The President’s Message from Peter Breu

Why I am a woodworker!

I was 11 and my mom wanted a birdfeeder. My father, who had a great shop, had no interest, and so, one afternoon after school, I set to work. I found a nice thin, wide board, and cut it in half to form the feeder and roof. A couple of pieces of 2x4 nailed on each side held the roof up and a sharpened 2x4 nailed through the bottom held the feeder in the ground right outside the dining room window. I was so proud!

My mother’s reaction I don’t remember, but when my father sat down for supper, he looked out and demanded, “What is THAT?!” “It’s a birdfeeder!” I happily replied. “NO, IT’S ROSEWOOD!!” he thundered.

That weekend I was taken down to the shop, and all the lumber in the shop was described to me, and clearly identified as “alright to use” or “don’t touch!” My father carefully pried out the nails, put aside the rosewood with a sigh, and made a fantastic feeder for my mother.

Now, fast forward 35 years when that rosewood came back to my mind. Because my father showed me all the different woods in the shop, and allowed me to make what I wanted of the lesser stuff, I developed a love of wood and woodworking. My grandfather was a master organ builder who emigrated from Germany in the late ‘20’s, and whenever I remembered that birdfeeder I assumed that the rosewood was left over from an organ project. I recently used a little rosewood on a cabinet for details, and wondered what ever happened to that birdfeeder.

So, when I recently visited my father, I screwed up my courage and asked about the rosewood. “What rosewood? What feeder?” I couldn’t believe that he didn’t remember! But, knowing my father well, I suspected it was there somewhere, and if I remembered correctly, there was a second board 36”x12”x3/8” or so….Up to the attic I went and sure enough, dusty and behind lots of other wood there was the rosewood….but, wait a minute, it sure doesn’t feel like rosewood….far too light….what is this? The beautiful grain is a faux finish…this is a dust panel, and the other side left natural reveals….redwood! Because of that birdfeeder so long ago, I can now know immediately what it is and what it was (it may indeed have come from an organ.) And though my father was mistaken, he taught and inspired me to become a woodworker who might make his grandfather proud.

February Meeting at the Society for the Preservation of NH Forests

By Andy Young

This February, Guild meeting members will gather at the Society for the Protection of New Hampshire Forests (SPNHF) located in Concord. The theme is the preservation of New Hampshire’s forests, how it relates to the woodworking community as well as the unique ways NH woods are used by SPNHF in their passive solar addition and by Guild members Dustin Coates, Grant Taylor and Jon Brooks.

Starting at 10:00AM

Dave Anderson, SPNHF’s Director of Education, will present the slide show Forests Forever which is an introduction to the Society and its history. Afterwards he will discuss the state of New Hampshire’s forests as it applies to the Society’s focus and perspective and the relationship to the woodworking community.

(Continued on page 2)
February Meeting—Continued

11:00 to 11:30 am
A tour of SPNHF’s wood passive solar addition will be given in two groups by Dave Anderson and Paul Ledeille. Learn more about this fascinating subject and enjoy the addition’s beauty and construction.

11:30 to 12:30 pm
Members can bring a bag lunch or take a short drive to a local market which makes sandwiches. Please note the earlier lunch time.

Guild Presenters: How They Work with Local Woods

12:30 to 1:15 pm Dustin Coates
Working only with found wood not bought wood, Dustin collects logs, stumps, and burls in his “horizontal forest” to utilize in creating his one-of-a-kind bowls. “I never throw anything away. I love to turn and sculpt what the wood will give me.” Besides the maple, cherry and birch most are familiar with, he also uses apple, lilac, plum, honey, locust, elm, walnut and butternut. “I’m pretty much self-taught. My love of wood stimulates my imagination and each piece of wood is my source of inspiration. I tell anyone who wants to create in wood to first use their eyes, to look for what might be in a piece of wood. There are always possibilities.” Each bowl is handcrafted from the start to finish as he allows the natural curves, patterns and colors found in wood to speak for themselves.

Dustin’s workshop is in Etna, New Hampshire.

1:15 to 2:00 pm Grant Taylor
Grant has been a professional woodworker since 1975 and a founding member of the Guild of New Hampshire Woodworkers and a state-juried member of the League of New Hampshire Craftsmen. Taylor studied in the United States with master woodcarver Art Ritchie of Keene, New Hampshire, and in Connemara, Ireland with furniture master Al O’Dea. He also has attended the Celtic College in Goderich, Ontario, to study the design and construction of Celtic knotwork, spirals and key patterns. Taylor has combined his training of carving and Irish design to make traditional Celtic and Celtic-inspired furniture since 1981. He also makes and plays Celtic harps.

He works alone in a stone studio that he built in South Acworth, New Hampshire.

2:00-2:45 pm Jon Brooks
A sculptor and furniture maker, Jon is known for the innovative quality and poetic imagery of his work, as well as for his exploration of the line between function and art. “I am influenced and inspired as well by the architecture of nature. I work with found maple branch forms and a sketch or two. Inevitably, I get stuck visually or physically with joinery or something to do with color. Working my way through this barrier to bring the piece to the best possible solution is very satisfying.” He has exhibited widely in the United States and abroad. A graduate of the Rochester Institute of Technology, Jon has taught at Haystack Mountain School in Maine, the Penland School of Crafts in North Carolina, and the University of Tasmania. He has held artist residencies at Alfred University, Rhode Island School of Design, Philadelphia College of Art, and New Zealand’s L’Etacq College. Jon’s work appears in important collections, including the Renwick Gallery of the Smithsonian American Art Museum, the Currier Gallery of Art and the American Craft Museum.

Jon’s workshop is in New Boston, New Hampshire.

Special Needs
Coffee will be provided. There is adequate parking.

Directions
The Society is located at 54 Portsmouth Street in Concord, New Hampshire.

From Interstate 93: Take Exit 16. At end of exit ramp, make a right. Follow brown and white “Conservation Center” signs to the Center.

From Interstate 393: Take Exit 2 onto East Side Drive. At exit intersection, make a right onto East Side Drive. Follow brown and white “Conservation Center” signs to the Center.

From the West: Take Interstate 89 to Exit 1. Get on I-93 heading north. Take Exit 16. At end of exit ramp, make a right. Follow brown and white “Conservation Center” signs to the Center.

In the event of snow, members should call 617-803-2615 on the morning of the meeting and listen to the recorded message for advice on possible cancellation.
Turning Symposium

The May 10, 2003 Turning Symposium registration brochure is included with this issue.

This event starts on Friday evening at the Derry Opera House with a presentation from David Ellsworth. Seminars continue on Saturday. Since attendance is limited, Guild members should not delay and sign up soon before the publicity is released to other groups and prior attendees.

Volunteers are still needed for the many administrative tasks such as setup, cleanup, parking lot directors and seminar monitors.

For further details, refer to the brochure or contact Peter Bloch or Clyde Daggett.

Wood Days

Planning for the Jun 28th and 29th Wood Days at Canterbury Shaker Village is underway. The format will be enlarged and may be named “New England Wood Days”.

Demonstrators as well as administrative volunteers are needed. Demonstrators are requested to be on-site for both Saturday and Sunday, but a buddy team with split days is acceptable.

Contact Dave Emerson for additional details.

I Know We Are All Busy, But...
By Jack Grube

We have all faced the same decision some Saturday morning, "Should I go to the GNHW meeting or stay home and ____." Well, next time, consider this!

The quality of our presenters is top notch. If you don’t believe me, look at the Feb 2003 issue of Fine Woodworking. Five of the articles were written by individuals who have addressed our group.

Christian Becksvoort, "Sawhorses for the Shop" was a presenter at our Spring Symposium last Spring.

Teri Masachi, "How To Conceal Sapwood" was the second Treasurer of the Guild and a presenter at our April 97 BIG Meeting on Finishing.

Mike Dunbar, "Hinges and Lid Supports for Chests" hosted our Dec 96 meeting on Restoring and Using Antique Tools.

Philip Lowe, "Drafting Basics" was a presenter at the April, 2002 Design Conference II.

Garrett Hack, "Joining Legs to Aprons" has hosted two GNHW meetings (Hand Planes and Inlaying), recently presented at our Sept 2002 meeting on bending and is a regular contributor to The Old Saw.
Dear Guild Members,

I would like to thank everyone who took part in the Toys for Tots program, and all who helped out. I believe that for my first year organizing this project it was a big success. Collectively we made one hundred and five individual toy cars and two other toys, a pull rabbit and helicopter. Some were plain and simple and followed the plans, others were elaborately painted and individually designed; the variety of trains was quite impressive!

The toy trains were distributed to “A Safe Place” in Portsmouth, The Saint Charles Children’s Home in Rochester, Nashua Pastoral Care, and Crossroads in Portsmouth. Each place received six trains and one toy and Crossroads received two trains which was what they had asked for. The trains were well received by all the places. Some people took them out of the boxes and exclaimed that these were fantastic and that no six year old would break these easily! Other places were just so pleased that someone would think of hand making trains, and would think of them as a place to donate them to. Overall, I believe we provided a great service to our surrounding community, even if the contributions were not huge. I also believe that it brought an awareness to the specialness of receiving and making hand-made toys.

I again wanted to thank the GNHWoodcarvers, Woodworkers, and Wood turners who helped to make this possible. I also wanted to thank Pinkerton Academy for making the bases, UNH Durham for donating wood, Homestead Woodworking School for letting us use their shop, and Woodcraft for donating some stains. Because of all of you there are many smiling children out there playing with almost indestructible wooden trains and other toys.

I hope that next year we can do something similar. I would love to build more trains and incorporate other toys, as well as find some other places that may be in need of toys. I was also thinking of asking for more help in terms of getting lumber companies and hardware stores to donate supplies. I hope that you who helped this year found it to be a rewarding experience, and those of you who may have become crazed over the holidays will be able to help in the future. Thanks again to all of you who helped. You should feel good about the fact that your efforts brought some light into some children’s lives.

Venera Gattonini
veneravmg@earthlink.net

Ed Patterson on the “Production Line”

If anyone has any ideas for next year please let me know.

Venera Gattonini
veneravmg@earthlink.net
In my last column I wrote about the details that I feel are so important to making a piece of furniture all your own, that speak clearly about something made by hand, with care and design. Beads are my favorites of the many details I use -- small rounded profiles set off by a groove or quirk as it is known. Sometimes I cut beads parallel with an edge and flush with the surface (a side bead), or along both edges of a corner (a corner bead), or applied to an edge and proud of it (a cockbead). Any of them -- and a lot of other small molding profiles as well -- can be cut with amazing little tools called scratchstocks.

I make the cutters out of old handsaws, card scrapers, or Woodmiser band saw blades. This steel has a spring temper, hard enough to hold an edge adequately, yet soft enough that you can file the profile. I have made cutters out of harder steel such as old plane irons, but this calls for extra work annealing and then heat-treating the steel. Round chain saw files or smaller needle files are ideal for making bead cutters as small as 1/16" or up to 5/16".

The first trick to making the cutters is breaking up your handsaw or whatever into smaller pieces or blanks about an inch by 3/4 inch. I use the corner of a flat mill file and score across the steel a half dozen times and then snap it off in a vise. File two new clean square edges on the blank in one of the corners to eliminate the roughness from breaking it. Work square across the blank with light strokes. Then file the profile into one of these fresh edges. Usually beads are semicircular, but I have made elliptical beads or filed multiple beads (reeds) to make a more bold detail.

Key to making your scratchstock work well is sharpening it thoroughly. Every facet of the cutter must be polished and all edges must be as square as possible. It's these square edges that do the cutting. I start on a medium diamond stone honing the two flat faces, then work into the curved sections with a small round slip stone. Do the top of the little tooth that cuts the quirk. I work up to a fine stone and polish all the surfaces, until the edges feel prickly and sharp. You want a tool that will cut shavings, not make dust.

The holder for the cutter or stock (hence the name) is a scrap block of hardwood with a saw kerf square across it and about half way through. Use a saw that makes a kerf just smaller than the blank thickness, so that you can get it out to re-sharpen. Drive the cutter in and tap it to position it so that the whole bead profile of the cutter is just exposed.

Using this version of scratchstock is wonderfully easy. Hold the stock tight against the edge of your work piece, tip the tool slightly forward and score the stock with a half dozen times and then snap it off in a vise. File two new clean square edges on the blank in one of the corners to eliminate the roughness from breaking it. Work square across the blank with light strokes. Then file the profile into one of these fresh edges. Usually beads are semicircular, but I have made elliptical beads or filed multiple beads (reeds) to make a more bold detail.

Continued on next Page
The Old Saw

Volume 14, No. 3

Instructor Opening—Worcester Center for Crafts

The Worcester Center for Crafts is looking for woodworking instructors for its summer and fall 2003 sessions. Classes meet once a week for three hours with class size limited to ten people. The student body is diverse, but they come to the Craft Center eager to work in wood. The 4,000 square foot wood studio is fully equipped for beginning to advanced classes.

The Worcester Center for Crafts is a leading educational institution for all ages, dedicated to the knowledge, appreciation and advancement of fine crafts and craftsmanship through education and special events which enrich the community.

Those interested should contact Lynn Syzmanski, Wood Department Head, 508-753-8183.

Granite State WoodTurners

By Clyde Daggett

George Saridakis gave an insightful and helpful presentation on the production of his well known pierced, lidded bowls. The January 25th Woodturner’s meeting at Woodcraft Supply in Newington was well attended with almost 40 members and guests.

Thanks to Bob Abbott of Woodcraft for his hospitality and George for his lathe work and scrollsaw work discussions.

Future Woodturners meetings are scheduled as follows:

- **March 22, 2003**
  “Homemade” Gadgets, tools, chucks, and tool rests. Followed by tool and wood auction.
  Location: Keene State College, Butterfield Hall, Winchester Street

- **May 10, 2003**
  Wood Turning Symposium
  Location: Pinkerton Academy
  Refer to enclosed article for additional details.
  Derry, NH

- **July 26, 2003**
  Annual Woodturners Critique
  Location: Moose Mountain

Shop Shavings—Continued

and push. Or tip it backward and pull. Think of it as a small scraper - which it is -- taking light cuts. You'll feel that one way cuts more smoothly, but you can shift directions if the grain does. Going around curves is no more difficult that the straight areas, just make a curved stock to follow the edge.

The only drawback to this scratch-stock design is that it has no sole to act as a depth stop. No problem. Take a red pencil and draw a line along the edge about where the apex of the bead will be (or any similar high part of your profile). When you scrape this line away stop. You'll probably need to sand a little, but considering what this little tool can do, it's a small price to pay.

Woodturners Schedule Correction

The March 22, 2003 Meeting at Keene State College is scheduled for this date instead of March 25 as previously published.
Woodworks 2002 Show - December 6-8
By Dave Anderson

The guild was invited to take part in the Woodworks 2002 show at the Worcester Centrum and ran a 10’ x 20’ booth for the three-day woodworking event. While this was a first year show and had a relatively low attendance, it offered a wider mix of events than many of the larger shows. With a small gallery of club and presenter works on display, continuous free classes by Frank Klausz and Don Weber, and free lectures on many topics, it was much more than just an exhibit of tools and accessories. Longer paid seminars were also available on a variety of subjects, carver David Calvo demonstrated continuously, and an area was set aside as a café for folks to meet and talk informally with show staff.

New Zealand turner Harry Memelink worked continuously on bowls and hollow vessels, Sandor Nagyszalanczy presented on power tool woodworking, and on Saturday Ben Knebel and Doug Evans from Shepherd Tools built infill smoothing planes at the Fine Tool Journal booth. A few scheduled events had to be cancelled due to snow, ice storms in the South, and air travel problems but there was still plenty to do. As always, there were plenty of tool vendors hawking their wares and few left the show with empty hands.

The guild booth had a tv/vcr running continuous Guild videos, we passed out copies of the Old Saw and membership applications, and we displayed samples of members works. A few folks did demonstrations of hand tool woodworking on small projects. Our booth had steady traffic and thanks are due to Ed Allen, Dave Anderson, Bob LaCivita, Lester Huckins, John Jardin, Roger Myers, Roy Noyes, Ron Pouliot, Guy Senneville, Rod Swanson, and Brad Vietje who participated during the three days. With a date spaced a little further from Christmas, this event has the promise of growing into something great in future years and was time well spent.

Period Furniture Making
By Roger Myers

The Period Furniture Makers group (PFM) held two recent meetings at Paul Miller’s House and at Dave Anderson’s. This is a very active group with 17 members attending the most recent meeting at Dave’s house and “all-too-clean” workshop in Chester NH.

During the groups meetings, attendees take turns discussing the design and progress of their projects, which consist principally of 18th century American Period designs including Queen Anne and Chippendale. Constructive feedback on the designs is provided as well as tips and techniques to assist in the more challenging aspects of the furniture crafting process. Fixtures used to produce the four sided tapered legs on a Pembroke table, as well as to cut the dovetail slots in a tripod table column were demonstrated. Projects currently underway include pie-crust tables, a Queen Anne lowboy, and a Pembroke table. Dave Anderson just completed a beautiful Queen Anne drop-leaf breakfast table constructed out of mahogany and designed and built very true to the original circa 1740-1770 piece that inspired it.

A roundtable discussion of the challenges of preventing damage to work in progress was very beneficial to the group with several suggestions being offered to both prevent the damage in the first place as well as remedies to correct the dents and dings that sometimes occur. A clean and organized shop is certainly a major factor in preventing damage as is a work surface free from dirt, chips, and dried glue. Brooks Tanner emphasized the importance of lifting the work pieces and not sliding them on the bench, as well as the fact that he considers the bench a consumable tool, and frequently scrapes and resurfaces the top to keep the surface clean. The use of router mats, or a clean dedicated piece of carpeting or carpet padding under the work can also help to protect that piece you have put so much work in to.

The group also manages during each meeting to find plenty of social time, consuming plenty of coffee, donuts and muffins and a highlight each gathering is the time spent poking around another woodworkers shop. While at Paul’s shop we looked at some interesting jigs and fixtures that Paul had made for cutting, wedges, carving, and his band-saw circle-cutting jig.

The next meeting of the group will be at Brooks Tanners woodworking shop in Manchester in March.
Chris McGrody, our host at Dana Robes Wood Craftsman, opened the first of the three finishing seminar speakers in the Dana Robes finishing room. Dana Robes uses a 3 part finish for most of their products consisting of equal quantities of boiled linseed oil, turpentine and polyurethane because the finish is easy to apply and can be hand rubbed. Chris commented that the DR finish is “not a lot of science”.

Cherry is the predominant wood used at Dana Robes.

The DR finish can be sprayer applied for large pieces or a disposable foam brush for small pieces such as cabinet panels that need a quick coat before assembling the door. The DR finish is usually preceded by 100 grit Sandmaster sanding followed by orbital sanding going up to 220 grit paper.

When using the HVLP sprayer, a finish cost is applied in the spray booth, then left sitting for 10 minutes, followed by a wipe down with Bounty paper towels. Chris cautioned that the wet towels should immediately be stored in the fire container to avoid the spontaneous combustion problem of the drying linseed oil. After the wiping, the pieces are dried for one day. Next day, a light scuffing using 400 grit paper is applied. The piece is sprayed again, sets for a few minutes, and is wiped down again and allowed to dry.

After the second drying cycle, the finish is again lightly sanded using 400 or 600 grit paper, then waxed with Butchers furniture wax. Large items are polished with a powered buffer.

For brand names, DRWC uses Sterling linseed oil and ZipGuard Satin polyurethane.

This 3 part finish is used on most of their products with the exception of dining room tables. Three or four coats of the 3 part finish are used on the table tops without a final wax coat, but the protection is not as good as either polyurethane or lacquer.

Chris demonstrated the spraying application using a HVLP (High Velocity Low Pressure) gun with an air pressure setting of 40 pounds and a 1-pound pot pressure. Somewhat surprisingly, the spray guns are not cleaned after each use, but are broken down for a general cleaning about every month with a nozzle cleaning on an “as needed” basis. Although the spraying process uses less than half the time of a brush application, no differences in the final finish are found between the two application methods.

The DR finishing room uses short ¾ inch pipes that are inserted into vertical 2x4’s for adjustable drying racks, but Chris cautioned that the “wet” pieces should not be placed directly on the pipe racks until the

Terry Moore opened the second session by reviewing lacquer use on veneered products since penetrating oil products don’t work with veneer due to the potential to break down the glue bond.

Terry discussed his original use of a 2 gallon spray pot since the large pots allow the spray head to be used in an inverted position. Terry also uses sprayer heads with attached containers that are priced at approximately $65 in automotive supply stores.

Closed pore versus open pored woods were reviewed with cherry mentioned as a common closed pore, bubinga as open pored and mahogany as open pored wood.
Terry sprays the first coat, and then follows up with a “0000” steel wool or ScotchBrite preparation. The second step is a generous coat of Watco oil that is wiped on, wiped off and then dried.

Complementary to lacquers is the use of wood fillers. Terry uses the three types:

- Water based fillers of refined latex and sheet rock putty that are applied with a plastic Bondo spreader across the grain. The first coat is worked into the wood surface, sanded. The second cost is applied and sanded dry.
- Oil based fillers comprised of the same silica base used in varnish. A stiff bristled brush applies the filler across the grain, then is bur-lapped off with the grain and followed by 48 hours drying time.
- Superglue filler that provided a high gloss. Terry uses Yellow Label superglue and applies wearing a respirator with an exhaust fan. An accelerator is spritzed to speed up the drying time. The glue treatment is applied 2 or 3 times with orbital sanding using 220 grit paper between applications.

Vinyl sealer can provide a high gloss surface. Sherwood 24% Solid Vinyl clear sealer is recommended and accepts numerous topcoats. A topcoat of Sherwood Moisture Re-tar-dant Lacquer provides the final surface. These products would be suitable for hall tables, but not for dining room tables that are subjected to liquid spillage.

Sherwin Williams distributes a catalyzed lacquer provides a high gloss finish. This product requires mixing a few ounces of an acid catalyst in a quart of base lacquer that provides a durable chemical crosslink.

Terry covered the steps for finishing a high gloss piano finish:

1. SuperGlue sealer treatment
2. Vinyl sealer applied
3. Spray 3 costs of colored lacquer (shaded) with no sanding between coats.
4. Wait overnight, then wet sand with detergent based solution and 400 grit wet/dry paper using Random Orbital Sander.
5. Apply another 3 coats followed by "wet sand”.

The use of a retarder was mentioned that will allow moisture to escape before drying is completed.

Terry then opened the floor for a Q&A session:

Q – Why or why not use a HVLP sprayer?
A – HVLP can spray water based products and generates less waste during spraying.

Q – How is the spray head cleaned?
A – Heads are not cleaned after every use, but are cleaned only when needed.

Q – What cause “Fish eye”?
A – Fish Eye is caused by the lack of surface tension and may be the result of silicone products on the wood.

Terry provided some valuable experience on his lacquer application techniques.

- Use a cup filter since dust might be found on the container rim
- Slats with protruding nails are used to hold the articles being sprayed.
- 45 pounds of air pressure is the typical pressure for
The Old Saw

December Guild Meeting - Continued

Terry’s setup
§ Develop a specific spraying pattern for coverage
§ Start with a 4 inch spray, then overlap ½ of a pattern (down 2 inches)
§ No difference has been found between spraying with or across the wood grain
§ Don’t rotate the spray pattern, keep the sprayer level.
§ Use 220 paper between coats
§ Fold sandpaper in a tri-fold to prevent the sandpaper from moving and to maintain control
§ Drips are removed with a Stanley type knife after drying
§ “Orange Peel” pattern is the result of drying too fast. Thinner should be added.

work with a less controlled environment.

Bruce recommended that all finishing products be filtered before use and starts with a catalyzed varnish product. Glossy products are purchased and a flattener added. The flattener is a very fine silica based product. A few drops of fish eye killer are also added to reduce the varnish surface tension. The catalyzed finishes are rubbed between coats. Satin and matte finishes are preferred over the glossy finishes. Xylene is added between coats.

Bruce Hamilton Discussing Varnish Applications

In the wrap-up finishing seminar, Bruce Hamilton opened by discussing his finishes and solvents supplier (CAMGER located in Norfolk Mass) Bruce feels professional finishers need access to product technicians and chemists to discuss the different problems that a finisher needs to solve. In contrast to Dana Robes and Terry Moore, Bruce has the challenge of on-site finishing for a bank was installed and an “Old Walnut” appearance was desired that would match the bank’s woodwork. Since walnut lightens with age, Bruce first bleached the new walnut, added yellow burnt umber for color and then sealed the surfaces. Asphaltum tar accent was added for a yellow black accent. The first catalyzed varnish finish was applied followed by a second varnish coat. Unfortunately, the finish started to lift!

Bruce then stripped the cabinet and had to reapply the finishes after he determined that the coloring agents in stains and glazes were not compatible with catalyzed varnishes. The sealer should be applied after the color coats.

When external finishes are required, Ultraviolet inhibitor must be used. Instead of spar varnish that contains a relatively small amount of UV inhibitor, clear automotive urethane is applied. The $120 per gallon cost is high, but the stock will last for 5 to 10 years if stored correctly.

Bruce also doesn’t clean the spray gun except for catalyzed products. A LexAir spray gun is used with some shortcomings that Bruce can compensate for given the experience he has with this sprayer.

One example of a finishing challenge was reviewed. A new cabinet

A collective “Thank You” to Dana Robes Wood Craftsman for a great meeting location and their continued hospitality!!
Calendar of Upcoming Meetings
For more information see the Guild Web site www.gnhw.org or call the Coordinator listed below

February 15, 2003 Guild Meeting
Society for the Protection of New Hampshire Forests
Coordinator: Roger Myers
Concord, NH
See article in this issue for details.

In the event of snow, members should call 617-803-2615 on the morning of the meeting and listen to the recorded message for advice on possible cancellation.

Mar 22, 2003, Granite State Woodturners
Home Made Gadgets

Meeting Schedule Notes:
1. For all regular Guild meetings, Program Coordinator—Open Position
   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 telephone or E-mail of Program Coordinators.

Guild Membership Cards
By Clyde Daggett and Peter Breu
At the February 15th meeting of the Guild membership cards will be distributed. Cards will be given to members whose dues are up to date. Courtesy discounts have been arranged at Woodcraft Supply, High-land Hardwoods, Goosebay Lumber and Tuckaway Timber.
When making purchases please show your Guild membership card. Please be tactful and courteous.

2001/2002 Guild Officers and Other Positions At A Glance

<table>
<thead>
<tr>
<th>Elected officers:</th>
<th>Telephone</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>@ President</td>
<td>Peter Breu</td>
<td>603-647-2327</td>
</tr>
<tr>
<td>@ Vice President</td>
<td>Open</td>
<td></td>
</tr>
<tr>
<td>@ Secretary</td>
<td>Bob LaCivita</td>
<td>603-942-1240</td>
</tr>
<tr>
<td>@ Treasurer</td>
<td>Steve Belair</td>
<td>603-587-0045</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Appointed positions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Books and SC</td>
</tr>
<tr>
<td>• Columnist</td>
</tr>
<tr>
<td>• Editor/Old Saw</td>
</tr>
<tr>
<td>• Editor/ Old Saw</td>
</tr>
<tr>
<td>• Education</td>
</tr>
<tr>
<td>• GSWC</td>
</tr>
<tr>
<td>• GSWT</td>
</tr>
<tr>
<td>• Juried Exhibit</td>
</tr>
<tr>
<td>• Programs</td>
</tr>
</tbody>
</table>

| @ Publicity          | Dave Anderson | 603-887-6267 | dsachester@aol.com |
| @ Scholarships       | Bob Jarratt   | 978-456-3928 | pinhill@charter.net |
| @ Shirts             | Steve Belair  | 603-587-0045 | smb1026@attbi.com |
| @ SC at large        | Brian Sargent | 603-483-1330 | blsdesigns@aol.com |
| @ SC at large        | Jon Siegel    | 603-934-2765 | big@proctor.com |
| @ SC at large        | Geoff Ames    | 603-269-3571 | newt@worldpath.net |
| @ SC at large        | Andy Young    | 603-672-9558 | amy26boston@aol.com |
| @ SC at large        | Geo. Saradakis | 508-448-2682 |
| @ SC at large        | Guy Seneville | 603-627-5049 |
| @ Video Taping       | Peter Bloch   | 603-526-6152 | peterbloch@adelphia.net |
| @ Video Librarian    | Bob Trahan    | 603-444-5284 | rttcarpenter@getglobal.net |
| @ Web Master         | Open         |         |                   |
| @ Wood Days          | Dave Emerson  | 603-783-4403 | efumirr@tiac.net |
| @ Sunapee Fair       | Guy Seneville | 603-627-5049 |
| @ Denotes members of the Steering Committee |
| • Bold—Changes since last issue |
My Experience at the Ellsworth School  
By Leo Dube

I would encourage anyone with bowl and hollow form interest to attend the David Ellsworth Woodworking School in Quakertown, PA. Attending a three-day session there this fall was the most exhilarating woodturning experience of my life. During the Friday-to-Sunday seminar the atmosphere in his studio is quite relaxed, which coupled with his ability to describe and demonstrate equipment and techniques, results in an excellent learning experience.

Each day begins with an 8:00 breakfast in David’s house with lunch and dinner served there as well. (Dinner is served on Friday and Saturday evenings, only.) One departs for one’s accommodations about 7:00 pm. (I would recommend the Best Western, about 10 miles from the studio). Five participants are planned for each seminar session. There were four students in the session I attended, the others coming from California, North Carolina and New Jersey.

During the seminar I attended, David demonstrated open bowl technique using the 4 primary woodturning cuts. He reviewed exterior rough cutting, exterior shear cutting, interior rough cutting and the interior finish cut. Each student made an open bowl using the four primary cuts.

David also showed us how to sharpen the Ellsworth Signature gouge, 5/8” M2 HSS. He has an 8” grinder 100 and 120 grit wheels at 3400 rpm. In another session, he demonstrated hollow form cutting. Each of us made a hollow form using straight and bent tools of David’s design. With his tools, one can make a hollow form 10” deep and 12” wide. He also showed the use of a bent aluminum wire to measure thickness of the hollow form during turning. The turning of a natural edge bowl was also taught, again using the Signature gouge.

David spent some time with me setting up my grinders to sharpen my gouge. (I brought my own equipment for assistance.) He pointed out the reasons why I could not use my 3/4” Jerry Glaser gouge to do the finishing cut on the interior of a bowl. This gouge was too aggressive and its flute too narrow at the bottom.

After the first of the year, I will be pleased to offer my time at my shop to anyone who wants to spend a day or part of a day. I would be happy to share techniques I learned at the seminar and what I now know about the use of the Ellsworth Signature gouge.

Leo Dube  
wmkc@conknet.com  
603-428-3311

April 19th Small Meetings  
By Brian Sargent

Following is a list of the titles of the small meetings scheduled for April 19, 2003. The plan is to have the series of small meetings scheduled twice a year. In the past these small meetings have been well received and attended. It is hoped that once again the Guild members will take the opportunity to attend one or more of these informative presentations. A more in depth description of each meeting will be included in the next issue of the Old Saw.

<table>
<thead>
<tr>
<th>Name</th>
<th>Topic</th>
<th>Location</th>
<th>Capacity</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garrett Hack</td>
<td>Planes</td>
<td>Thetford, VT</td>
<td>30</td>
<td>10 to 12</td>
</tr>
<tr>
<td>Ken Brannock</td>
<td>Relieve Carving and Animals</td>
<td>Concord, NH</td>
<td>8 to 10</td>
<td>TBD</td>
</tr>
<tr>
<td>Newfound Woodworks</td>
<td>Cedar Strip Boat Building</td>
<td>Bristol, NH</td>
<td>30</td>
<td>9 to 11</td>
</tr>
<tr>
<td>How To Be Successfully Juried</td>
<td>Jury Process for League of NH Craftsman</td>
<td>TBD</td>
<td>TBD</td>
<td>TBD</td>
</tr>
</tbody>
</table>
The GNHW Scholarship program consists of two components—one for individuals and the other for grants. There are two deadlines per year (May 1st and November 1st). The application form is available from Bob Jarrett (pinhill@charter.net) and is included on the following page.

The scholarships will pay up to 50% of the activity expenses with a maximum of $400 and are funded by $5.00 per member from annual dues, the Sunapee Raffle, and the annual Turning Symposium.

There are two deadlines per year (May and November) for the Peter Bloch and Roy Noyes scholarships. These two scholarships are offered annually and typically each have a maximum value of about $1200.00 and are funded by the Turning Symposium.

GNHW Grants are available to groups, organizations and institutions with not-for-profit motive and ad-hoc groups of individuals with a common goal. Proposals can be submitted at any time using the scholarship program application. The grants are funded by Capital Fund Raising (i.e. Nov, 2001 appeal to members)

The Scholarship Committee is composed of Peter Bloch, Ed Epremian, Jack Grube*, Bob Jarratt*, & Bob Martel* (*Denotes member of scholarship selection committee).

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

In the summer of 1997 Guild President, Wayne Marquoux, organized a raffle at the Sunapee Craftsman Fair and indicated that the proceeds ($3463) would be used for the scholarship fund. As a result, this program flourished. From its inception until the fall of 2002, the scholarship program awarded over $11,000.00 to applicants. As a result of the above-mentioned efforts, the scholarship budget grew. As the program grew, so did the need for accountability and consistency.

In 2001 the following changes were made.

1. Applicants must submit the application form to the Chairman by the deadline. Applications can be sent via mail or email.

2. Applicants will receive one-half of the grant upon approval and the other half upon receipt of the scholarship summary. This summary should be submitted to the Scholarship Chairman upon completion of the activity explaining how the Guild money was used.

3. Scholarships are limited to one half of the total costs up to $400.00. In addition, two large scholarships (Peter Bloch and Roy Noyes Scholarships) are available each year. The exact amount of the large scholarships varies, but the approximate amount is $1000.00 - $1200.00.

Rogue’s Gallery
GNHW Scholarship Application Form

Name ____________________________________________________________

Address __________________________________________________________

City ______________________ State ________ Zip __________

Phone # _____________________ Email __________________

Activity Title _____________________________________________________

Activity Location ________________________________________________

Activity Date(s)___________________________________________________

Please answer the following questions and include with this application.

1. How would you use the GNHW scholarship (e.g. attend a symposium, workshop, or school; enable a special project; cover teaching expenses)?

2. How would you benefit from a scholarship?

3. How would you share your experience with the membership of the Guild?

4. Please describe your expenses (course costs, travel, housing, materials, other.)

More Rogue’s Gallery

Les Huckins at Woodworks 2002 Spokeshaving Cabriole Leg

Dusty Coates

Brad Vietje

Dick Batchelder

Woodturners Meeting at Homestead
FIRST NIGHT PRESENTATION
Derry Opera House
David Ellsworth 7:30 p.m., May 9, 2003
“A Lifetime of Dedication in Developing the Vessel Form through Woodturning”

WOODTURNING SYMPOSIUM
May 10, 2003
Pinkerton Academy
Derry, NH

DEMONSTRATIONS:
Over 25 expert woodturners will share their expertise. There will be something for every level of ability and interest. We are pleased to present such well known turners as: David Ellsworth, David Lancaster, Al Stirt, Stephen Gleasner, Beth Ireland, Jon Siegel, Peter Bloch and Bob Rosand.

INSTANT GALLERY:
Please bring one or two of your creations. Woodturners at every skill level are encouraged to participate.

TRADE SHOW:
Local and national suppliers of equipment, supplies, wood and tools will be present.

FOR MORE INFORMATION:
Symposium Coordinator:
Peter Bloch  603-526-6152
peterbloch@adelphia.net
Registration:
Clyde Daggett  603-669-1656
cmdaggett@worldnet.att.net
Trade Show:
George Saridakis  978-448-2682
saridakis@fiam.net
Instant Gallery:
Jerry and Beth Burt  603-675-6141
blw5@earthlink.net
Publicity:
Dave Anderson  603-887-6267
dsachester@aol.com
Host:

WOODTURNING SYMPOSIUM
SATURDAY May 10, 2003

SCHEDULE:
7:30 a.m.-9:00 a.m. - Registration
9:15 a.m.  Opening ceremonies
10:00 a.m.  Rotation # 1 (7 simultaneous)
11:30 a.m. Lunch
12:30 p.m.  Rotation # 2 (7 simultaneous)
2:30 p.m.  Rotation # 3 (7 simultaneous)

SOME OF THE DEMONSTRATORS
INCLUDE:
Peter Bloch
Ken Dubay
David Ellsworth
Stephen Gleasner
Beth Ireland
Jim Kephart
David Lancaster
Frank Molvitz
Robert Rosand
George Saridakis
Charlie Sheaff
Jon Siegel
Al Stirt
Linda Van Gehuchten
Wendy Wilson

SPECIAL SUNDAY PROGRAM:

LUNCH:
You must order with registration

- Italian
- Tuna
- Turkey
- Ham
- Lettuce
- Tomato
- Pickles
- Onion
- Cheese

Each lunch includes chips, dessert, bottled water $6.00

- I want to order lunch and I have added $6.00 to my registration fee
- I would like to reserve a seat at the Friday Evening Ellsworth lecture at the Derry Opera House at 7:30 p.m.
FOURTH
NEW ENGLAND
WOODTURNING
SYMPOSIUM

May 9-10, 2003
May 9—Derry Opera House 7:30
p.m.
May 10—9:15 a.m. - 5:00 p.m.

Sponsored by:
Guild of NH Woodworkers
Granite State Woodturners

LODGING IN THE AREA:

Best Western, 119 S. Mammoth Rd. (15 minutes) Londonderry, NH.
603-627-2525 or 800-528-1234.
Sleep Inn, Londonderry, NH (10 minutes)
603-425-2110.
Holiday Inn, Salem, NH (10 minutes)
603-893-5511
Robert Frost Motor Inn, (5 minutes)
Route 28, Derry, NH. 603-432-7281.

DIRECTIONS TO PINKERTON:
From the South. I-93 to Derry/Londonderry
exit 4, east on Rt. 102 through Derry to rotary, north on Bypass 28.
From the North. I-93 to Derry exit # 4, east through Derry to rotary, north on Bypass 28.

Registration Fee $40.00
Make checks payable to:
Guild of NH Woodworkers
Mail to:
Clyde Daggett
213 Rattlesnake Hill Rd.
Auburn, NH 03032-3731
The Guild of New Hampshire Woodworkers

The dues are only $25 per year. The Guild year runs from September 1 to August 31 and the dues are not prorated. Make check payable to “Guild of NH Woodworkers”.

Steve Belair, Treasurer GNHW
124 Pond View Drive, Auburn, NH 03032
Telephone: 603-587-0045    email: smb1026@attbi.com

Date ____________________________ New — □ Renewal — □
Name ________________________________

Skill Level
Beginner □ Intermediate □ Advanced □

Home Info  No Change — □
Address ____________________________________________
City, State ___________________________ ZIP (9 digits) __________
Phone ___________________________ email _______________________

Woodworking Business (if any)  No Change — □
Business Name ____________________________
Address ____________________________________________
City, State ___________________________ ZIP (9 digits) __________
Phone ___________________________ email _______________________
Web Site ___________________________ Products _______________________

Please provide interest, membership, & volunteer information annually...

I am Interested in:
Furniture □ Computers □
Turning □ Business □
Finishes □ Education □
Tools □ Accessories □
Design □ Crafts □
Boxes □ Toys □
Carving □ Marketing □
Restoration □ Scroll Saw □
Inlay □ Musical Instrument □
Veneering □ Sculpture □
Millwork □ Signs □
Kitchens □ Pattern Making □
Boats □ Baskets □
Other: ____________________________

I am a Member of:
Granite State Woodturners □
Central NE Woodturners □
American Association of Woodturners □
National Woodcarvers Association □
NE Woodcarvers □
Granite State Woodcarvers □
League of NH Craftsmen □
Furniture Masters □
Period Furniture Makers □
Furniture Society □
Seacoast Woodworkers □
Other: ____________________________

I would like to Volunteer for:
Help in Any Way □ Demo: ____________________________
Wood Days at Canterbury □ Education □
Wood Week at Sunapee □ Special Purchases □
Special Events □ Video Library □
Juried Exhibit □ Publicity □
The Old Saw □ Programs □
Other: ____________________________
Comment: ____________________________
For Sale/Rent/Wanted

For Sale:
20" Northfield band saw, heavy duty 2 hp. single phase motor belt drive, handsome well made machine in excellent condition with bright paint and factory guards, 12" resaw capacity, many blades -- some unused, all electrics. $2400
Garrett Hack – Phone: 802.785.4329

For Sale:
Blount Wood Lathe 12" by 39", New bearings, Belts and motor. 600 pounds, $800. Contact Wm. Newbold at 603-673-1261 before 9PM please.

Wanted:
"Scottish & English Metal Planes" by Kenneth D. Roberts is out of print. If a fellow Guild member owns a copy, would you be willing to loan it to me for a few days? I'll pay all the shipping costs.

Please contact Lou Yelgin at 603-424-4888 or louis.yelgin@philips.com.

Woodshop Bench Space Available
I have bench space available in my woodworking shop in Portsmouth, NH for someone with woodworking experience. I have a 12 inch planer, 12 inch jointer, 10 inch table saw, 15 inch bandsaw, 36 inch lathe, ½ inch spindle shaper, and drill press. Clamps, etc. Use your own hand tools.

The shop is about 1800 square feet in two rooms. A spray booth is available elsewhere in the building. It is in a commercial building in Portsmouth, NH.

Half the rent is $600 per month. I would consider two part time people at reduced fee per person.

You can check out my work at www.cooperwoodsculptor.com. I am a member of NH Furniture Masters.

Call me Jeffrey Cooper (603) 436 7945 at the shop (603) 433 8549 at home jcooper@cooperwoodsculptor.com