It’s Your Money!!

Normally, I take the Kennedy stance and ask what you can do for your Guild, but for a moment let me remind you about the scholarship program. We have lots of cash, and it is yours for the asking! Don’t be shy—it is for all of you, and you can use it in lots of ways (see Bob Jarratt’s article inside.) We raise money at Sunapee for this very purpose and have never turned anyone down! Now, isn’t that tempting (and a great reason to be a Guild member!??)

We only ask that you write a brief summary of your experience to let others know what sort of programs are out there, and what you learned (this Guild is all about education!)

Now, here comes the JFK bit. We need volunteers for many events, but coming up soon are the turning symposium and the Sunapee Fair in the summer. Don’t make us harass you on the phone—volunteer now and everyone will be happy.

Really, we need you to help and it is fun and a great way to meet other interesting Guild members. See the articles inside about the symposium and the Sunapee fair! A very specific job we need done is that of a video/image historian. We would like to begin to put all available photos on CD’s or DVD’s so that we have easy access in the future. This job requires some hunting, phone calling, cataloging, and computer smarts. The good news is that there are no time constraints, and the pay is great (is it almost 4/1?) Give me or Roger, our new VP, a call!

Those of you with subscriptions to Woodshop News have seen the article in the April 2003 issue about guilds nationwide by now. If you missed it, our New Hampshire Guild is given a very prominent (justifiably!) spot including a photo from Wood Days at Canterbury. The article explains how guilds have sprung up everywhere in many different forms, but it is interesting to note how many similarities there are among all these groups. Catch it if you haven’t already!

So, join us at our fantastic small meetings in April (make sure you sign up!), come enjoy the amazing turning symposium in May, journey with us to the Shelburne Museum in June, help at Wood Days at Canterbury—and a wonderful Guild!

Peter Breu

April Small Meetings
By Brian Sargent

Now that the snows may start to melt, it is time again to put the April Guild meetings on your calendar. There are four small meetings lined up for April. These meetings will follow the same format of past year’s Guild’s small meeting venue, where instead of one large meeting, there will be four meetings at different locations at approximately the same time and day. The Guild’s small meeting format has met with much success, so we hope you are able to take advantage of being able to see some other shops where the venues are focused to individual interests. If you do want to attend one of these small meetings remember to register early as there may be limited space in each workshop. The registration procedures are easy; just contact the person indicated under the description of the class. The following is a description of each venue and presentations with the time, date, and contact person. Call the contact person for directions.

(Continued on Page 2 …)
**Garrett Hack**

**Using Hand Planes Effectively:**

No hand tools are more important than planes. We’ll talk about the incredible range of what these tools can do: from cutting surfaces so polished they shine, to precise joints and decorative details. Key to using planes effectively is to understand what is involved with tuning a plane properly and most important sharpening. I expect to demonstrate some basic techniques such as flattening and smoothing a surface, shooting the edge of two boards in preparation to glue them, and cutting a simple molding. Buying planes will be discussed, what to look for when hunting used tools and which are the most important.

**Attendance Limit:** 7 maximum

**Newfound Woodworks**

**Cedar Strip Boat Building:**

This class will include a tour of the whole Newfound Woodworks boat building shop. Prototype boats will be in the shop. These are primarily Strip Canoes right now. There will also be a CNC Router demonstration.

**Date:** Saturday April 19, 2003  
**Time:** 9:00-11:00 AM

**Contact:** Brian L. Sargent,  
603-483-0622 or BLSDESIGNS@AOL.COM

**Location:** Newfound Woodworks  
67 B Danforth Brook  
Bristol, NH

**Attendance Limit:** 30 people

**Ted Blachly & Terry Moore**

**How to be Successfully Juried:**

This will be a class on how to be juried into League of New Hampshire Craftsmen. There will be a brief introduction to the LNHC and then a more in-depth discussion about the State-Jury process as well as a brief explanation of the Local-Jury process. The discussion will then focus on such questions as how much and what type of work to bring to the jury and what the jurors look for. Do's and Don'ts will be discussed and there will be a question and answer period. We are very fortunate to have two of the State's Wood Jurors give this presentation:

Ted Blachly was introduced to woodworking and furniture making while studying Fine Arts at New England College. After graduating in 1973, he built and repaired furniture on a limited basis and for fifteen years worked in the antique house restoration field. In the mid eighties he made a transition to furniture making and in 1989 became a state juried member of the League of New Hampshire Craftsmen. Although Ted primarily designs and builds furniture on commission at his Warner, New Hampshire studio, he has also been an ongoing assistant to Jere Os-good since 1993. Ted is a recipient of the Guild of New Hampshire Woodworkers "Designer Award" and the League of New Hampshire Craftsmen "Furniture Excellence Award".

A native of Wales, Terry Moore came to New Hampshire via a London-based rock musical. After the musical toured the United States, Terry decided to remain in Newport, NH rather than return to England with the other cast members. In 1977, Terry opened his own shop, producing cabinets, architectural woodwork and acoustic guitars. This progressed to producing one-of-a-kind furniture. A founding member of the Guild of New Hampshire Woodworkers and a longtime member of the League of New Hampshire Craftsmen, Terry has received numerous awards for his work, including Best in Show, Best Contemporary Work and Excellence in Design awards. One of his pieces is in the permanent collection at the Currier Gallery of Art, and his work has been broadly published. A past chairman of the Furniture Masters Association, Terry also teaches woodworking courses throughout New England.

**Date:** Saturday April 19, 2003  
**Time:** 10:00-11:00

**Contact:** Brian L. Sargent,  
603-483-0622 or BLSDESIGNS@AOL.COM

**Location:** League of NH Craftsmen  
205 North Main St  
Concord NH

**Attendance Limit:** 30
Fourth New England Woodturning Symposium May 9 and 10, 2003
By Dave Andersen

Following on a tradition begun in February of 1997, the Guild and the Granite State Woodturners are hosting the 4th New England Woodturning Symposium at Pinkerton Academy in Derry. This year’s event will better the quality and size of previous efforts. Beginning on Friday night at 7:30 at the Derry Opera House, David Ellsworth, a turner with a worldwide reputation, will present a program entitled "A Lifetime of Dedication in Developing the Vessel Form through Woodturning". This kickoff event will be open to the community and we encourage woodturners and wannabees who have not registered for the symposium to attend at no charge.

The main event is Saturday May 10th with registration beginning at 7:30AM and the opening ceremonies beginning at 9:15. The organizing committee has arranged for 23 demonstrators to make presentations in 3 rotations of an hour and a half each. The topics cover all types of turning including hollow forms, bowls, spindle turning, sharpening, lidded boxes, control and safety, green wood turning, mini turnings, taming the skew, and finishing your project. There are sessions for turners of every skill level and topics to interest every turner.

In addition to the demonstrations there are plenty of other things to do. A beginners clinic will be held, an Instant Gallery of attendees works will be available for viewing, a raffle room with prizes is on site, and a large area will be devoted to a trade show with suppliers of lathes, tools, and specialty turning woods in attendance. The trade show will feature local and national suppliers such as Oneway, Woodcraft Supply, Goose Bay Lumber, and Tuckaway Timber.

The instant gallery is always a treat with displayed works from the newest beginner to the juried professional artist. Registrants are encouraged to bring one or two of their works for display in this gallery. All items must be marked and they must be priced if they are for sale. A 10% commission will be taken on all items sold. This display is open to the community and should generate some good publicity for both the Guild and the Granite State Woodturners.

This year for the first time, Jack Grube has arranged with the American Association of Woodturners for a grant to run a Sunday program for turning teachers and high school and college students. David Ellsworth will give attendees the benefit of his years of experience as both a turner and a teacher. For further information and registration contact Jack Grube.

Register as soon as possible to reserve your space. This event always sells out and is limited to the first 300 people who register. With the fine facilities of Pinkerton Academy and the large program which has been planned, your biggest problem will be to decide which presentations to attend. There is far too much to see in a single day.

Direction to Pinkerton Academy
Take Interstate 93 to exit 4 and head east following the signs to Derry. Go 1.7 miles through the center of Derry to a traffic circle. Take the 4th right out of the circle which is By-Pass 28 North. Go 0.3 miles, the Pinkerton Academy campus will be on the left with parking lots on both sides of the street.

Pinkerton Academy Campus
Pinkerton is a large school with 15 buildings for 3500 students. The symposium will be held in the Shepard Building (left of the Pinkerton Building) and the Low Vocational Building located behind the Pinkerton Building. The area will be well signed for the event.

Please note: Smoking and consumption of alcoholic beverages are not permitted on Pinkerton property.

Check In Registration
Registration will be in the foyer of the Shepard Building where you can get your badge and the latest version of the program. The drop off for Instant Gallery pieces should be made inside the doors behind the registration area. Temporary parking for the drop off only is in the Shepard Building parking lot.

Lunch
Lunch is available off site in Derry at several restaurants and sub shops or can be ordered in advance with the event registrar Clyde Daggett. Lunch pickup for those pre-ordering will be at noon at the Shepard Building foyer.

Pre-Registration Forms are available from Clyde Daggett or in the last issue of the Old Saw.

Clyde Daggett
213 Rattlesnake Hill Road
Auburn, NH 03032-3731
603-669-1656
cmdaggett@worldnet.att.net

Demonstrator list (as of 3-14-03)
Richard Angus, Peter Bloch, Al Czellec, Ken Dubay, Ken Ertel, David Ellsworth, Mike Fonner,
Stephen Gleasner, Mike Green, Beth Ireland, Jim Kephart, David Lancaster, Luke Mann, Frank Movitz,
**Turning To Teens**  
*By Jack Grube*

I have volunteered to work with AAW on a program called “Turning To Teens”. The program began in the fall and will hopefully be introduced to all AAW chapters in the 03/04 school year.

As part of this program we are offering a variety of opportunities for “students” at our turning symposium this May. I have contacted the teachers that I know, but am hoping that Guild members might also be able to locate some interested teens for this program.

Friday, May 9th David Ellsworth will be speaking at the Derry Opera House. The title of his program is "A Lifetime of Dedication in Developing the Vessel Form through Woodturning". Seats for this presentation can be reserved with Jack Grube.

The Symposium on Saturday will include workshops designed for students including one session with David Ellsworth. In addition, The Guild and the Granite State Woodturners have agreed to make a limited number of complimentary passes available to students. Passes can be obtained from Jack Grube.

David Ellsworth will demonstrate "Small Scale Turning" on Sunday, May 12th to teachers and students only. AAW approved a grant to cover the cost of this workshop. Check out the **Spirit Series** at David's web site, http://www.ellsworthstudios.com/david/schoolwood.html. Contact Jack Grube to register.

For the purpose of this symposium we are defining students as those in junior high school, middle school, high school, or currently enrolled in a college or university.

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**Woodworking Books – June 2003 Sale**  
*By Tony Immorlica*

Orders are now being taken for the June Book Sale. This is a bi-annual opportunity to order woodworking books at dealer costs, generally 40% off of list price. Catalogs will be available at Guild meetings from the following publishers:

- Taunton: [www.taunton.com](http://www.taunton.com)
- Astragal: [www.astragalpress.com](http://www.astragalpress.com)
- Sterling: [www.sterlingpub.com](http://www.sterlingpub.com)
- Tiller: [www.tillerbooks.com](http://www.tillerbooks.com)
- Putnam: [www.penguinputnam.com](http://www.penguinputnam.com)

If you are unable to make a meeting and would like to order a book you can email the following information to me before June 1:

- Your name and phone number
- Exact title of book
- Author
- Publisher
- Product Code [if Taunton] or ISBN # [all other publishers]
- Soft Cover or Hard Cover [if a choice exists]

This information is available from most catalogs or advertisements and from the publishers' web sites. Because a minimum order applies, I cannot guarantee that your order will be placed although we usually have enough demand for Taunton and Sterling.

Books will be available for pickup by mid-June at my home in Mont Vernon, NH, or at Guild meetings. I'll email you a notice with the amount due when the books arrive and you need to send me your payment right away. [Our discounts are contingent on immediate payment to the publishers].

**Deadline for receiving your order is 12:00 noon on Sunday, June 1.**
Wood Days at Canterbury Shaker Village
By Helen Redd—Canterbury Press Office

June 28-29, 2003

There is only one Wood Days event. This unique combination of wood-working demonstrations and sales in great variety, folk festival, and art show draws craftsmen, artists, and musicians from New England and beyond for a spectacular weekend.

Wood Days has so much to offer that you could come for both weekend days and still not experience it all. You will be unable to resist the pleasure of strolling the beautiful grounds and gardens of Shaker Village and becoming involved with the inspiring history of the Shakers. Fascinating well-guided tours and exhibits are available throughout both days.

If you are not a woodworker already, you want to be one after time at Wood Days. Amateur and professional woodworkers look forward to showing you how many ways you can enjoy working with wood. Turners, scroll saw artists, furniture makers, wood carvers and basketmakers share their skills. There will be demonstrations of coopering, boat building, and tool making, to name a few.

Singer-songwriters, traditional Celtic and bluegrass musicians, etc., perform throughout the day on the main stage and in the Chapel. Harvey Reid and Joyce Andersen return to the main stage on Saturday. We’ll have David Surette and Suzy Burke for the first time on Sunday. Jeff Warner returns to the Chapel both days.

Wood block artists demonstrate and sell work as well as other printmakers, watercolorist, and oil painters, and more. Woodworking schools will be represented with students from Homestead and North Bennet Street Schools demonstrating. Christian Becksvoort, David Lamb, Garrett Hack and other Furniture Masters will display and explain their work and portfolios in the new Visitor Center.

Come hungry. The food at Shaker Village is unequalled. A delicious chicken barbecue and several vegetarian selections will be prepared by our Chef Leo Cuthbertson. The Bakery tent will be brimming with freshly baked breads, rolls and desserts.

Cost of admission at Canterbury Shaker Village is $12 for adults and $6 for children aged 6-15. This price includes all special Wood Days events, as well as guided tours, craft demonstrations and self-guided exhibits of the Village. Children under 6 are admitted free. Group and family discounts are available. Canterbury Shaker Village is located 20 minutes north of Concord, NH, Exit 18 off I-93. For more information call (603) 783-9511.

Note: There’s still some demonstrators space available Saturday or Sunday or both. Call Dave Emerson at 603-783-4403. Demonstrators are not charged admission fees.

Shelburne Museum Tour
By Ed Jones

The Guild’s annual summer tour will be to the Shelburne Museum, Shelburne, VT, on Saturday June 14th. We have planned a day at the museum that includes a guided tour of 1.5 hours to houses and exhibits that should be of prime interest to the guild members. The present plans for the guided tour are to visit the Dutton, Prentis, Stencil, Vermont and the Variety Houses. We will end up in the Shaker Shed which houses a collection of hand tools that may rival those of any of our members.

The driving time from Concord, NH to Shelburne is about 2 hours and 45 minutes. Tentative plans are to meet at the museum at 11 AM for lunch. The museum has a group tour luncheon for $8.50 for a hot entree diner or a picnic box lunch. Brown bag is an acceptable option. Following lunch the guided tours will start. Groups will be limited to 15 people so you have a chance to hear everything and to ask questions. After these tours you will be able to visit other sites/exhibits until 5 PM. Buses run all day and are within a minute’s walk of any exhibit.

If you plan to stay in the local area overnight your tickets will be good the next day. You will be able to pick up your tickets at 10 AM if you arrive early, and want to get an early start.

Cost for the tickets, including the guided tour, will be $18. Additional information will be in the next edition of the Old Saw.

Contact: Ed Jones if you plan to attend or have questions. Tel. (603)-746-5792 yesjones@aol.com
MARKING SYSTEMS FOR AVOIDING MISTAKES

Nothing dampens your enthusiasm for a project more than making a simple mistake that ruins something. And we all know how easy it is to do -- to trim a part too short or glue something up backwards.

Those of us that have been at this a long time still make mistakes, only we've probably developed some clever ways of repairing those mistakes, or better yet developed consistent ways of working to make sure they happen far less often.

Simple and accurate marking systems are key. They not only help you get the right tenon into its proper mortise during a tricky glue up, but can keep track of useful information such as outside face, top edge, and grain direction.

For much of the preliminary work laying out and cutting up rough boards and milling faces I make marks with a red lumber crayon. It's bold enough that I don't easily miss my marks as I might with pencil. I record information on the end grain of the parts as I make them (where they will survive jointing and thicknessing), such as a simple V towards the same face and A, B, C, etc., on mating end grain cuts. Having this information speeds laying out those boards for perhaps making into an attractive panel or tabletop.

Often I mark what the rough part will be so I can sort out drawer faces from side panels after milling and spend little time rethinking how I cut out everything.

Running the rough parts over the jointer tells me the best grain direction for thicknessing through the planer and hand planing later. I mark this machine direction with a bold V right on the jointed face. Once through the planer a red V goes back on. After jointing an edge I make a similar mark. These marks stay with the part until I hand plane (which if you think about the way the machines cut, is in the opposite direction against the arrows). A small pencil arrow marks this hand planing direction. This avoids the mess of guessing the grain direction later when making a final smoothing pass and risking bad tearout working against the grain.

The next marks are for face and orientation -- up, down, right, or left. Choose a system that makes sense to you, be consistent, but don't be afraid of being bold with your marks. When you are dealing with a lot of parts you don't want to have to spend time figuring out what your marks mean.

I use a loose script "P" for a face mark, R and L, and an arrow with "up" or "down". On drawer sides and faces or table aprons I make a red dash along the top edge.

Marking a top edge and face helps a lot in avoiding the easily made mistake of cutting a groove for a drawer bottom (or similar operation) along the wrong edge. Before I cut anything I make sure that all of the drawer sides and faces are stacked near at hand oriented in the same way -- face or outside up and top edge to the left perhaps -- just the way they will be machined. A glance at the pile tells me if something is amiss if I see a red dash out of place. As I work I make a final check that the edge with a red dash is away from the fence.

Much of the work we do involves four legs. Take for example a table where each leg has two outside faces (so marked), and two faces with some sort of joinery. I have a simple system for keeping track of each leg by marking the front left leg #1, right front #2, right rear #3, and left rear #4. Seeing the number on the top of the leg I quickly know its position. Seeing my face marks I know its orientation, to guide laying out the joinery perhaps. But where this system really helps is organizing the tenons. As I fit each I put a 1,2,3, or 4 on the face cheek of the tenon for the leg it joins into.

When it comes to gluing up I look for these numbers, and also that I see a red dash along the top of each apron.

Whether gluing up or making cuts, relying on familiar systems helps avoid stupid mistakes.
Woodworking Education for the Next Generation
By Jack Grube

Those of you who know me are aware that I am committed and passionate about introducing woodworking to students. I believe that woodworking will improve the quality of their lives, as it has mine, regardless of where they go or what they do.

In 1994 I started an Education Group within the GNHW. We met several times over a two-year period, but the interest of the small group was diverse and the meetings stopped. The idea was rekindled about two years ago when I was asked to write a guest editorial for Woodshop News. From that article, a Yahoo group on Woodworking Education was formed. It quickly grew and just as quickly became silent.

In the summer of 2001 I had the idea to bring together a small group of woodworking teachers that I had met. In November 2001 woodworking teachers representing junior high to university programs in Northern New England and individuals who have an interest in woodworking education were invited to meet. Over forty people attended. The second meeting was in May, 2002 at the Fenn School in Concord, MA.

The agenda included a discussion of obstacles and how we overcame them, a cookout, and an afternoon demo by Paul Ruhlman on green furniture. This fall we met at the Belmont Hill School in Belmont, MA. The topics were the schools Panel Carving Project, Relief and Chip Carving, and Dovetail Box Making. At that meeting we decided on a name. We are the New England Association of Woodworking Teachers and have approximately 75 members. Our spring meeting will be on finishing at Hillside Middle School in Manchester.

At about the same time I was also trying to encourage the American Association of Woodturners (AAW) to create an initiative for teens which I called, "Turning to Teens". In Providence I had the opportunity to promote my idea and recently learned that information on this program will be contained in the upcoming issue of American Woodturner.

Needless to say, it has been a very busy fall. The New England Association of Woodworking Teachers interested in woodturning met several times at Pinkerton to discuss equipment, tools, project selection, and techniques. In October I was asked to speak at the New England Technology Education Conference in Nashua. My morning presentation, Integrating manual Arts with Technology Education, was very well attended. In the afternoon, Jim Lorette and I presented a session called, Wood: What Do You Know About It, to a standing room only crowd. I have been invited to attend the Furniture Society Conference in Philadelphia this June. The Furniture Society has included, in their program, a panel discussion on Craft Education and the Next Generation. I also hope to include some special activities at our May Turning Symposium for students and for their parents.

The topic of woodworking education is gaining interest. There are countless opportunities ahead and hope I can continue to count on assistance from the GNHW and GSWT to promote woodworking to the next generation. If you want to do something, find out if your local school has a woodworking program. If they do, send me the instructor's name and I will contact

From the Old Saw Archives
By Roger Myers

10 Years Ago—May 1993 ...

"Peter Bloch Demonstrates One Step Bowling for Woodworkers"

Over fifty members and friends watched as showers of water and green chips flew while Peter Bloch demonstrated turning a natural edge bowl from green wood to finish in one step. In this process, the green blank is roughed out on a band saw and glued to a waste block using super glue. Super glue used with an accelerator will harden sufficiently for turning in ten minutes"….

There is a lot of wonderful information and nostalgia contained in the Old Saw, published continuously by the Guild of New Hampshire Woodworkers since issue #1 hit the presses in August 1990. Soon you will be able to have the complete collection of the Old Saw available to you on CD for a nominal fee….stay tuned for further details!
Scholarship Committee Report
By Bob Jarratt

In the last issue of the Old Saw, Jack Grube brought us up to date on the Guild scholarship program in his two articles summarizing the components of the current scholarship program and giving us a look back into how this Guild sponsored member benefit got its start. Also, in this same issue of the Old Saw, Leo Dube gave us a wonderful account of how his scholarship award enabled him to participate in the Ellsworth School which both inspired him and enhanced his turning skills. If you missed any of these articles, it is worth going back to take a look.

In the last few months, several additional Guild members have reported on the use of their scholarship awards and how they have benefited from this experience.

From Julia D’Arezzo:

Thirty years ago I started refinishing antique furniture and found an interest in various wood grains and patterns. It never occurred to me, that one day I may create my own wood piece. Two years ago my husband, Chuck (the first guild member in the family) and I acquired a lathe. Since the lathe did not appear to be poised to cut-off one of my appendages, I decided to take up turning. I enrolled in an introductory course at the Homestead Woodworking School, Newmarket, NH. The course consisted of eight sessions, four for spindle turning techniques and four for bowl turning; it met every other Thursday from June 30, 2002 until September 5, 2002. Andy Motter was our instructor. He introduced the class of mostly beginners to the lathe functions, safety issues, the uses of various gouges and scrapers and turning techniques for green and dry wood. He helped us through the project for the session and then challenged us to go home and practice, practice, practice. The next session he would checkout what we turned on our own and answered our questions. Then he would introduce a new project to demonstrate new skills. For 8 weeks, Andy was our instructor, coach and helpful critic for spindle and bowl turning. By the time we had completed the course, I had a foundation in woodturning techniques, a deep enjoyment of woodturning and a few turned bowls.

Since then, I have turned a bowl that was a wedding present for my niece and her husband and several birthday and Christmas gifts. During the summer, Chuck and I volunteered as representatives of the GNHW at the Canterbury Wood Days and Sunapee Fair; I shared my enthusiasm for woodturning with many that stopped at the booth. In the fall, Chuck and I became members of the newly formed White Mountain Woodturners group; I presented my turnings to the group and received generous encouragement and suggestions. I want to thank the Guild of New Hampshire Woodworkers for the scholarship that helped support my tuition for the woodturning course. The scholarship supported my first step in developing woodturning skills towards my goal of highlighting native New Hampshire woods in woodturning. I hope to continue to represent the GNHW and be an advocate for the development of woodworking skills by women.

From Chuck D’Arezzo:

I compare my various stages of learning woodworking with learning the alphabet and the English language. Learn the letters, arrange them to make words, arrange the words to make a story. The scholarship I received from the Guild enabled me to learn some new letters of the woodworking alphabet. I took a wood turning course at the Homestead Woodworking School taught by Andy Motter. I am happy to say that with the knowledge obtained from the turning course, a woodworking story is in the making.

From Beth Dutton:

I greatly appreciate the scholarship I received this fall. It assisted me in taking three courses at the Homestead Woodworking School. I attended two evening courses: one on raised panels and the other on finishes. Both were excellent. The third course was a week-long course for projects of my choice. I chose to learn how to make several types of joints. Also, I repaired a few things including a bird’s eye maple child’s chair that my great great grandfather built around 1850. It now sits in my mother’s living room and has a ribbon across it to tell the world it is not for sitting on anymore.

Thank you very much.

The Scholarship committee is accepting applications until May 1, 2003 for standard individual scholarships, the larger Peter Bloch and Roy Noyes scholarships and also grants for groups and organizations. Several applications have been submitted, however, there is still ample time and scholarship resources for others of you to participate. You may obtain a scholarship application form by email from Bob Jarratt at pinhill@charter.net or you may phone me at 978-456-3928 and an application will be mailed to you.
**Finishing Thoughts**  
By Bruce Hamilton

If you asked me what my favorite finishing material is I would immediately say shellac. After being a student of wood finishing for twenty-seven years it is ironic that I would come know the best finish after using all the others. I don’t believe that there is one perfect finish for all situations but shellac has many qualities that make it my favorite.

Shellac brings out the beauty in wood better than any other finish. It has the lowest molecular weight of all finishing resins, which allows it to saturate the wood fibers magnifying their reflective qualities to the maximum.

Shellac is non-toxic. You have probably ingested shellac recently because it is extensively used in the foods and pharmaceutical fields. There is no hazardous waste.

Shellac has the uncanny ability to stick to anything, even Teflon! Edison used a form of shellac to glue his light bulbs into their metal sockets. Shellac remains flexible indefinitely, moving with the expansions and contractions that wood goes through. It won’t crack like lacquer. It is a solvent release finish. That is to say, it has the same molecular structure dry as it has when it is wet. New shellac coats will melt into previous coats forming one solid film regardless of the age of the original coats. It won’t chip or delaminate like varnish or urethanes.

Finally, shellac can be applied with a brush, a pad or sprayed. All of these qualities make shellac an extremely versatile finishing material. Some day shellac will be the only finish I use in my shop.

**Editor’s Note:** Bruce will be authoring “Finishing Notes” for future Old Saw issues. Bruce is owner of “Bruce Hamilton Antique Restoration” and provides finishing classes as well as restorations.

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**Sunapee Fair**  
By Guy Senneville

Once again we have decided to participate in League of N.H. Craftsmen fair. It will be held at the Mount Sunapee resort in Newbury, NH from August 2 through 10. Our plan is to share the same 2 tents as last year with the turners and the carvers. As in the past it has been very beneficial for us to attend, both monetarily as well as getting the word out about our membership. As you would expect, we need volunteers to make this a success. Many of you have attended in the past, we certainly need your continued support but we are also looking for new faces. Besides demonstrating, there are other things to do such as selling raffle tickets, talking to people about our organization and just general help.

Because I will not be attending every day, I will be looking for someone to “lead the charge” for the day. You may think that there is still plenty of time, but take my word, there is plenty of scheduling, planning and organizing that has to be done as soon as possible. As soon as you know you are planning on attending please let me know. The information I am looking for is what you would like to do and which days you would like to attend along with your name, email and phone number.

I prefer to be contacted by email at gsenn@attbi.com. If you need to call me, I can be reached at 603-860-5486. Lou Barchey has gracefully volunteered to be a contact for the wood carvers and Clyde Daggett the same for the turners. Please feel free to volunteer with them as well.

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**Past President Award**

During the February meeting Jack Grube was presented with a plaque for serving as Guild President from 2000 to 2002.

Jack has not only provided strong leadership and organization skills to the Guild, but is very active in woodworking related educational venues.

The plaque read:


“For Outstanding Leadership with Grateful Appreciation”.

Congratulations and Thank You, Jack!
**Back Street Gallery Show**

*By Jack Grube*

There is a small gallery in the Derry Opera House that is interested in showing turned pieces in conjunction with our symposium. The show would be April 30th to May 11th. Turned items could be dropped off April 17th, 18th or 19th. Please call to arrange a specific time with Christine Miller (603-432-1884). Pick up will be Wed, April 14th.

She will need your name, phone number, email and a list of items dropped off. Please indicate if the items are for sale.

I’d love to find someone to coordinate this small show, as my plate is pretty full for this event. If you are interested in helping, please contact jack-grube@aol.com or 603-432-4060.

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**Period Furniture Makers**

*By Roger Myers*

Brooks Tanner’s cabinet shop in Manchester was the site for the Period Furniture Makers meeting on March 8th.

Fifteen Guild members turned out for the meeting and we also had as guests, two prospective members.

Attendees took turns discussing the status of their projects, reviewing jigs and methods, design concepts and challenges, or in the case of Lester Huckins and Chuck D’Arezzo, displaying their completed pieces.

Both Lester and Chuck produced wonderful period pieces, each with a significant amount of hand tool work in the project. The hand carved feet and hand tooled flutes on the column of Chuck’s piece are a testament to his skill, and patience, as is the hand carving on Lester’s pie crust table.

Paul Miller also demonstrated his carving skills as he showed examples of Goddard style shells that he carved in mahogany and cherry.

Paul was interested in understanding how the two different woods were to work with in this type of carving and found the cherry to be excellent to work with, despite its reputation as a difficult wood for this type of carving. Paul’s carving exercise is also a very
Clyde Daggett opened the meeting by requesting a “Show and Tell” from members who discussed their projects, pitfalls and problems. Speaking up were: DJ Delorie, Richard Batchelder, Rod Swanson, Ted Vietje and Brad Vietje.

Clyde covered two upcoming events – the March 22 meeting at Keene State College and the May Woodturners Symposium at Pinkerton Academy. Early signup for the symposium was stressed to insure admission.

After the business meeting, Clyde Daggett turned the floor over to guest speaker, George Saridakis, who provided double barrel coverage of both lathe and scroll saw work. George’s specialty is pierced lidded containers.

George uses kiln dried wood and must build his products so that the lid fit accommodates humid Florida summers as well as low humidity New England winters. He resaws straight stock and then cuts the bowl and lid blank simultaneously on the bandsaw. The nominal cylinder height is 2 inches with 1 1/8 to 1 ¼ cut off for the base. A lid movement table calculated from the popular “Understanding Wood” reference determines the worst case fit scenario.

George uses five primary turning tools with the “Jon Siegel” sharpening station design. A Packard Tool jig is used for the curved tool faces, but the knob has been replaced by a bolt to obtain a tighter fit.

An Airstream 400 hood provides turning protection. The Airstream is a hard hat with a full face shield and Tyvek chin seal. A belt mounted battery powers a motor and fan that draws the contaminated air through a pre filter in the helmet. Air from the fan then passes through the HEPA main filter over the user’s head. The filtered air is directed down over the user’s forehead and provides a pleasant, cooling airflow over the entire facial area. The air is expelled at the bottom and periphery of the chin seal.

Although light stands were used for the demo, the permanent shop lights are ceiling mounted.

George has recently transitioned his woodworking business from a part time to a full time business and his business goals are:

- Make more products
- Make products faster
- Make products less rework

George uses a vacuum chuck to turn the lid and base, but Craft Supplies double sided tape could be used instead. He cautioned that using excessive pressure when fastening the lid to the face plate with double sided tape can result in problems. When removing the lid, a putty knife and plane blades are used.

After the lid is finished and removed, the diameter is measured and transferred to dividers.

Originally, the container base was not drilled with a pilot hole, but George has modified his procedure and now drills a 6mm pilot hole for a reference. This saves step by step measuring while hollowing. The initial lathe speed is 1000RPM and is increased after roughing. Caution was issued that that vacuum chuck work should not have the work forced.

The inside lip measurement is calculated by adding the lid top measurement plus the “Bruce Hoadley” factor. For example, a lid top diameter of 128 MM would have 2.5 mm from the table for a base lip internal diameter of 130.5 MM. George suggests that the metric system be used for this type of work as it is easier to judge and track how much material to be removed. The bowl “long grain” must be factored with the lid’s “short grain”. George may exceed the measurement by ½ or 1 MM.

A bowl steady is also used to minimize vibration. A flat bowl inside bottom is the product goal and is obtained with strong lighting and a gauge as hand feeling can be deceptive.

George then sketched the sidewall cutting techniques and demonstrated the interior cutting process. A gauge is used for lid opening dimensions one or two mm above final form followed by a scraper for cuts less than 1/2 mm from final.

For bowl sanding, a 2 inch disk is applied to a 1.5 inch pad. Sanding is used when the final dimensions are less that ½ mm of the desired dimension. Disks are used on flat surfaces initially, broken in and then used for curved surface work.
Woodturners Meeting at Woodcraft—continued

Merit sandpaper grits in 150, 240, and 320 are used for initial shaping and end grain tearout removal. Hook and Loop sandpaper is used for the final finish. For a long time, George used 240 to 320 grit for the inside surface but now sands using paper up to 600 grit. Eagle paper from Craft Supplies is also used with a homemade pad using “mouse pad” material. Light finger pressure is used at a low lathe speed of 250 RPM. “Gold” Klingspore paper was formerly used for all edge rounding and finish sanding, but George has switched to the Eagle paper which gives a finer finish. Any hand sanding can be very time consuming so methods to minimize hand sanding are always being considered.

A two inch mandrel (from MSC) holds a 3 inch sanding disk for a large sandpaper surface. George is currently evaluating the various pad thicknesses and degrees of hardness in both round and wave formats.

George related that his conversion from furniture making to pierced bowl making was a result of reading “Art of the Lathe”. His first bowl was a pre-sent to his wife and was later displayed in a gallery exhibit titled “Expression of Love”. Although a stencil book was initially used, CorelDraw is now used as a design and drawing tool. A design elements library has been developed to shorten the design time. The first printing is produced on transparencies, then positioned on the lid to determine the best orientation of design with grain and figure. Wood grain and pattern must be analyzed to prevent weak cuts that would result in breakage. After the orientation is marked, the pattern is printed on paper and adhered to the bowl top with 3M spray adhesive. In general, cuts should start at the center of the lid and work outward to maintain structural integrity.

Switching from the lathe operation, a Hegner scroll saw operates at 1500 to 1600 strokes per minute. The saw is anchored to a plywood base and weighted by 4 cement blocks to minimize vibration. Precision is obtained by using a lighted 4X magnifier.

Clean blade cuts were stressed by using “Flying Dutchman” blades that are the only blades George has found which provide clean sidewall cuts. #5 reverse tooth blades are used since the cuts cannot be sanded. Since the scroll saw blade has some degree of lateral freedom, the cut may be imperfect from any side-pressure and result in a “nub”. The sawing process should result in the nub ending on the bottom of the bowl top and is removed with a small 600 or 1000 grit diamond needle file.

After the scroll sawing is completed, the top is palm sanded with 180 grit paper to remove the adhesive residue. The next step is the inspection mode followed by a progression of Eagle sheets in 240, 320, 400, to 600 grits.

The bowl top is dipped in first dipped in Danish Oil heated in a crock pot followed by a wiping and subsequent multiple coats. The 2nd part of finishing the bowl is to use Varnish oil heated in a glue pot and applied using a white Scotch Brite pad (3.5 by 1.5) dipped ¼ of the way into the varnish oil, then squeezed throughout the pad and applied.

After applying the finish, the bowls are dried using a lamp system. Originally, halogen lamps were used for drying, but ultraviolet lights are now used at 1/10 of the power requirements that minimizes the utility bill and the workshop temperature in summertime. Final buffing is done on a Beal buffing system.

George’s turned boxes will be displayed at the Canterbury Shaker Village “Wood Days” and Sunapee Fair this summer as well as other juried fairs and shows.

GNHW February Business Meeting Notes

Following are the major items that were discussed at the February business meeting:

Roger Myers was elected Guild Vice President by an unanimous show of hands. Congratulations, Roger! Roger has been involved as Old Saw co-editor, Steering Committee member, Program Coordinator and Period Furniture Makers.

Peter Bloch reminded the attendees to register for the May Turing Symposium since attendance is limited.

Marcel Durette and Rod Swanson are the Turning Symposium Volunteer coordinators and are asking for volunteers.

OneWay lathes can be pre-ordered prior to the May Turning Symposium to save a significant shipping fee.

The Sunapee Fair is scheduled for August 2 through 10. Guy Senneville is the Guild program coordinator and will be providing more details.

Membership cards are now available and will be distributed at each meeting.

Scholarship applications are due May 1st.

Book orders are due by June 1st.
The February 15th meeting at the comfortable SPNHF (Society for the Protection of New Hampshire Forests) Concord headquarters was well attended by 50 members. Six speakers gave talks related to the use of NH forest products or forest management. Facility tours were provided, describing the environmentally sensitive buildings that use a combination of architectural design, solar heating, air convection, and wood pellet heat.

Charlie Neibling is the Director of Policy for Land Management for SPNHF and developed his talk around the wise use of forests concept. The policies have been identified with a LEAF acronym that ties to:

- Land Protection
- Education
- Advocacy
- Forestry

SPNHF has pursued the first policy by acquiring an extensive land base of 36,000 forested acres divided into 135 lots in 81 NH towns.

Charlie reviewed the decline, rise, and current decline of the state wide forested area. In 1600, 95% of NH land was forested. By 1860, land development resulted in the forested ratio dropping to a low of 45%. In the mid 1800’s, agriculture migrated to the Midwest and the NH economy changed to an industrial base that resulted in a 87% forested ratio by 1990. But, due to housing development, NH is now losing 15,000 forested acres per year and is now at the 83% forested level.

New Hampshire can be broken into 4 forest types. One forest type is industrial and owned by large corporations. The second type is public forests such as the White Mountains. Urban forests follow, but are not available for timber harvesting. The last type consists of forests not classified into the first three types and are owned by an aggregate 40,000 landowners with an average 40 acre size.

NH’s forest policy is influenced by population growth and the culture of consumption, and is a balance between the public rights (clean waterways, clean air, and recreation) and private (landowners rights to use and sell) rights.

SPNHF manages woodlots ranging from 4 acres to a 4,000 acre parcel at Monadnock. Multiple programs such as the Tree Farm (1950’s) and Green Certification Program have been developed. The Green Certification is expected to follow an analogous track to organically raised vegetables by creating a specific marketplace for “Green” products that distinguish the Green products from other woods. SPNHF initiated the “Green Certification” 4 years ago and anticipates that the market will develop over time. The criteria for developing a “Certified Forest” are:

- Forest condition
- History
- Culture
- Sustainability
- Forest Covers

The second speaker, Hunter Carbee, is the New Hampshire Timber Owners Association (NHTOA) program director. The NHTOA rents space from SPNHF, and has an informal and collaborative relationship with the SPNHF instead of an adversarial relationship that exists in some other states. Hunter started his forestry career as a logger, was injured, graduated from UNH and now represents the 1500 member NHTOA.

Hunter described the economic downturn in the NH logging industry. NH is the second most forested state by percentage (Maine is first). The NH forestry industry is competing with international sources with the result that paper companies are now selling non-strategic property. Offshore corporations are very competitive since labor costs and regulatory related costs are much smaller. Young workers are not entering the physically demanding and hazardous logging workforce resulting in an average logger age of 44. The Maine woodturning industry has evaporated with corporations such as Plymouth Manufacturing now closed. Sawmills are being bought by Canadian corporations.

Paul Leveitte, Facilities Manager for SPNHF, presented a slide show during the lunch break that covered SPNHF initiatives.

Following with the theme of NH sustainable forest use, Dustin Coates, a familiar NH woodturner, opened his talk with his woodworking background. For visitors to the annual Sunapee Fair, Dusty has provided weeklong turning demonstrations as well as many finished products. Dusty’s bowls and turnings are available from farmer markets, League of NH Craftsman stores and the Dana Robes retail sales office. Dusty’s father was the his strongest woodworking influence, and started his interest with a pocket knife in elementary school. His first projects were carved fish and spoons followed by transitioning to woodturning. Dusty acquires most of his stock by going to log landings and developing relationships with loggers, road agents and others who provide the rough stock.

Dusty’s turnings have been selected for the League of NH Craftsman 2003 Traveling Exhibit.

Following Dusty, Grant Taylor provided a forest to finished product presentation. Grant operates “Lamsom-Taylor Custom Doors and Millwork” in Acworth NH that specializes in Celtic furniture and high end door construction.

Grant owns a 60 acre woodlot in western NH and wanted to remove the “weed trees”. Cherry logs were harvested with 5 to 10 per cent rated as acceptable logs. The logs were cut to 9 feet 9 inches, the standard veneer log length.

Grant saws the cherry logs to a strong 8/4, 6/4 or 4/4 dimension, then sealed the ends with Anchorseal. The logs are closely inspected before cutting to determine the optimum cuts. In some instances, curved logs are identified and sawn for harp construction. After the rough lumber is stickered outside for 1 to 3 years and dried to 14 to 16 per cent moisture content, a solar kiln is used to dry the stock down to 7 to 8 per cent. Stock is left in the kiln for approximately 2 weeks during the summer.
Calendar of Upcoming Meetings
For more information see the Guild Web site www.gnhw.org or call the Coordinator listed below

April 19, 2003 Guild Small Shop Meetings
See enclosed article.
Coordinator: Brian Sargent

May 1, 2003 Guild
Scholarship Applications Due

May 10, 2003 Guild
4th New England Turning Symposium
Pinkerton Academy, Derry NH
Coordinator: Peter Bloch

June 14, 2003 Guild Annual Trip
Shelburne Museum Trip
Refer to enclosed article
Coordinator: Ed Jones

June 28 and 29th, Annual Wood Days
Canterbury Shaker Village
Canterbury, NH
Coordinator: Dave Emerson

July 26, 2003, Granite State Woodturners
Annual Critique
Moose Mountain

August 2 to 10, Sunapee Fair
Sunapee, NH
See enclosed article
Coordinator: Guy Senneville

September 20, 2003 Guild
Annual Meeting

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.

February 2003 SPNHF Meeting - continued

After kiln drying, the lumber is moved to a floored pole shed with a tin roof and south facing fiber panels.

As an added attraction, Grant provided a demonstration of his musical talents on the wooden flute.

Jon Brooks was the last speaker and discussed that he obtains his stock by walks through conservation land adjacent to his residence and studio. (In the February Old Saw, Jack Grube mentioned the number of Guild members and Guild presenters that contribute to Fine Woodworking. Coincidentally, Jon’s work was the subject of recent FWW article)

Jon’s career developed from a nurturing family that allowed him to explore art at an early age. Exposure to works such as Brancusi’s “The Kiss” limestone sculpture and Henri Moore’s wooden sculptures was a significant influence. His interests are furniture with strong sculptural aspects. Ladders are frequently Jon’s inspiration using the concepts of ascension and descent.

2001/2002 Guild Officers and Other Positions At A Glance

Elected officers:
@ President Peter Breu 603-647-2327 peterbreu@attbi.com
@ Vice President Roger Myers 603-773-9634 rkkmyers@attbi.com
@ Secretary Bob LaCivita 603-942-1240 rlacivita@attbi.com
@ Treasurer Steve Belair 603-587-0045 smb1026@attbi.com

Appointed positions:
• Books and SC Tony Immorlica 603-673-9629 immorlica@bit-net.com
@ Columnist Garrett Hack 802-785-4329 None
@ Editor/Old Saw Ken Kuster 603-642-5463 KenKuster@attbi.com
@ Education Ed Epremian 603-763-9208 None
@ GSWC Lou Barchey 603-735-4336 Barchey@attbi.com
@ GSWT Clyde Daggett 603-669-1656 cmdaggett@worldnet.att.net
@ Juried Exhibit Marty Milkovits 603-878-3592 mjmblm@hotmail.com
@ Programs Open
@ 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.net.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. Saridakis 508-448-2682 george@saridakis.com
@ SC at large Guy Senneville 603-860-5486 gsenn@attbi.com
@ Web Master Open
@ Wood Days Dave Emerson 603-783-4403 efumir@tiac.net
@ Sunapee Fair Guy Senneville 603-860-5486 gsenn@attbi.com
@ Denotes members of the Steering Committee

Bold—Changes since last issue
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: snb1026@attbi.com

Date __________       New — □     Renewal — □
Name _______________________

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

Woodworking Business (if any)   No Change — □
Mail to Business — □
OK to Publish Business Info — □
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 — ☐       Computers — ☐
Turning — ☐       Business — ☐       Business — ☐
Finishes — ☐       Education — ☐       Education — ☐
Tools — ☐       Accessories — ☐       Accessories — ☐
Design — ☐       Crafts — ☐       Crafts — ☐
Boxes — ☐       Toys — ☐       Toys — ☐
Carving — ☐       Marketing — ☐       Marketing — ☐
Restoration — ☐       Scroll Saw — ☐       Scroll Saw — ☐
Inlay — ☐       Musical Instrument — ☐       Musical Instrument — ☐
Veneering — ☐       Sculpture — ☐       Sculpture — ☐
Millwork — ☐       Signs — ☐       Signs — ☐
Kitchens — ☐       Pattern Making — ☐       Pattern Making — ☐
Boats — ☐       Baskets — ☐       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 — ☐       Scholarships — ☐
Wood Week at Sunapee — ☐       Special Purchases — ☐       Book Sales — ☐
Special Events — ☐       Green Library — ☐       Clothing Sales — ☐
Juried Exhibit — ☐       Publicity — ☐       Other: ________________________
The Old Saw — ☐       Programs — ☐
Comment: ________________________
For Sale:
Conover Lathe, in excellent condition. 2hp DC variable motor with counter shaft and just about every accessory that Conover makes. On 6’ bed (with 4’ bed included) Set on risers to turn 20”. Would cost over $4000 new. $1995.

Peter Breu,
603-647-2327
peterbreu@attbi.com

February 2003 SPNHF Meeting - continued

Jon frequently finds his material in the 80 acres of conservation land that is adjacent to his studio. But other material sources such as the Manchester landfill are also used where a large White Pine root was salvaged that was developed into a chair.

Maple tree limbs, usually 2 to 3 inches diameter, are found in many of Jon’s creations. The limbs become chair arms, legs, and backs and may be incised with hieroglyphics after finishing with black lacquer. The incisions are colored with color pencils, followed by multiple lacquer coatings.

Jon’s works are displayed both locally and nationally. SPNHF has one work on display and the Currier Museum has a permanent display of “True Loves Blue”, a two person bench. The well known Smithsonian’s Renwick Gallery and American Craft Museum have displayed Jon’s combination of sculpture and furniture.

Brook’s Sculpture at SPNHF