two brooms, bristles facing diagonally. This illustrates what happens to wood carved "Uphill" or "Downhill".

Nora has her students mount their work pieces with the grain parallel to the front of the bench and leave them there. She starts all carving with a light cut using the Vee tool.

As an exercise, Nora has her students draw a cup sized circle on a work piece. The circle is marked at 12, 3, 6, and 9 O'clock. To illustrate how to carve in the proper direction, Nora has the students carve the perimeter of the circle using the Vee tool; carving *left handed* from 12 to 9 o'clock and 6 to 9 o'clock; and *right handed* from 12 to 3 o'clock and 6 to 3 o'clock.

The two handed grips that Nora teaches are similar

to a combination of the tennis backhand grip and the cross handed putting grip. The grips easily overcome the thought that you're not amphibious." You will quickly become a comfortable and ambidextrous carver using these grips. You stay in front of the work, don't flip the work back and forth, or go through contortions to accomplish your carving project.

When you do not have a prototype or are unclear about design details, Nora advocates modeling your project in clay. Nora has several Videos, with more to come. Seeing her Videos clears up the foregoing review. And even better is spending time with Nora in the classroom.

But to really Improve Your Carving Skills, take her Classes, get the Videos, and practice, Practice, PRACTICE — Use it or Lose it.

If you want to learn carving from a master, Nora will be teaching a one week class at Homestead on July 23/27th and a two day seminar July 28/29th.

Accessing the Guild of NH Woodworkers Web Site

By Steve Bussell

The current *Guild of NH Woodworkers* site is technically not a "web" site but really a message board/list server. Basically, this means that registered members can go to this site, post a message about a meeting, or a question and that posting will be auto "magically" emailed to the list of all registered users of that group. This can be very handy when you are looking for a lead on a product or material or a quick (hopefully) answer to a question.

This site is currently hosted by *Yahoo* and the performance (speed at which you can read postings, enter new ones, etc...), seems to be greatly improved. There are currently 94 registered members of this egroup.

Gaining access to the site is quite easy. You can use the old Guild web page link, www.gnhw.org, and you will be redirected to the main egroup page. Once there, if you are not currently a member, you will need to "register".

To register, look in the upper right corner for the "register" link. This will walk you thru all the necessary steps to become a registered member in *Yahoo Groups*.

Once registered, you will need to "Join this Group". Look for the "Join this Group" link, just under the Register link. This will enable you to post new messages and get email when someone else creates a new message.

Here are some handy URL's for accessing certain portions of the site directly.

URL to this site:

<http://egroups.yahoo.com/group/gnhw>.

Alt URL:

www.gnhw.org

To post a message:

gnhw@yahoogroups.com

To subscribe:

gnhw-subscribe@yahoogroups.com

To unsubscribe:

gnhw-unsubscribe@yahoogroups.com

List owner:

gnhw-owner@yahoogroups.com

The Annual Juried Show

Marty Milkovits

Show Coordinator

May 1 through May 30, 2001

Tel 603-835-2992

E-mail mjmbml@hotmail.com

The *Annual Juried Show* is coming along nicely. This year's Theme is "Imagination and Inspiration". In reviewing this year's entries I found it very interesting to see where many of us are coming from in our work. It has certainly caused me to do some inner reflection on just how I have come about doing what I do.

We have 18 entrants with some individuals exhibiting as many as three pieces. We also have a wide range

of items being shown, from large pieces of furniture to turnings, carvings and sculpture.

We are giving 3 awards this year; Best Professional entry, Best amateur work and Best of show. The awards are in the form of \$100 gift certificates from businesses that deal to the trade.

The League shop in Hanover was re-done last year and is quite nice and there is plenty of parking di-

rectly behind the shop.

The show opens on May 1st, and will run thru May 30th. There will be an opening reception on May 5th from 1-3 PM.

The Shop hours are from 10 AM to 5 PM Mon thru Sat.

I hope everyone will be able to take some time and get up to Hanover for our show.

Book Orders

Peter Breu

Tel 603-647-2327

E-mail peterbreu@mediaone.net

I will be placing an order for books and videos on June 1st from *Taunton, Sterling, Astragal, Schiffer, and Putnam*. The discount will be approxi-

mately 42% from retail. Please remember that these books are not returnable unless they are damaged. Contact me with your order, and

please give the publisher, author, title, your name and phone number. When the books arrive I will notify you and get payment then.

Woodworking Education Guild Series Hands On Classes at Homestead School

Geoffrey Ames Education Committee Chairman

Tel. 603-269-3571

E-mail newt@worldpath.net

The *Guild Series of Hands-on Workshops* was kicked off on February 24th with 13 enthusiastic Guild members working under the practiced eyes of **Terry Moore and Brian Sargent**.

The project was a *Veneered Chessboard* using an MDF substrate with walnut edging, and a top of curly walnut and maple squares surrounded by curly walnut banding. Each participant took home a beautiful game board.

We sincerely thank instructors **Terry Moore and Brian Sargent** for their ex-

cellent preparation and presentation as well as the Guild members who worked so conscientiously until the last board was done. The instructors made a concerted effort to complete everyone's project...with the lights on...til 7:00PM.

The veneers were generously donated by **Berkshire Veneers Co.**

Roy Noyes spent his Saturday with us taking the action photos for this Old Saw.

Last but not least, thanks to **Alan**

Mitchell for the use of the *Homestead Woodworking School* facilities and his assistance throughout the class.

We ask anyone wishing to do so...to bring your Chessboard to the next regular Guild meeting for show and tell.

The myth that veneering is substandard, cheap, or easy, has been debunked for all that attended this class. Veneering processes and skills require perfection and know how and we have renewed respect for veneered work.



Terry Demos Sawing Veneers



Brian Trims Veneer With A Router



Cutting the Squares



Taping the Border



The Finished Product

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603-448-4568 e-mail: crbw@valley.net

Owned and Operated by Guild Member Mitchell Ross

Shop Shavings - Some Thoughts from Garrett

LOOK LOOK LOOK

Some people are naturally creative, the rest of us have to learn to be. Work long and hard enough and creative ideas are bound to evolve. As the old adage says, genius is 90 % perspiration and 10% inspiration. I can't help you with the perspiration, but for

inspiration I urge you to look, look, look.

Anything that catches your eye, from the smallest detail to a skyline of skyscrapers can be stored away in your mind or sketchbook to enrich what I call your visual vocabulary.

I go to museums when I can and naturally seek out the furniture. But along the way I might be inspired by a beautiful carving on a gilded frame, perhaps a detail of the painting within it, an architectural element of the gallery, or a nearby exhibit of Inca gold jewelry. All it takes is the time to really see what's around you.

Back when I was in school, we would often go to the Museum of Fine Arts for hours at a time to look at furniture. The sophistication and to my mind overdone details of Philadelphia high chests of drawers never appealed to me all that much. That is until one day I looked at a particular fine example for over an hour. I began to see the way all the details, the figured mahogany, the carvings, the play of the curves, all broke up the massing of the chest.

Looking at it deeply I began to see the beauty and harmony in its complexity.

Now, not only do I look at similar high style furniture differently, but I've borrowed some of those details I've come to appreciate.

Somewhere in that process of collecting ideas from other places and reworking them in your own furniture, you start to evolve a personal style. This isn't intellectual as much as something that happens by doing.

You gather together details and ideas that appeal to you, and use them in some coherent way that is your own.

Stringing, a fine, often white, inlaid line, has been used traditionally to outline parts such as legs, aprons, and table edges. It's a detail meant to catch



**Garrett Hack and Helper
at Wood Days**

your eye (especially in candlelight) and it did mine when I first saw it, so much so that I've been using string lines quite a bit since. But not always in the way that an 18th c. furniture maker would have.

Not satisfied to copy the past, I keep playing with those lines, making them dot and dash and as playful as possible. In an evolutionary way, each time I use stringing and similar details with traditional roots, I see more possibilities to explore.

Another thing that comes from all of that looking, especially at the best furniture in museums or wherever, is that you develop an eye. You begin to see the elements of good design that work: The proportions, the lines such as curves full of tension or graceful, the subtleties of color and figure, the positive and negative spaces, and the way the details weave these elements together.

When it comes to designing your own work, a well-tuned eye really helps. You won't have to measure out a Golden Rectangle, you'll just naturally be able to draw work with pleasing proportions.

This gives you more confidence in your ability to develop a strong design. And the only way to develop an eye and this confidence is to keep looking.

Even though I rarely make the same piece twice, an initial idea might evolve into a few related pieces. In order to force myself to approach each new design with a fresh eye, I purposefully don't keep detailed drawings of earlier work in this "series". I might only note major dimensions, details such as amount of top overhang, and a pattern of a particularly successful

element.

This gives me a place to start, taking advantage of my past experience while trying to bring a fresh eye to the new work at hand. Sometimes I have burst of creative insight, but more often moving forward takes lots of hard work sketching and looking and more sketching.

Looking, Looking, Looking does pay off in that gradually I've come to see things more clearly.

g



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Bruce Hamilton Opening *The Wood Finishing School*

Guild member Bruce Hamilton has announced that he is starting *The Wood Finishing School* at his shop in West Newbury, MA with a **3 day course on French Polishing** on May 29-31, 2001. The instructors will be **Philippa Barstow and Alan Waterhouse** from Manchester, England. Bruce took a three day hands-on seminars from them last September in the UK.

This individualized course will be for 6 students only.

The Wood Finishing School regular courses start on June 2, 2001 with the **Guild Spray Finishing Course** at his shop in West Newbury, MA.

All classes at the school will generally be one day seminars held in his shop on Saturdays. In most cases, he will be teaching these seminars. However, he plans to have

special courses from time to time with outstanding, recognized wood finishing experts from throughout the world.

These classes on wood finishing and restoration will fill a significant need for Guild members at all levels of finishing expertise.

For more information, contact Bruce at 508-363-2638, E-mail.

How to Pay Dues or Join the Guild

The dues are only \$20 per year for individuals and \$30 per year for corporations. The Guild year runs from September 1 to August 31 and the dues are not prorated. Please fill out the form below completely and return it with your check to Steve Belair:

Make your check payable to: **The Guild of NH Wood Workers**

Send to your check and this form to: **Steve Belair, Treasurer,**
1555 Bodwell Road #32, Manchester, NH 03109

Date: _____ New: ____ Renewal: ____ Check No. _____ \$ _____

Name: _____

If No Business - Skip to Home and Personal Information

I operate a woodworking business: Part time: ____ Full Time: ____ No Business ____

Partner's Name: _____

Woodworking Business Name: _____

Business Address: _____

City: _____ State: ____ Full 9 digit ZIP Code please: _____ - _____

Business Phone: (____) _____ - _____ Ext. ____ Fax: (____) _____ - _____

Business E-mail Address: _____

Business Web Page URL: _____

Business products and specialties: _____

Home Information

Home Address: _____ City: _____ State: ____

Full 9 digit ZIP Code please: _____ - _____

Home Phone: (____) _____ - _____ Work Phone: (____) _____ - _____ Fax: (____) _____ - _____

Home E-mail Address: _____

Home Web Page URL: _____

Personal Information

Send mail to: Home ____ Business ____

My skill level is: Beginner ____ I intermediate ____ Advanced ____

I am a member of: AAW ____ BIG ____ Central NE Woodturners ____ Furniture Masters ____

Granite State Woodcarvers ____ Granite State Woodturners ____ League of NH Craftsmen ____ NE Woodcarvers ____

National Woodcarvers Association ____

Other _____

I would like to join: BIG ____ Granite State Woodturners ____ The Education Group ____

My areas of interest in woodworking are:

Accessories ____ Baskets ____ Boats ____ Boxes ____ Business ____ Carving ____ Computers ____ Crafts ____

Design ____ Educator ____ Finishes ____ Furniture ____ Inlay ____ Kitchens ____ Marketing ____ Millwork ____

Musical Instruments ____ Pattern Making ____ Restoration ____ Scroll Saw ____ Sculpture ____ Signs ____ Tools ____ Toys

____ Turning ____ Veneering ____

Other (Please specify) _____

I would like to volunteer to work on:

Wood Days at Canterbury ____ Wood Week at Sunapee ____ The Education Group ____ The Juried Exhibit ____

The Old Saw ____ The Video Library ____ Programs ____ Publicity ____ Scholarships ____ Shirt Sales ____

Special Events ____ Special Purchases ____ Other _____

I am willing to demonstrate the following: _____

I will help in any way needed : ____ Comments _____

I would like to help start a group on: _____

I suggest new programs or activities on: _____

New members only. How did you find out about the Guild?: Guild member _____ (name)

Brochure at store _____ (name) On-line at _____

Sunapee Fair ____ Wood Days at Canterbury ____ Other _____