President’s Message by Roger Myers

The air is getting cooler, daylight is getting shorter, and New Hampshire’s foliage is a daily reminder of what a beautiful part of the country we live in. Autumn in New England is truly special, made even more so for many of us by the fact that as I write this, the Red Sox are headed to the World Series for the first time since 1986.

The fall is also the time when most of us find more time available to spend in the woodworking shop, as our outside activities are cut short by darkness or colder weather. And the approaching holiday season also means that many of us have a number of Christmas gifts that we have to get started on.

It’s also a time when Guild activity is picking up with a number of meetings providing an excellent opportunity for you to increase your woodworking knowledge and skills and spend a few good hours talking wood with other Guild members.

Upcoming Meetings

On November 20th, we will have a meeting at Homestead and the topic will be one of interest to all woodworkers – the use of a number of different adhesives.

The January meeting will also be of broad interest as the topic will be the workbench, the foundation of the workshop. We are always interested in hearing what topic you want to have presented, either at a large guild meeting, or as part of our small meeting series. Speak up and let us know what is on your mind.

My Day Job

My day job requires me to travel a considerable amount and these travels don’t generally allow much time during the trip to check out things of interest to woodworkers.

When time does permit, I do like to seek out the lumber source, specialty

Continued on Page 2
store, or better yet, the shop of the woodworker who I may have met or chatted with on-line.

**Irion Lumber**

We have several locations in northeastern Pennsylvania, which is the heart of cherry country. A visit to Wellsboro, PA took me to Irion Lumber, a small firm that specializes in exceptional cherry, maple and walnut – matched sets, and exceptionally wide and highly figured woods.

This yard is operated by a man who is a woodworker who has done exceptional work in period furniture, so he knows what woodworkers are looking for.

**German Connection**

I just came back from a whirlwind trip of several of our plants in southern Germany and there was little time for thinking about woodworking. However, on the last day, I was chatting with one of my German colleagues and found out he is an avid woodworker (especially turning) in his spare time.

He was very modest but indulged me when I asked if he had any photos of his work he could share – his “tellerbord” (see photo) came about when he took a class in carving. He also sent pictures of some bowls made from apfelschussel (apple) and eschenschussel (ash).

And like all good woodworkers, he proceeded to tell me about two of his favorite (online) sources www.magma-tools.de and www.dick.biz. Check out these two web sites in your spare time.

**Sharing**

So what’s my point in all this – well, there are two.

The first is that I have found that woodworkers are incredibly willing to share their knowledge and experiences in their craft and that this is true all over the world. That really is the foundation of what our Guild is all about. Sharing what we know, and learning what we don’t!

And the second point is that the internet truly does open up new possibilities for sharing this information and for extending our reach to information and sources.

**An Invitation to Participate in the Old Saw**

The *Old Saw* is a great vehicle for sharing information. There are a variety of ways you can participate.

Take a look at a new column on page 4 called *Ask This Old Saw* and send in a question. Or write an article about something you find interesting. And we are looking for reporters and photographers to provide coverage at various meetings and events. You get to meet interesting people and travel the state!

Contact Jim Seroske at jseroskie@adelphia.net.

By now, you should have received your new Guild membership card. If you haven’t, then it means we haven’t received your renewal for the 2005 membership year. It also means this will be the last issue of the Old Saw you receive.

If you have paid, and haven’t received a card, contact DJ Delorie (dj@delorie.com) to confirm receipt of your dues.
Tool Review – A Better Tape Measure by Peter Breu

For those of you who read “Woodshop News” you have probably noticed the heavy advertising of the company “FastCap”. I have purchased a number of products from them, and one in particular is worth mentioning since it is unlike anything else I know of on the market.

There has certainly been a glut of new tape measures recently, and the new marketing angle is “standout” – i.e. how far the tape will hold itself straight away from the user. That is of course very useful for a carpenter who wants to grab the end of a 2x4, but not the first thing I think of when I am looking for a tape. I use to carry a 25 ft. monster in my apron until I rethought that issue – I never need more than 12 ft. in my shop.

A Flat Tape

So, how about a tape that has zero standout? – it is completely flat and cannot support itself at all! The advantage is that it is flat, and therefore very easy to make a precise mark where you want it. It may sound strange, but it works beautifully and I haven’t put it down since the day I got it.

Novel Features

There are several other novel features which make the tape very appealing. Almost as good as the flat feature is the ability to write on the bottom half of the tape with a pencil. There is also a round pad on the case for notes. The built in pencil sharpener is very useful too. To top all these features off is a very reasonable price of $6.50 for the 16 ft. (plus shipping and handling).

If you can’t quite make the break to a flat tape (which they call the “Flat-Back”) they offer the same features in their “Story Pole” tape for the same money (but don’t ask me how far it will stand out!) These are the same people who make the new glue dispensers “Glu-Bots” (which are good, but not great) and their company model is fascinating – they solicit ideas for new products from us the woodworkers and develop the good ones.

Other New Products

Their catalog is full of interesting new products – my next favorite is their “SoftWax” blendable wax filler system. The next item I am going to try of theirs is the self adhesive tape for my radial arm saw.

You can see their products online at www.fastcap.com or call them at 888-443-3748. They aren’t paying me to say this – just thought you might like to know!

Photos by Peter Breu
Ask This Old Saw!

Attaching Breadboard Ends
A breadboard table top must allow for seasonal expansion and contraction across its width. Is there a preferred method of attaching the breadboard ends to the main portion of the top and how much movement should be expected?

Ed.

David Lamb replies: A breadboard end should be attached by way of tenons from the top to mortises in the breadboards. Also, there should be a continuous haunch or ‘tongue and groove’ that goes from tenon to tenon and out to the end so when all trimmed out it looks like a tongue and groove fit.

The tenons should be at least 3/4” long (at min.) and preferably 1 to 1-1/4” long. Depending on the width of the table you would use 3 - 5 tenons, equally spaced. The center tenon may be fully glued to the mortise, may be spot glued on the next set out, and no glue out at the ends.

The tenons should also be pegged – firmly in the center and through slotted holes (in the tenons) on the outside tenons. This slotyping allows for wood movement yet keeps the ends tight to the top.

Always expect movement in this joint and avoid surface finishes that would whiten if the surface breaks from this movement. A client should never expect the edges and surface of this joint to remain as new. If they do – use a plywood panel, veneer it and glue it tight.

Expansion depends on the materials, but I would expect 1/8” to ¼” of movement on a 36” top over the span of the four seasons. It all depends on the environment it is in and how dry the stock was when built. A climate controlled house with no direct sunlight on the piece should expect little movement.

Al Breed replies: When attaching breadboards, I generally use three blind tenons into the breadboard. Draw pin and glue the center one fast.

The outer most tenons I do the same but without glue, and I elongate the hole in the tenons a little parallel to the shoulder so that the table top can expand and contract. Make these mortises a little wider than the tenon so that it can seasonally slide back and forth. Remember that the table top is going to expand and contract while the breadboard and the pins in it will not.

A shallow haunch can be left between the tenons to keep the top sliding level with the breadboard.

I have an 18” inch pine top that moves about 3/16” seasonally, but different species will act differently. Bruce Hoadley has a formula for this in his book on wood technology if you want to do the math, but I never do, I just guess. Good luck.

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Write to jseroskie@adelphia.net with your questions and put “Ask This Old Saw” in the subject line. Questions may be edited for clarity and length. You may ask that your name be withheld if you wish.

Ask Questions – Get Answers

The guild, is a great resource for information and learning. To facilitate information sharing, I hope to run a question and answer column each issue. The purpose is to provide a forum through which you can ask questions that may be of interest to the general membership.

Your questions should be short (a few sentences), woodworking related, and one that can be answered in a limited space. I’ll get your questions out to our panel of “experts” and print your question along with their replies in the next issue.

We need your participation to make this a success – so don’t be shy!

Jim Seroskie – Editor
Ask This Old Saw! – Continued

Sharpening Turning Gouges
I’ve tried several approaches to sharpening a turning gouge – all with poor results. I’ve tried grinding free hand, polishing on a buffer, and honing on a flat surface. I’m looking for the equivalent of a consistent factory grind but with a razor sharp edge. What is the best way to do this?

Ed.

Al Breed replies: For my turning tools, I freehand them on the grinder and then use a 1000 grit waterstone held in my hand while the tool rests on the edge of the bench. I push the stone away from the handle along the edge with a rolling-sliding motion. A slight touch with a slipstone and a quick stropping does it from there. A shiny edge does not mean a sharp edge – so buffing a lot won’t make it extra sharp.

If you cut very high at the point of least resistance your tools will stay sharp longer. Any scraping with a gouge will kill it quick.

Jon Siegel replies: The November 27th meeting of the Granite State Woodturners will be entirely dedicated (two hrs.) to a discussion of sharpening woodturning chisels. A panel of four experts (at least) will make presentations on tool point geometry and sharpening of gouges and other turning tools. The meeting will be at Peter Bloch’s shop in New London at 9:00 am. The meeting will be videotaped. If you are not already on the GSWT list and you want to get email notification of the meeting (and directions) contact me at big@proctornet.com.

Brushing Polyurethane
I’d like to master brushing polyurethane but it always seems to produce small bubbles in the finish for me. I use a good badger brush, a good poly (Moser’s Simple Success II), and I thin to as much as 50/50 and still can’t get the perfect finish. What am I doing wrong?

Ed.

Bruce Hamilton replies: The source of bubbles that form in your varnish film as you apply it may be caused by a number of things, however it has been my experience that the primary cause is due to an incorrect application technique.

Varnish needs to be flowed onto the surface. Dip the brush into the varnish for about half the length of its bristles. I first touch the surface in the middle of the board and flow to the right with the grain. Then before the load of varnish on the brush is spent, I return toward the middle and flow past it to the left.

Depending on the rate at which the varnish is beginning to dry or stiffen, I may apply two, three or four more parallel lines of varnish before returning to the container I’m varnishing from to remove any excess material from the brush.

It is best to varnish from a container other than the one the varnish came in. I like to put a piece of wire across the opening of my application can to rub the excess varnish from my brush for the next step. This is traditionally called “ tipping off”. To tip off the varnish I’ve already applied, I hold the brush lightly on the surface, slightly off the vertical and drag the brush through the varnish. Excess varnish will be drawn up into the dried brush which can then be removed on the wire in your varnish can.

Repeat this step once or twice before proceeding to the next area to apply more varnish. This tipping off step evens out the varnish coat, and more importantly, disturbs the surface just enough to let any trapped solvent or air to be released before the varnish begins to stiffen and skim over.

One of the problems with the newer varnishes is they dry too fast and skim over before you can tip off and release trapped solvents and air. To solve this problem, some application techniques suggest chilling the varnish before you apply it. That, however, is a whole other discussion with its own pro’s and con’s. One final note, don’t hesitate to call the manufacturer if you are having problems with a product.
Photos bring any newsletter to life and the Old Saw is no exception. Photographs can be particularly useful when describing a meeting. They draw the reader into the experience. If you were there, photos help you recall the setting, the people you met, techniques you saw demonstrated and so on. And if you were not there, you can see what you missed. The idea is to tell the story in pictures.

Photos of meetings and other experiences are important to the success of the Old Saw and we need members to submit digital photos for publication. Many of you probably have gone digital but may be too embarrassed to snap a photo in front of everybody. I know – I’m one of them. Don’t be shy. The rest of the membership will benefit if you do.

What We Need

Here’s what we are looking for. We need digital photos generally from 0.3 to 2.0 Mbytes in size. In general, if you set your camera to its highest resolution setting, most digital cameras will produce images in the common JPEG format within this range.

You don’t need to worry about cropping an image. We can take care of that on this end. Images above 0.5 Mbyte (JPEG format) give us enough resolution to crop and still get a good print.

There are generally four types of images to look for when you go to a meeting.

Exterior Shot

We don’t often see an exterior view of the facility where the meeting was held. But this can be really helpful to someone who was not present. It provides a visual setting. Was the event held in a shop attached to a farmhouse? Was it in a renovated woolen mill or factory building? Maybe it was in a university setting. Was it bright and sunny that day? Maybe the parking situation required some creativity. You get the idea.

I can’t say we would always have the space to publish this type of picture, but if you don’t take it, then we never get the chance to use it.

Interior Shot

This photo gives a general feel for the meeting space. Was it an open beamed shop with lots of hand tools on the walls or a cluttered small shop environment? Were there large windows lighting up the space? If you include a group of members sitting or standing in the scene, then the reader gets a sense of what it was like to be there too.

However, I find this is the most difficult photo to take. Here are some of the problems you may encounter.
Facility item shots may be of an unusual piece of equipment or perhaps some shop detail. Readers are always interested in wood storage ideas, shop organization, work benches, etc. We can’t publish a lot of these “off-topic” items, but space permitting, it can be used to round out an article.

How to Submit Photos

So, remember your camera the next time you attend a meeting or when writing any article for that matter. We’ll give credit for any photos published and the membership at large will be the richer for it.

Email photos to Jim Seroskie at jseroskie@adelphia.net. I have a broadband connection and so messages up to 10 MBytes can be received quickly. If you have more, consider breaking your transmission into two or more emails.

Photos Make a Difference – Continued

Because the photo is taken indoors, you will probably use a flash. But flash is effective for maybe up to 20 - 30 ft. Foreground people and objects will be bright or perhaps even washed out and the rest of the scene can be too dark.

The most natural indoor shots are often taken without flash. But your camera will want to lengthen the exposure time to let in more light and you will need a steady hand to prevent blurring. It also helps if people are not moving about too much. Images taken at 1/60th of a second work just fine for most lenses. Photos taken at 1/30th of a second might require you to steady the camera somehow. Exposures longer than 1/30th of a second are really tough to take without blurring unless you are using a wide angle lens or a tripod.

In spite of the pitfalls, give it a try. If the image is a little blurry, we still may be able to use it with some sharpening.

Action shots

We generally do a good job with these types of photos. This is where the speaker is doing something of interest. It could be pointing, holding up an object, demonstrating a technique and so forth. Assuming you are indoors, using flash is often the best choice.

One pitfall to watch for particularly without flash is the presence of background windows. Windows are a light source which will almost always stop your camera down. The result is a darkened image. We can usually salvage an image like this and get a decent print, but things will look better if you position yourself so the window was not in the scene to begin with.

And think about sitting in the front row. If the back of someone’s head winds up in the picture, we can often crop the head out.

However, the flash may shut down the aperture creating a darker image than you intended.

Close Up shots

These are photos which show detail. They can be of a demo item, an unrelated project or project detail, or an interesting item in the facility.

Photos by Jim Seroskie
GNHW Scholarships Awarded  by Bob Jarratt

The Guild has awarded four additional scholarships to members for the last scholarship application period. This brings the total amount for scholarships and grants awarded by the Guild for the last fiscal year to $10,100.

Some of these scholarships allow our members to enhance their woodworking skills and in some cases to even change their career path. The grant awarded this year allows exposing local young people to the creativity and skills of woodworking. For the coming fiscal year, we expect to have $4,000 available for individual scholarships with larger requests and educational grants considered on an individual basis.

We always look forward to hearing from the people who have received scholarships and to share their experience with us in the Old Saw. If you have received a scholarship and have not yet turned in your report, please get it in so that all the members can share in your experience.

The next scholarship application deadline is May 1, 2005. You may submit your applications any time up until that date for review by the scholarship committee.

“Turning” a Dream Into Reality  by Bob DeAngelis

Many years ago, my Dad gave me a lathe. It sat in the corner of my shop for many years and after many unsuccessful attempts to turn a project that was satisfactory, I finally sold it. However, for many years I still dreamed of becoming a skilled turner.

Then one day a friend of mine, Ron Pouliot, a skilled turner, invited me to his house for an afternoon turning lesson. I was immediately hooked! I knew all those years I was missing something special.

The next I knew I had purchased a new lathe and proceeded to apply for a guild scholarship for a spindle and bowl turning course. The guild was kind enough to award me a scholarship. The course was at the Home- stead Woodworking School and the instructor was Andy Motter.

I proceeded to learn how to become a fairly decent turner. I highly recommend this class as a fundamental to the basics of turning spindles, bowls, and platters. This class meets once every other week for ten sessions allowing much time to practice between classes. This format allows the student to come to the next class with many questions regarding turning problems encountered during their practice sessions.

I gained enough confidence in my turning ability during this course to accept an invitation from my friend Ron to demonstrate at this year’s Canterbury Shaker Village Wood Days. I also was able to donate one of my turned bowls to the Sunapee Fair Raffle.

I would like to thank the Guild and the scholarship committee for allowing me the opportunity to become a fairly skilled turner and realize a dream. I hope to continue to demonstrate at future guild events and hope to see you all there.
Queen Ann Chair  by Matthew Lahr

My parents, who live in Hertford North Carolina, asked me to build a cherry corner table for them. I planned on delivering the table to them and decided I would take a week long furniture class from a friend and furniture maker, Ben Hobbs.

Ben Hobbs

While teaching high school math, Ben became interested in early American buildings. Ben moved and restored 16 pre-Civil War buildings. Ben also has built reproduction furniture since 1981 specializing in eighteenth-century American designs. Ben and his wife Jackie run the Beachtree Inn and in response to requests from guests, Ben has taught furniture making classes since 1995.

I decided I would take Ben’s Queen Ann chair class. I knew it was going to be quite challenging for me since I’ve only been doing serious woodworking for two years. I did take the ten week comprehensive woodworking course at Hometead Woodworking School in 2003. I have been building custom furniture since but still consider myself an apprentice. A GNHW scholarship helped cover 1/2 the cost of the class and material.

Patterns and Hand Tools

Ben has a set of patterns for all the parts of the chair with dimensions and notes. Ben’s favorite wood to work with is mahogany which we made our chairs out of.

The basic way we built the chair was to draw the pattern for a part, then we’d cut the part out with the handsaw. From the handsaw we used hand tools like hand planes, compass planes, draw saws, spoke shaver, files and scrapers. These tools were used because of a lot of different curves involved in this chair. These tools also help to get rid of all machine marks. We used a palm sander with 150 grit sand paper only after using all the above tools.

Legs

One of the more difficult parts of Queen Ann chairs are the front cabriole legs, which are continuous curving legs with no flat spots.

We had to draw the front and side profiles on the piece of wood. We then would start to cut out parts from the side. We couldn’t fully cut these parts because we would have to turn the piece to the front and make a series of cuts still keeping all the waste cuts intact until all the cuts were made. Then we peeled or broke off the waste pieces to give us the rough shape of the leg.

Glue Up

Like any project, properly applying glue to parts and attaching the clamps was always the most stressful time.

After six 10-hour days, I had a chair to take home. I still have a few more hours of filing and sanding.

I appreciate being awarded a scholarship by the Guild and being given an opportunity to get some additional furniture building experience. This class gave me a further appreciation of using hand tools. I believe I can use many of the things I learned in this class towards my own wood working experience.
In my last column I mentioned sandpaper and a variety of sharpening stones for honing an edge, but explained little about how they compare and how to maintain them. As with anything in woodworking, everyone has their favorite method and means for sharpening. No one system is best, each has advantages and disadvantages.

**Sandpaper**

Sandpaper on plate glass is simple, effective, and rapid. Get yourself a thick piece of quality glass (1/4" is okay but thicker is better), and mount it on a plywood base both to protect the glass and stiffen it further.

I use a very light mist of spray adhesive and lay down 1/2 sheets of different grit abrasive papers. Common aluminum oxide paper is best for sharpening; silicon carbide wet/dry paper is better for cutting cast iron such as flattening the sole of a plane.

Work through a progression of grits just as you would sanding, up to 600, or if you can find it, 2000 grit. Sandpaper on glass needs almost zero maintenance other than sticking on a new sheet of paper when the old one dulls and clogs.

I particularly like sandpaper for initially flattening the back of my plane irons and chisels. It cuts quickly, and the glass is very flat so the backs of my tools stay flat. The only disadvantage is that sandpaper is not fine enough to polish the back or hone an edge to real sharpness. For this you need a fine stone or two of some type.

**Natural Stones**

A sharpening stone used to mean a natural sandstone, a Washita, a Queer Creek, hard Arkansas, or perhaps a famous Pike shist once quarried in Pike, NH. [note: shist is a mineral – flaky, shiny, and evidently abrasive]. Natural stones vary in quality and consistency, and even more in cost. Excellent stones can be found, mined in Japan or Hot Springs, Arkansas, where Norton and others quarry Washitas and translucent and surgical black stones (all novaculite). Washitas are medium-fine; hard Arkansas are fine finishing stones about 5000 grit. Either oil or water can be used as a lubricant. Look for a really fine grained stone at a flea market or new and you will understand the enduring appeal of natural stones.

**Man Made Stones**

In the last quarter century, a vast variety of man made stones have come on the market, most of these waterstones of some kind. The process is one of pressing either natural or manufactured grits — usually aluminum oxide but also black silicon carbide — into a block and baking it, just as you would make a brick.

The real differences in stones come from the manufacturing process: the amount of pressure, the type and quality of grits, or in the case of the Shapton stones and fine Norton

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waterstones, the resin used to bond the stones. The aim is a stone dense with grit and hard enough to not wear out of flat too quickly, for this is the major drawback to waterstones. They cut quickly but also wear quickly and need almost hourly maintenance.

The simplest way to maintain a stone whether natural or man made, is to flatten it against a lubricated medium diamond stone. These tend to be flat, they are aggressive, and last a very long time. Some prefer using sandpaper on plate glass. Obviously the more often you maintain your stones the quicker they flatten and expose a fresh sharp surface, and the flatter the very important back surface of your chisels and plane irons will stay. Your sharpening will be faster and more consistent.

**Diamond Stones**

Diamond stones are also very useful for sharpening. I travel with a two sided DMT stone (medium/fine and fine) for touching up badly worn edges in place of a grinder. I also use it for flattening the sole of small planes and parts such as cap irons. The virtue of diamonds, especially with tough A2 alloy steel, is that they cut quickly.

Diamond stones are not fine enough for a truly polished edge, but fortunately there is a wide range of diamond grits available as pastes, as fine as 1/4 micron or about 30,000 grit.

Another great use is for making a strop for the final polishing of your best edges. A traditional strop is leather charged with rouge or some other fine abrasive. This surface is soft and easily cut into (and can round your edges as well), which is why I prefer a block of cherry or maple spread with a little 1 micron or finer diamond paste. Lubricate it with oil and use broad back and forth strokes on the bevel and then the back — just as you would a stone. The results are dramatic, the edge far more polished and noticeably sharper.

**Shaped Edges**

Carving tools, curved blades, or shaped edges such as molding plane irons are challenging to sharpen unless you have a variety of shaped slip stones.

I’ve often “refined” the shape of one of my slip stones against a grinder, to fit the work better. An alternative is shaping maple slips and charging these with diamond paste.

Whatever you choose for sharpening, have a range of grits and maintain and use them all. There are no shortcuts, but having a system you like and understand certainly makes you more efficient and consistent.

**Diamond Paste**

For the past few years I have been adding a small bit of diamond paste to my oil stones and finding that they cut more quickly. A dab lasts for weeks.
Strategies for Personal Growth in Woodworking Skills by John Whiteside

Guild members enjoyed a small meeting put on by Michael Stafford and Brian Sargent. The session took place at Michael’s shop in the Button Factory in Portsmouth on October 16, 2004.

The meeting focused on how to make woodworking a rewarding part of your life, whether your goal be making a living, recognition, or personal satisfaction, or some combination of the three.

Both Brian and Michael were very generous in sharing their experiences, advice, and insights.

Know Your Personal Goals

Establishing your personal goals was a recurring theme.

- Be honest with yourself in that if you choose to make woodworking a significant part of making your living, some of the enjoyment will go away.

- If you want to make a living at woodworking, build a customer base of 20 or more clients who come to you with repeat business.

- If economics are not a concern, a better strategy might be to challenge yourself with exhibits and juried shows, pursuing designs that you love. Just be clear about where you are going.

- Above all, be sure you have clarity on what part you want woodworking to play in your life and what your ultimate goal is.

Practical Business Tips

Though many topics were covered, much of the conservation involved marketing and pricing aspects of woodworking as a business. Of the many practical tips, the following examples stood out.

- It takes several years of working in a location before one can reasonably expect to make a profit.

- Advertising is best done in an intimate way, with customers either meeting you personally, seeing your work, or hearing about you from a trusted source.

- Customers are not just buying a piece, they are buying a service and an experience of being involved in a joint design project. This means having their specific needs clarified and catered to.

- Don’t be afraid to take on jobs that require new skills; that’s how you grow.

- When accepting a commission, ask for a 10% retainer before construction starts, 40% when you buy materials, and the remaining 50% on completion.

- When you go into a prospective client’s home, be very observant of tastes and preferences; use these observations to inform your design.

- Make sure that you give extremely detailed specifications and drawings; this will avoid misunderstandings and disputes later on.

- Get good at drawing freehand to show clients your concepts quickly.

- Learn to work efficiently, as people do in a production environment.

- Figure on a 50% waste factor for lumber.

- Spending 32 hours out of a 40 hour week actually producing in the shop is doing very well.

- It saves time and money to buy embellishments such as dentil molding or fluted columns rather than make them yourself.

Both Michael and Brian are full-time, professional woodworkers who depend on their craft to make their livings, and their tips reflect this seriousness of purpose. Despite their sobering, no-nonsense advice, they clearly still deeply enjoy their chosen profession.
Making a Metal Hand Plane by Lou Yelgin

A small, but dedicated group of hand tool enthusiasts and budding videographers attended this toolmaking demonstration at UNH in Durham on Saturday, October 16.

In addition to serving as a vehicle for Peter Bloch to train future Guild video camera men, the tool presentation covered how Lou got into plane making. He talked about the importance of metalwork to a woodworker, a history of Norris and Spiers infill planes as well as giving us a demonstration of milling a bronze smoothing plane casting on UNH’s Bridgeport milling machine.

Lou also discussed Norris’s famed blade adjuster and showed how to tap a screw thread in the plane’s lever cap.

Various infill plane making kits are available from St. James Bay Tool Co. (www.stjamesbaytoolco.com) and Shepherd Tool Co. (www.shepherdtool.com).

Lou will email you a complete list of plane making resources when you send your request to louis.yelgin@philips.com.

Photos by Ed Allen

Guild Shirts and Hats by Peter James

Have you been to a meeting and noticed that a lot of the members have shirts and hats with a Guild logo on them? These are available for purchase from me at most Guild general meetings. Also, if you purchase a shirt and wish to have your name embroidered onto it, this can be done at no additional cost.

We have shirts available in four styles, long and short sleeve chambray denim, black Ts and the new Hendly style. We also have available the tan baseball style cap. We have just received a new shipment so a good selection of sizes are available.

See me at the next meeting to get yours and wear it proudly.

Prices are $30.00 for the chambray denim, $12.00 for the T’s, $25.00 for the Henleys and the caps are just $10.00. Shirts can be shipped for $4.00.

I can be contacted at 603-435-8133 or email at cpjvkj@bit-net.com.

Make the checks payable to the Guild Of New Hampshire Woodworkers.
Wood Turning Meetings – Past and Future  by Jon Siegel

The September meeting of the Granite State Woodturners was held at Pinkerton Academy in Derry, NH. The topic was Reducing End-grain Tear-out. The goal of this discussion was to help members achieve a better finish from their chisels and thus reduce sanding time.

A panel of four experts was assembled for this discussion: Dick Batchelder, George Saridakis, Bill Frost, and moderator Jon Siegel. The format allowed everyone present to ask questions and make comments.

Panel Discussion

To begin the dialog, Jon asked each panel member, “What is the last thing you do before you start sanding: what chisel do you use, and how do you sharpen it?” Trying not to get too deeply into the subject of sharpening (which is the topic of our next meeting) or sanding techniques (also for a future meeting), we discussed chisel types, tool point geometry, and application of the tool for fine finish cuts.

Several interesting points of consensus were reached. First, all agreed that in the final stages of turning with a gouge, you proceed to a smaller gouge using a fine feed for the finish cuts. Second, we agreed that for the final finish on a bowl turning, a scraper was employed. But Jon pointed out that on spindle turnings, scrapers are almost never used, and that end grain tear out can be eliminated by making shear cuts down grain.

Scrapers

There was much discussion about the application of scrapers, such as cutting “down grain”, and shear scraping. After realizing that many people shear scrape with a gouge, the assumption that a scraper must have a burr was challenged. Interestingly, the final consensus was that the role of the burr on a scraper is generally overstated in most literature.

Some turners described how they struggled with scrapers until they discovered that they had too much burr. The final decision of the group was that a very fine sharp edge, with little or no burr, is ideal for final finish cuts on a bowl turning.

If you missed this meeting, there is a videotape.

Next Meeting

The next meeting of GSWT will be November 27, at 9:00 am at Peter Bloch’s shop in New London, NH. The topic will be Sharpening Wood-turning Chisels. This has been the most requested topic by our members.

There will be presentations from several expert professional turners: Introductory remarks and sharpening philosophy by Jon Siegel; Andy Motter on sharpening freehand (no jig); Dick Batchelder on side-grind gouges and jigs (Ellsworth grind); and Michael Fonner on skew chisels and variations.

We hope to see you there.

Video Library  by Bob Trahan

I have received three new tapes for the Library from Peter Bloch. These and the rest of the Library will be available at the November 20th meeting.

Planing Wood By Hand
Multi-Axis For Furniture & Fun Jointers & Planers

Garrett Hack
Charlie Sheaff
Al Mitchell
BIG – Beginners & Intermediate Group  by Bob LaCivita

BIG begins again on Nov. 6th. To date, no one has responded to attend the meeting. I encourage you to attend and send me your ideas for topics to cover via email or by telephone. I need your input.

Since you won’t receive this article before the first meeting, here is a list of possible topics for future meetings.

Ideas for future meetings
- Clamping
- Veneer basics
- Designing furniture
- Furniture construction (where to use what joint or method)
- Basic joinery
- Complex joinery (angled joints, joints into curves)
- Finishing
- Sanding
- Machines and their uses. Take one machine per meeting and learn the operations and what you can do with them.

Schedule
- November 6, ’04 Layout II – a continuation of Layout I. Transferring parts from a full size drawing and laying out the parts. There is no requirement that you attended Layout I. Or you can suggest something.
- January 8, ’05 TBD
- March 5, ’05 TBD
- May 7, ’05 TBD

The dates that are TBD will be filled in according to the ideas for topics I receive from you. It is your Guild.

Next BIG meeting is Jan. 8th - 9:30 am at Bob LaCivita’s shop in Nottingham

Vise Screw
Himco #1336-BL vise screw (3 threads per inch). Thirteen inches long, never used, US made, purchased from Woodcraft circa 1980s. $45

Bench Vise
Antique Vertical bench vice with metal vise screw (5 threads per inch) for edge joining boards beside the bench. Wood clamp board, top width 6”, bottom width 4”, 33” tall with adjustable tail piece. Tail piece attaches perpendicular to the bench and has multiple holes for adjustment via a peg. $75

Clamping System
Mark Products Duo-Champ system for clamping table tables during glue-up. Three clamps 67” long using two 1x4 fir decking boards per clamp which apply pressure top and bottom while forcing boards together. Similar to the Equal-Clamps system kit in Woodworker Supply catalog but no fabrication needed, ready to go. $60.

Contact Bruce Hamilton for all of the above: 978-363-2638

All offers considered.

Continued on Page 20
Creative Enterprise Update by Jack Grube

An update of Beth Ireland’s program at Pinkerton Academy

The Union Leader introduced New Hampshire to the Creative Enterprise program on September 28th with a beautiful article (see below). This program was introduced in the last Old Saw and was made possible with a GNHW grant.

During her first three visits, Beth introduced the students to: band sawn and turned kitchen utensils, salt and peppershakers, soap dishes, pens, and handles.

In addition to Beth’s bi-weekly visits, the students have worked with several other artists. William Schnute of Oak Leaves Studio in Wilton introduced woodcarving. Dustin Coates turned and boiled salad bowls. Steve Henry will be leading them through a band saw boxes project and Donna Banfield will be teaching rolling pins, turned cutting boards, and back hallowing techniques.

We are still looking for additional GNHW members to participate in this program. Contact jackgrube@adelphia.net for details.

Working with wood at Pinkerton Academy by Brian Eckhouse – Union Leader Correspondent

DERRY — Pinkerton Academy’s woodworking courses offer more than just a traditional vocational curriculum.

Jack Grube’s creative enterprise students still learn to carve and polish wood products, but now with the bi-weekly assistance of noted woodworker Beth Ireland, his pupils are learning to market their talents.

“Our class has already created kitchen utensils,” Grube said. “One class will create salt and pepper shakers. Another class found different kitchen utensils on the Internet; students will now re-create those utensils, and track their time for marketing purposes.

“She (Ireland) has turned work in galleries across the country,” Grube said. “She once embedded clay into acrylic, attached the acrylic to wood, and turned a piece out of it. That was one that you went, ‘Oh my God, how did she do that?’”

Ireland’s varied work can be viewed at www.bethireland.net.

Pinkerton Academy sophomore Sean Jordan, left, uses a lathe to create a bowl from a block of wood. Below, woodworking expert Beth Ireland demonstrates for Jack Grube’s class. (BRIAN ECKHOUSE)
Discounted Woodworking Books and Magazines  by Tony Immorlica

Big Savings

As usual, we will be taking orders for woodworking books throughout the fall for our winter order.

This program, initiated by Peter Breu many years ago, affords members an opportunity twice per year to obtain books at discounts of 40% or more from outstanding publishers such as Taunton Press and Sterling Publishers.

See me at guild meetings to view publishers’ catalogs and place your order. Or you may email your order to immorlic@bit-net.com.

Please include the exact title (no abbreviations), author, publisher, hardback or paper, and ISBN or Taunton Product Code as well as your email and phone contact information.

November 20 Deadline

We will place orders with the following publishers provided we meet the minimum order quantities:

Taunton: www.taunton.com
Astragal: www.astragalpress.com

Sterling: www.sterlingpub.com
Stackpole: www.stackpolebooks.com
Tiller: www.tillerbooks.com
Schiffer: www.schifferbooks.com
Penguin/Putnam: www.penguinputnam.com

The deadline for placing your order this year is November 20. Note that’s a bit earlier than usual.

Books published by Lark and the Guild of Master Craftsmen are also available from Sterling.

In addition to the above publishers, we will set up an account with Linden Publishing if there is enough demand, but their wholesale catalog is not available on the net.

Ditto for Landauer. So take a look at the catalogs at the guild meetings. I usually attend the GSWT group meetings too.

Also, due to a favorable response at the annual Guild Meeting, we will again be offering discounted subscriptions to Taunton Press magazines in the late winter/early spring time frame. Watch the Old Saw for details.

Treasurer’s Report  by Peter James

As your new treasurer, I’ve been asked to try to keep the membership up to date on the financial status of the Guild. Our general operating source of income is member dues, which tend to come in at this time. This influx has to last for the rest of the fiscal year. To date we have had about 160 members pay this years dues which is about $4,800.00.

Our biggest single operating expense is the printing and mailing of the “Old Saw” which runs about $500.00 per issue. Other major expenses include sponsorship of craftsman in schools, and insurance. In addition, we have expenses throughout the year associated with meetings. Also $5.00 of each member’s dues goes into the Scholarship fund. With about 300 members, this amounts to $1,500.00.

Our financial status as of October 18th, 2004 is:

Checking Account $11,078.65
Scholarship Fund $16,722.17
Capital Equipment $3,058.25
Calendar of Upcoming Activities

Nov 13, 2004  Period Furniture
   Topic is TBA at Roger Myer's
   Shop in Stratham, NH.

Nov 20, 2004  Guild Meeting
   Workshop Adhesives at Homestead
   School – Dave Anderson coordinator.

Nov 27, 2004  GSWT

Jan 8, 2005  BIG Meeting

Jan 22, 2005  GSWT

Jan 29, 2005  Period Furniture

Feb 19, 2005  Guild Meeting
   Workbench – Foundation of the
   Workshop at Homestead School
   – Dave Anderson coordinator.

Mar 5, 2005  BIG Meeting

Mar 12, 2005  Period Furniture

Mar 19, 2005  Guild Small Meetings

Mar 26, 2005  GSWT

Apr 16, 2005  Guild Meeting
   GNHW Joinery Symposium at
   Pinkerton Academy – Peter Breu
   coordinator.

May 7, 2005  BIG Meeting

May 14, 2005  Period Furniture

May 28, 2005  GSWT

Jun 25-26, 2005 Wood Days
   Canterbury Shaker Village

Jul 23, 2005  GSWT

Aug 5, 2005  Sunapee Setup

Aug 6-14, 2005  Sunapee Fair

Meeting Schedule Notes:
1. For all regular Guild meetings, - 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 - 1, unless otherwise specified.
3. Granite State Woodcarvers (GSWC) meets every Thur. night, from 6 - 9 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.
5. Everyone is welcome at all of these meetings, call the Program Coordinator for details.
6. See list for names and telephone or email of Program Coordinators.

GNHW Officers by Jack Grube

Countless people have contributed
to the success of our guild. Certainly
the officers elected annually are part
of that group. Although our recent
elections were held at David Lamb's
shop in September, the first elections
were held in August 1990 with the
election of three officers. I'd like to
introduce and thank the individuals
who have served as GNHW officers.

President – John Skewes, Terry
Moore, Jon Siegel, Wayne Marcoux,
Ted Blachy, Loran Smith, Jack Grube,
Peter Breu and Roger Myers

Vice-President – (started in 1998)
Loran Smith, Geoff Ames, Peter
Breu, Roger Myers, Dave Anderson

Secretary – Steve Cunliffe, Loran
Smith, Bill Hart, Bob LaCivita, Ed
Jones

Treasurer – Paul Tuller, Teri Brown-
ing, Lou Yelgin, Bob Martel, Steve
Belair, Peter James
### Personal Notes

**Marty Milkovits** – Marty was in a serious motorcycle accident in mid-October. He was about a mile from home, taking a left hand turn when he dropped the bike.

He broke his left collarbone, ribs and lower leg in two places. He’s had surgery on his leg to insert a steel plate to hold it all together.

The doctor says he will not be able to go back to his woodshop for three months, and will be fully recovered in six months. He is still in the hospital [mid-October], in rehab and doing well. As you can imagine, though, he is getting very worried about his work and planned projects.

Please let the other Guild members know about Marty because I’m sure, once he is home, he would appreciate any emails or visits. Thank you and take care!

*Barbara Milkovits*

**Marty’s phone and email are:**
603-878-3591 – mjmblm@hotmail.com

### Elected Officers – Steering Committee

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<tr>
<th>Position</th>
<th>Name</th>
<th>Phone</th>
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<tbody>
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### Appointed Members – Steering Committee

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### Other Appointed Positions

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