Numerous individuals and programs have contributed to the growth and success of our organization. In this message, I’d like to focus on the ideas and involvement of one member, Peter Bloch, and our Scholarship Program. About 11 years ago as the Guild was being created Peter had the idea that the GNHW should video tape its meetings and create a video library. Not only did he have the original idea, he did the taping, duplicating, storing and transporting of our video library.

To this day, he is most likely the individual behind the camera and unloading tapes at Guild meetings. About that same time, Peter founded the Granite State Woodturners and served as the President of that organization for four years. Peter also offered his assistance to the elected officers of the Guild and has served as a member of the Steering Committee for at least the last five GNHW Presidents’.

In 1996, Peter had the idea that we should host a wood turning symposium and he served as the chairman of the two very successful turning symposiums in NH. As we planned the 1st New England Woodturning Symposium Peter introduced the idea of a scholarship program that was approved by the Steering Committee in 1997.

I’d like to take this opportunity to say thank you to Peter. He is a very talented artist, an honest and compassionate individual. A person I truly admire.

When I look at his turned wood lampshade in our home, I not only see a beautiful turned object, but more importantly, I see what the world could be if more parents raised their children like his parents raised him.

The Scholarship Program

The original funding source for the Scholarship Program was $1200 from the 1st New England Turning Symposium held in February of 1997. The next fall, the Guild increased its dues from $15.00 to $20.00 with the additional $5.00 being targeted for the scholarship program.

In the summer of 1997 Guild President, Wayne Marcoux, organized a raffle at the Sunapee Craftsman Fair with the proceeds ($3463) to be used for the scholarship fund. The program has been well received and continues to grow from the original budget of $700 in 97/98 to the current budget of $5400 for 01/02.

Since its inception, the GNHW has awarded 26 scholarships totaling $8400.00 to 24 recipients. To this point, the funding sources have been the $5.00 annually from your dues, the Sunapee raffles, and a portion of the Turning Symposium profits. We are currently exploring options to fund additional growth of this program and thought it might be appropriate to listen to what some of the recipients have to say about their experiences.

George Andersen

One of the best features of our Guild is the scholarship program. I am pleased to report on my recent use of it to attend classes held at Bruce Hamilton’s shop in West Newbury, MA on the subject of French Polishing. Bruce had arranged to bring in two British Experts; Alan Waterhouse and Philippa Barstow who have written an authoritative book titled French Polishing. Over three days, they had our group of six not only learn a great deal about the process; but we also completed a surprisingly large amount of work.

I had volunteered to finish two of the Guild’s shaker tables with the process. I had hoped to finish one during the classes and one at home later.
Scholarship Program (continued from Page 1.)

When I showed up with the two tables, Alan asked, “do you have anything else to finish, this won’t be enough.”

He was right, with their excellent teaching and tight ship approach to life I also brought along and finished a three-table nest that I had been putting off refinishing for the last four years.

The only draw back to the course is that now my wife wants half of the furniture in the house done the same way and she wants to start with the dining room table!

I would like to thank the Guild for this opportunity and to encourage you all to consider using this excellent resource.

Venera Gattonini

I have received two scholarships from the Guild: one scholarship was used at Arrowmont School, where I was a teaching assistant for a class on small scale carcass construction.

Arrowmont School, Gatlinburg, TN

The other helped me to take a course at Arrowmont School, where I was a teaching assistant for a class on small scale carcass construction.

The morning sessions were mostly spent with Wendy talking about her philosophy and how it is reflected in her work. She showed us different techniques using paints and carving details to enhance your work.

In the afternoon sessions, we would practice the exercises she demonstrated in the morning and then work on our own pieces.

The workshop was particularly helpful to me in better understanding color. After the conference, I came to realize we had only scratched the surface of what is possible.

The scholarship allowed me to learn new skills, which I can apply in all that I do.

Thanks to the Guild of NH Woodworkers, I had the opportunity to spend 5 days with a woodworker whose work we will see in galleries and museums in the years to come.

Bruce Hamilton

I used the Guild’s scholarship grant program to make it possible for me to attend Professional Refinishing Magazine’s conferences in 1999 and 2000. Like any industry or trade, this chance to meet, share and learn from ones peers is extremely important.

In the relatively small trade of restoration and refinishing, as well woodworking in general, it is easy to feel isolated. By nature we are a self-motivated group, making decisions and solving problems every day. Our isolation sometimes prevents us from seeing all the possible solutions in our endless quest for the solution.

Learning about how others have solved common problems is equivalent of getting a new and more efficient tool.

Paul Miller

I have always been fascinated by the heavily carved woodwork in the mansions of Newport Rhode Island. It is astonishing to see the amount of skilled work that was accomplished to decorate those summer cottages.

More recently, this interest was raised again as we visited the Mark Twain house on this year’s Guild outing to Hartford Connecticut.

I took the Nora Hall carving class to improve my carving skills and to learn classical European carving techniques and the class was wonderful. Nora is dedicated to promoting the proper carving techniques that were used in the past.

I plan to apply my training to decorating my turned bowls and vases and to build and carve eighteenth century period furniture. The course has already been useful for as simple a task as carving the gutters on the seats of Windsor chairs.

Also, my youngest daughter has become interested in carving and I have given her several lessons, and practice sessions based on the instruction I received from Nora.

As a full-time woodworker, the Guild scholarship was a great financial help and incentive in allowing me to pursue this interest and I am very grateful for the opportunity.

Chuck D’Arezzo

I applied for and received a four hundred-dollar Scholarship. With the scholarship money and adding an equal amount, I took five courses at the Homestead School:

- Inlay Techniques with Robert La Civita;
- Cabriole Legs with Geoffrey Geoff;
- 18th Century Case Construction also with Geoff;
- Carving with Nora Hall;
- Bent Laminations with Jere Osgood.

The level of instructions was exceptional.

I plan on retiring this December and making woodworking part of my daily routine. Further, my wife through attending the N. H. Guild meetings has decided she will join as well. We both look forward to creative days ahead.

I am pleased that I was able to obtain assistance to take woodworking classes that will provide me with many years of pleasure and mind stimulation.

Continued on Page 6.
The Ashes

On a postcard picture perfect morning in Canterbury, Dave Emerson said “I can’t count the number of times people have shown up in the nick of time…at just the right moment to lift my spirits”. Every time I’d get down and feel like it was more than I could handle, someone would show up, as if on cue. I couldn’t have done this without all the help and enthusiasm I’ve received.

THANK YOU FRIENDS!

What was once a shop is now a studio. Maybe not a Phoenix from the Ashes, but SHAKER PINE is Back in Business!

The last weekend in September was God Given…those days with just your perfect combination of Sun, Sky, and Crisp Autumn Air; broken by the scene of men in motion; unspoken how amongst assembled crews of professionals. 71 people turned out to help Dave rebuild.

With a crude sketch on a wall, they went to work accompanied by the hum of a generator and the tap, Bang of hammer on nail. It was fascinating…watching neighbor helping neighbor; the New England Conscience at work. It made us proud to see SHAKER PINE re-emerge from the ashes; to see us take care of our own.

Dave and Anne Emerson lost their shop to fire, in twenty minutes, on August 11, 2001 and by 2:00 pm, on Saturday, September 29th, a Pine Tree stood atop the gable peak of Dave’s new building. The next day it was done!
Two Furniture Masters, Jere Osgood and Jon Siegel, will be the presenters for this meeting. Jere will demonstrate his use of the machine in such work as his tapered lamination technique. Jon will discuss the proper maintenance and tuning of the bandsaw.

Additional information about the presenters can be found at www.furnituremasters.org including a wonderful article that Jere wrote about his tapered laminations. Use the artist links to find Jere and then scroll down for a link to the article.

Jere Osgood's work has been exhibited widely and is represented in such major permanent collections as the Museum of Fine Arts, Boston, the American Craft Museum in New York, the Johnson Collection (Objects USA), the Renwick Gallery of the Smithsonian Institution's National Museum of American Art, and The Currier Gallery of Art.

He has had his own studio since 1957, and has been named a Fellow of the American Crafts Council for his extraordinary contributions to the field.

A graduate of the School for American Craftsmen at the Rochester Institute of Technology, Osgood also studied in Denmark.

Jere's teaching credits include his alma mater as well as the Program in Artisanry at Boston University. He has written for Fine Woodworking and Home Furniture and his work has been published in American Craft magazine. Since 1985 he has worked full-time at his Wilton studio doing commissions and occasional exhibition piece.

Jon Siegel first learned about woodworking at his father's lumber yard and mill-work shop, established by his grandfather in 1916 in Chicago. While he is experienced in many areas of woodworking, turning has been his particular interest since he was fourteen.

Jon Siegel moved to New Hampshire in 1978 as head of industrial arts at Proctor Academy where he taught woodworking and metalworking. After ten years of teaching he set up his own shop, Big Tree Workshop, established by his grandfather in 1916 in Chicago. While he is experienced in many areas of woodworking, turning has been his particular interest since he was fourteen.

During 1995-96 he was president of the Guild of New Hampshire Woodworkers.

Siegel has invented and patented some innovative wood turning tools. Recently he has had several articles published in wood-turning magazines, and he is a frequent presenter and demonstrator for regional turning groups and at national conferences.

Meeting Schedule
The Nov. 10 meeting at Dana Robes shop, in Enfield, NH will start with our usual Jigs and Fixtures feature from 9:30 to 11:30. As usual this will be an informal session with a chance to discuss your latest shop ideas. If you have surplus equipment or books to sell - bring them along too.

At 10:00 there will be a plant tour conducted by Eric Gessler of the Dana Robes staff.

There will be a brief business meeting at 11:30, with lunch from 12:00 to 1:00 and the presentations from 1:00 to 3:00.

We are also planning a tour of the Shaker Museum as part of this meeting. After our technical sessions, you may wish to visit the close-by Shaker museum. There is a $3.00 admission, (a special group rate); and the facility is open to 6:00.

We had originally planned to include table space for Guild members who wanted to sell items. Since this was Jack Grube's idea and he will not be able to attend this meeting we will postpone this to a future date.

If you would like to learn more about Dana Robes you can visit their web site at: www.danarobes.com The address is Route 4-A, Lower Shaker Village Enfield, NH. 03748 Tel: (603) 632-5385

Directions
Take exit #17 off I-89 and go east on route 4 toward Enfield. Proceed for 2 miles to the intersection of route 4A. Take a right on route 4A, and proceed 3 miles. You will see the Shaker Inn on the left. Dana Robes building is the second one on the left after the Inn.

Discounted Woodworking Books
Tony Immorlica Book Coordinator Tel: 603-6763-9629 (eve.) E-mail: immorlic@bit-net.com

One of the very neat advantages of Guild membership is the opportunity to purchase books at wholesale prices. Arrangements with a number of publishers have been made by my predecessor, Peter Breu, who has “retired” from the Book Coordinator position to assume the duties of our Vice President.

All of us who have purchased books in the past, as well as those who will be future book buyers, owe a debt of gratitude to Peter for setting this up. Thanks, Peter!

I have taken over the book purchase coordination duties and will be placing the next order on December 1st. Pending the number of titles ordered, we get typically 42% discounts off list from Schiffer and Sterling, Astragal, Tiller, Putnam, and once a year, a 50% discount from Taunton. I’ll be taking orders at the November Guild meeting, or you can email your order [title, author and publisher, please] to me. Payment is made when the books arrive. Please remember that books are not returnable.
Big Turnout at Sept. 15, 2001 Guild Meeting At Frye’s Measure Mill, Wilton, NH

George Anderson

This well attended (80) meeting was held on a day with perfect weather, and Frye’s Mill provided the perfect setting for our sessions on box making. Harley Savage gave us an interesting tour of the mill and informed of its woodworking history. The mill has been in operation for over 150 years, and to this day, it still produces boxes and measures on the original machinery which was designed and built on site.

Piggin, An Oval box with a Handle

Wayne Marcoux was our first presenter who discussed and demonstrated his method of making finger joint boxes. Wayne’s presenter’s style is somewhere between informal and hilarious, while at the same time managing to be informative. His fixture and method of creating the matching parts are straightforward and easy to follow. Further, he showed us some variations on box shapes that could be adapted to this joint that most of us had never thought of before. As a result, more than a few of us will probably try our own experiments with this idea.

George Saradakis explained his design considerations and production techniques for creating his well-known pierced lid turned boxes. He described the advantages and hazards of vacuum chucking, and noted that the care required in turning to avoid making a missile of your work is also helpful in achieving the desired finish on the work piece. Start your piercing experiments with floral designs. Variations from the lines are “natural”. Then when you have the technique perfected, you can attempt the more demanding formal geometric shapes.

Piercing a Box Lid on the Jig

Peter Bloch discussed band saw boxes. He had with him his first such box as well as later examples. These included in-process examples that allowed us to visualize the process. Subtleties such as slight offset sawing for precision fits and the use of magnets for drawer closure were also described. The lively discussion ensuing indicated that many members were thinking about their next box.

Homework assignment: Describe your method of layout and piercing your band-sawn, box jointed box.

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The Sharon Arts Center in Peterborough, NH will host the 2002 Annual juried show. They hosted a show for us back in 1992 and they are pleased to have us back.

The Theme for this years show will be NATURES LINES. We hope to show how, as artists working in wood, we use a natural material to enhance our lives and bring out the beauty of this material. This theme should cause us to take another look at what we enter and examine how it relates to the natural form. It may be the simple well-proportioned lines of a Shaker pierce, the beauty of highly figured wood, or the carving or sculpture of some natural form.

We will be offering 5 awards that will be in the form of $100 gift certificates from our business sponsors. The award categories are Best of Show, Turnings Carvings & Sculpture, Traditional, New Design and Peoples Choice.

The Guild will be sponsoring the People's Choice award. This award is not chosen by the judges, but by the people attending the exhibit. They will be asked to place a cast a ballot for their favorite piece, with the ballots being tallied at the end of the show.

The 2001 show was our first show to have such a award and it was won by Scott Brumenschenkel of Benchmark Studio in Littleton NH. His piece was Emma's Armoire. By the way, you can thank him for this years theme.

If you have not visited the Sharon Arts Center recently you may not know that they have completely rebuilt their facilities. The site on Rt. 123 in Sharon now houses only the administrative offices and classrooms. The gallery and gift shop is now located at 30 Grove St. and 20-40 Depot St. in downtown Peterborough.

William and Ruth Young founded the Sharon Arts Center in 1947 as a nonprofit arts educational institution. The mission of the organization is "to stimulate, encourage, and promote the theory and practice of the arts and crafts through education, exhibition and assistance in marketing."

They provide year-round classes in a wide range of media on day, evening and weekly schedules. In addition to their exhibition gallery, they also maintain a year-round arts and craft store featuring the work of more that 440 of New England artisans, of which 271 are from NH.

The Gallery exhibitions are designed in around theme, historical or group formats and attract approximately 24,000 visitors per year.

For this show we are looking for 50+ entries. Our largest show to date was at the Hargate gallery at St. Paul's school in 1998, with 38 pieces.

The Sharon Arts Center is definitely one of the finest galleries of its size in New England. If you haven't received your entry form, call Marty Milkovits today.

Continued from Page 2.

Bob Martel

Two years ago I thought that I would like to improve my woodturning skill into more than just scraping. So, I decided to enroll in a wood turning course at Homestead Woodworking school taught by Andy Motter.

I knew about the scholarship fund and could have paid the tuition on my own, but thanks to the scholarship fund I was able to take more than this one course. It didn’t pay for half my tuition it allowed me to take two courses.

It was enjoyable and helped improve my turning and I have introduced turning to beginners in my woodworking club at school.

Many thanks to the Guild.

Nate Carey

Thanks to the generosity of the Guild of New Hampshire Woodworkers I was able to attend the Wooden Boat School in Brooklin, Maine during August, 2000. The course I took was An Introduction to Cold-Molded Construction taught by Brian Rieff.

The financial assistance I received through the Guild scholarship program enabled me to, without hardship on my family, add the theory and practice of an unfamiliar boat building technique, to my considerable experience gained over 35 years of building wooden boats.

The woodworking knowledge that is available, just for the asking, from Guild members recharges my batteries at each meeting that I attend. The variety of topics presented at meetings and the talent displayed by fellow Guild members is inspiring. Presently I do not make my living as a full-time woodworker; I have in the past and I will again in the future.

Through the Guild of New Hampshire Woodworkers and Granite State Woodturners I try to stay current with what talented craftspersons in New Hampshire are accomplishing. One of the most important accomplishments is the dissemination of woodworking knowledge through the scholarship program.

Thank you to each of my fellow Guild members.

Willis Brown

I am very pleased to have received the Guild of N.H. Woodworkers scholarship, along with Dustin Coates, to attend David Ellsworth's woodturning school in Quakertown, Pa. Three days of learning, turning, excitement and companionship. We had a great time.

There were four men in our class and all of us had a different amount of knowledge about using the lathe. I had turned very little before and it gave me a big thrill every time I looked at my feet. Shavings up to my knees. I had been using dry wood before, mostly spalted and lots of sawdust.

We learned how to turn his way, with his tools. I had brought my own, but I used David's. The difference that I could see between my tools and his was the way he had ground them. And the finish cut with his tool was great. Almost no sanding!

I feel real proud of my bowls. My children will get these bowls, as they are my first ones and great too!

Thank you, one and all, for this opportunity to attend David's school, I would not have been able to go otherwise.

Continued on Page 9
Steam Bending

Go by my shop this past week, you’d think I had a still going, with billows of steam and smoke wafting away on the fall breeze. It’s only my big steam bending rig, a wood fired contraption made from a small propane tank (the steam boiler) and a wooden steam box about four feet long. It will pump steam for hours, long enough to make 15 or so bends of the more than a hundred I need for a set of ten chairs I’m building.

I was dreading these chairs for the same reasons some people avoid chairs altogether—they are difficult three dimensional joinery problems. However, they complete a set of three dining tables I built recently, and besides I wanted to see how efficient I could get making chairs of entirely curved parts.

Steam bending rather than laminating came to mind as I developed the design. With simple jigging, steaming allows me to make consistent parts quickly, and then shape those parts with no fear of exposing glue lines.

It’s what’s going on with the wood, as it heats, that’s the key to understanding and success with steam bending. Contrary to what you might think, the moisture part of the steam doesn’t soften the wood much. I’m sure it helps, but it’s the heat carried by the steam that softens the lignin, or glue, bonding the wood fibers. That’s why green wood bends the most easily (it’s full of water that transfers the heat quickly), air dried is okay, and kiln dried, where the lignin bonds are set by heat in the kiln, does not bend very well at all.

To adequately soften the wood you need to keep the wood immersed in steam above 200° for about 45 minutes to the inch of thickness. Since my wood was quite dry, I threw the parts into my pond for a few hours beforehand.

If you have done any laminating, then you’ve noticed that the individual laminates slip past one another, quite a bit, if you are bending them into a U. The same thing happens with steam bending — the weakened lignin lets the cells compress on the inside of a curve (sometimes many inches) and try to pull apart on the outside. It’s this tension, something that wood doesn’t withstand very well, that causes the fibers to rupture on the outside of the curve and steaming the wood longer doesn’t help.

One solution is to use a steel strap with end blocks and wedges that tightly holds the piece, so that as you bend it around a form, all the fibers are put in compression. The strap on the outside surface of the curve takes all the tension. (Lee Valley sells many bending supplies including 20’ of high tension 2” strap for about $16.) The upside of taking the time to use a strap is that I bent 23 legs with no failures and most interestingly, almost no spring back. For shallower bends, it isn’t necessary to use a strap, but you get some spring back. I bent almost 50 seat rails this way, off of forms refined by trial and cut to a slightly tighter curve to allow for spring back. I kept the parts on the form to cool and set the bend, and then secured them in a drying rack while they were still a little soft. A few days to perhaps a couple of weeks on the racks for green wood, and the parts are ready to work.

Feeling success, I began to wonder how I could make steam bending work for my chair project even more. I tried bending some legs cut to final shape, even with hand planed surfaces. Perfect. I did the same for the seat rails, which came off the form to final thickness and wonderfully smooth on both inside and outside faces. (Water or steaming doesn’t affect a surface cut with a plane.) Now I wonder if, before steaming, I can even cut the rabbet for the seat frame, more safely, easily and accurately while the parts are straight. That would be a neat trick.

Try some steaming. All you need is an electric tea kettle with a homemade spout extension and a few feet of 4” or 6” diameter heavy plastic pipe known as schedule 40. Use a thermometer, plug the ends with rags, and start out with woods that bend easily such as ash, oak, or beech. You’ll be challenged by the possibilities with this ancient technique.
Dec. 1 2001

The Guild Series at the Homestead School

On Saturday Dec. 1st, Jere Osgood will be giving a one day demonstration on bent laminations. He will be making a three legged table, and using this to discuss design considerations, limitations of tapers, fixtures and forms, and choices of wood and adhesives. The course is from 9 am - 3 pm and costs $85. Only a few spaces are still available – call Al Mitchell now to reserve a spot!

Al Mitchell is considering a repeat of the very popular and successful veneering course with Terry Moore and Brian Sargant. Contact him if you are interested.

Alan Mitchell       Tel: 659-2345
E-mail:  www.woodschool@mediaone.net

Feb 9, 2002

Small, Regional Meetings
A New Format

Brian Sargent  Program Coordinator
Tel: 603-483-1330

Our February 9, 2002 meetings are a new format that will allow us to visit some smaller shops, and also to spread the locations around the state for less travel on slippery roads. There will be 5 meetings simultaneously with limited attendance. If you wish to attend one of the meetings you will need to register with the host. Specific information for contacting the hosts will be provided in the Feb Old Saw.

April 13, 2002

Woodworkers Spring Symposium
Portsmouth, NH

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

Seven woodworking groups from Maine and New Hampshire will converge at Portsmouth High School on April 13th for a joint Woodworkers Spring symposium. The meeting will begin at 9:45 and conclude at 4:30. Here is the proposed agenda.

9:45 – Opening Comments
10:00 – 10:45 Hank Gilpin
Domestic Woods…A Closer Look
10:45 – 11:00 – Question and Answer
11:00 – 11:45 John McAlevey
Forty Years of Working Wood in New England
11:45 – 12:00 – Question and Answer
12:00 – 1:00 – Lunch
1:00 – 1:45 Al Breed
Portsmouth Furniture
1:45 – 2:00 – Question and Answer
2:00 – 2:45 Paul Ruhlman
Rustic Furniture Techniques in Contemporary Furniture Making
2:45 – 3:00 – Question and Answer
3:00 – 3:15 - Break
3:15 – 4:00 Chris Beckvoort
Shaker Furniture
4:00 – 4:15 – Question and Answer
4:15 – 4:30 – Closing Comments

The April newsletter will contain directions, and hotel and lunch suggestions.

Scholarship News

• Bob Martel  Program Coordinator       Tel: 603-627-1104
E-mail: romartel@hotmail.com

The scholarship committee has awarded seven individual scholarships for a total of $2,450.00.

Beth Dutton received one for $400.00 for courses she is taking in Woodworking and Woodturning. Bill Smith received $400 for a course in Inlaying with Phil Lowe. Scott Brumenschkenel and Ben Leclerc each received $400 for a Windsor chair class with Mike Dunbar. Frank Movitz received $400 for a woodturning course with David Ellsworth.

Jack Minassian received $400 for completing a 1736 Blanchet harpsichord. He will learn his skill at Hubbard Harpsichord.

Rod Swanson received $150 for three days of carving instruction with Nora Hall at Homestead Woodworking School.

Good luck and enjoyment to all recipients. The scholarship committee did not receive any applications for the $1,500 Big Kahuna scholarship.

Members are advised to submit applications for scholarships no later than April 1, 2002. The procedure for the distribution of awarded monies is the applicant will receive 50% of his award initially and the remainder upon completion of the program and the submitting of a write-up of their experience. People can apply post attendance if the program occurred between scholarship awards.

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Lester Huckins

The Windsor chair, bowl, and jewelry box which I made were on exhibit at Rochester Fair this year and won Blue Ribbons. The Windsor chair was made at a class with Mike Dunbar that I attended with a scholarship from the Guild. I appreciated this very much. The bowl is made from a spruce burl that I found in Nova Scotia. The tree was an exceptional find, because I got 80 burls from that one tree which had been dead for about three years. Other articles that I make, such as the jewelry chest, go into my wife’s Windy Top Craft Shop. Her shop is a part of a tour group of 10 other shops which hold a Christmas in Strafford tour the first Saturday in December. This is a tour mapped out for all 10 shops in the town of Strafford.

Lester Huckins Wins Three Blue Ribbons at Rochester Fair
4 Calendar of Upcoming Meetings

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

Oct. 25, 2001 SC Meeting 5:30 pm - 8:30 pm.
LNHC Headquarters, Concord, NH.

Nov. 10, 2001 Guild Dana Robes Shop
Band Saw Use and Maintenance with Jere Osgood and Jon Siegel at Dana Robes shop in field, NH.

Nov 15th - SC Meeting 5:30 pm - 8:30 pm.
LNHC Headquarters, Concord, NH.

Nov. 24, 2001 GSWT Meeting
Dec. 1, 2001 Guild Series at Homestead
Bent Laminations with Jere Osgood
Jan. 26, 2002 GSWT Meeting
Feb. 9, 2002 Guild 10 am -1 pm
Geoff Ames is starting an advanced period furniture group at his shop in Center Strafford. Max. 20 people.
Feb. 9, 2002 Guild 10 am-12 am
Feb. 9, 2002 Guild 9 am -11 am
Cedar Strip canoes and kayaks at Newfound Woodworks. A tour explaining their cedar strip canoe and kayak shop in Bristol, NH. Max. 30 people.
Feb. 9, 2002 Guild 1 pm-4 pm
Forms for curved work with Brian Sargent showing how he uses forms for curved work at his shop in Candia, NH. Max. 20 people.
Feb. 9, 2002 Guild 11 am-2 pm
Millwork with Loron Smith demonstrating millwork at his shop in New Durham, NH. Max. 35 people.
Feb 23rd - April 7th, 2002 Guild
Juried Show at the Sharon Arts Center
Apr. 1, 2002
Deadline for Scholarship applications. Bob Martel coordinator.
Apr. 13, 2002 Guild
Woodworkers Spring Symposium at Portsmouth High School. Three NH groups (GNHW, Seacoast & Bear Camp), three Maine groups (Kennebec Valley Woodworkers, Maine Woodworkers Association and Guild of Maine Woodworkers), and the Eastern MA Woodworking Club

Meeting Schedule Notes:
1. For all regular Guild meetings, George Andersen - Program Coordinator.
   Unless otherwise specified, Swap Meet and Jigs and Fixtures discussion is 10 - 11, general business meeting 11–12, lunch (bring your own) 12 – 1 and presentations 1 – 3.
2. 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 phone or E-mail of Program Coordinators.

2001/2002 Guild Officers and Other Positions At A Glance

Elected officers:
President Jack Grube 603-432-4060 jackgrube@aol.com
Vice President Peter Breu 603-647-2327 peterbreu@mediaone.net
Secretary Bob Lacivita 603-942-1240 lacivita@worldpath.net
Treasurer Steve Belair 603-622-0112 smb1026@mediaone.net

Appointed positions:
- Books and SC Tony Immorlica 603-673-9629 immorlica@bit-net.com
- Columnist Garrett Hack 603-785-4329 None
- Editor - Old Saw Roy Noyes 603-887-3682 roynoyes@cs.com
- Education Ed Epremian 603-763-9208 None
- GSWC Lou Barchey 603-753-4336 lbarchey@aol.com
- GSWT Clyde Daggett 603-669-1656 cmdaggett@worldnet.att.net
- Juried Exhibits Marty Milkovits 603-835-2992 mjmlm@hotmail.com
- Programs George Andersen 603-887-6267 dsachester@aol.com
- Publicity Dave Anderson 603-627-1104 603-guild@aol.com
- Scholarships Bob Martel 603-526-6152 blockhed@kear.tds.net
- SC at Large Peter Bloch 603-622-0112 smb1026@mediaone.net
- Shirts Steve Belair 603-526-6152 blockhed@kear.tds.net
- SC at Large Brian Sargent 603-483-1330 blkdesigns@aol.com
- Videos Jon Siegel 603-735-6882 jon_siegel@mail.proctornet.com
- Video Librarian Clyde Daggett 603-669-1656 cmdaggett@worldnet.att.net

Classified Ads

For Sale
Powermatic Model 68 Table Saw. Stock Fence. New 3HP Single phase motor with new Furnas Magnetic Starter.
2 inch White Pine Planks. Rough edge, random width and length, air dried under cover two years. $1.50/bf
Steve Rosen 603-934-3348

Due to loss of storage I must liquidate approx. 4500 board feet of lumber!
Engelman Spruce, Eastern spruce, Sitka spruce, Douglas fir, ash, white oak, cherry, Spanish cedar, Western red cedar, genuine mahogany, obeche, and small amounts of lace wood, ipe, purple heart and other exotics.
Take it all for $1.85/bf and move it before December 1.
Nate Carey (w)603-643-6148 x 108
(h)603-863-2915
The First Issue of the Guild Newsletter

Notice the appeal to get people to send in their dues
Have you paid yours yet? We Need Your Support

The Newsletter Vol. 1, No. 1 August, 1990

The Guild of New Hampshire Woodworkers

In the Beginning there were eighteen woodworkers who gathered in John McAlevey’s shop in Warner. John and Paul Tuller had come up with as many names as they could think of and mailed about forty invitations. The date was Saturday, April 28, 1990.
The first meeting was a great success and in a short time the following was established: a statement of goals, the naming of temporary officers, and the setting of dates for future meetings.
The temporary officers are:
President: John Skewes; Treasurer: Paul Tuller; Secretary: Steve Cunliffe; Newsletter: Jon Siegel.
The Second Meeting was at John Skewes’ in Kensington on June 16.
At that meeting the Statement of Goals was revised:

“The Guild of New Hampshire Woodworkers is an association of professionals and amateurs bound by a common interest in seeking and practicing excellence in woodworking. Through regular meetings, lectures, demonstrations, juried exhibits, and a newsletter, the Guild strives to bring together the diverse interests of the New Hampshire woodworking community.”

The mailing list now stands at seventy-four. The names are from many sources: attendance at one of the meetings; the original list from the League; people who called in response to one of the articles in Woodshop News; or friends of members. Most of the people who receive this newsletter have not yet come to any meetings, but we know many are interested. The newsletter is one way people who cannot attend meetings will feel that they belong to the Guild. But only fourteen people have paid dues ($15.00) as of July. To become an official member of the Guild and insure that you will continue to receive this newsletter, dues should be made payable to “The Guild of N.H. Woodworkers” and mailed to Paul Tuller, Box 64, Dublin, NH 03444.
How to Pay Dues or Join the Guild

The dues are only $25 per year. 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
Tel: 603-622-0112 E-mail: smb1026@mediaone.net

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: ____ If no business skip to Home Information
Partner's Name: _____________________________________________________________________________________
Woodworking Business Name: _____________________________________________________________________________________
Business Address: _____________________________________________________________________________________
City: ____________________________ State: ___ 9 Digit Zip Code: ______________ - _______________
Business Phone: (______) ______ - _________ Ext. ______ Fax: (______) ______ - ___________
Business E-mail Address: _____________________________________________________________________________________
Business Web Page URL: _____________________________________________________________________________________

Home Information
Home Address: _____________________________________ City: ____________________________
State: ___ 9 Digit Zip Code: ______________ - _______________
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: ____ Bear Camp Woodworkers: ____ Central NE Woodturners: ____ Furniture Masters: ____
Furniture Society: ____ Granite State Woodcarvers: ____ Granite State Woodturners: ____ Kennebec Valley Woodworkers: ____
Seacoast Woodcarvers: ____
Other _____________________________________________________________________________________
I would like to join: Granite State Woodcarvers ____ Granite State Woodturners ____ The Education Group ____
My areas of interest in woodworking are:
Toys: ____ Turning: ____ Veneering: ____
Other (Please specify): _____________________________________________________________________________________
I would like to volunteer to work on:
Wood Days at Canterbury: ____ Wood Week at Sunapee: ____ Education: ____ Juried Exhibit: ____ The Old Saw: ____
Video Library: ____ Programs: ____ Publicity: ____ Scholarships: ____ Book Sales: ____ Clothing Sales: ____
Special Events: ____ Special Purchases: ____ Other: _____________________________________________________________________________________
I will help in any way needed: ____ Comments _____________________________________________________________________________________
I am willing to demonstrate the following: _____________________________________________________________________________________
I would like to help start a group on: _____________________________________________________________________________________
I suggest new programs or activities on: _____________________________________________________________________________________