A visit with
Paul Miller &
Sal Morgani

Native woods
1679 period door
Tapered table legs
Ask This Old Saw!

Calendar

Feb 19  Guild Meeting
Workbench
Mar 5  BIG Meeting
Mar 12  Period Furniture
Mar 19  Small Meetings
Mar 26  GSWT
Apr 9  Guild Meeting
Joinery Symposium
May 7  BIG Meeting
May 14  Period Furniture
May 28  GSWT
Jun 25-26  Wood Days
Jul 23  GSWT
Aug 5  Sunapee Setup
Aug 6-14  Sunapee Fair

Woodturners in New London

Photos by Jim Seroskie
T's hard to come through the holiday season and begin the New Year without some period of reflection on the year just ended and a look to the coming twelve months.

As I look back on the activities of the Guild last year, I think we had a pretty terrific year.

Our primary and small group meetings continued to provide the opportunity for our members to get together in local settings to exchange ideas and information with each other and with some of the most distinguished woodworkers in the country. The Granite State Wood Turners, Granite State Woodcarvers, BIG, the Period Furniture Makers, all held popular and informative meetings. Our participation at New England Wood Days and the Craftsmens Fair were fun for both participants and event attendees. We continue to promote education with our scholarships and our first education grant enabling high school students to work with noted turner Beth Ireland.

I could go on at length about the past year, but new years are also a time of anticipation, and we have a lot to look forward to!

The Old Saw – This issue of the Old Saw is the first we are publishing in a new higher quality color format. We know that for many members this is your most frequent interaction with the Guild and we want that experience to be one that you value.

This is an experiment that will continue throughout the balance of this year, and we want your feedback. The content of the Old Saw has been expanded and several members have generously stepped forward to provide feature articles on a regular basis in their areas of expertise. Jim Seroskie and all of the contributors are doing a fabulous job with content and it deserves a quality presentation.

Upcoming Meetings – Our upcoming meetings get off to a solid start, or should I say a strong foundation, with the February meeting where the topic is Workbenches – the foundation of the workshop. April will mark a new venture for us with our Joinery Symposium, an effort led by Peter Breu. The list of presenters is phenomenal — this is a “must see” event and is also a chance for us to reach out and connect with other area woodworkers.

New Years are also a time of resolutions, and while I try not to get too carried away with these, I do have a couple of woodworking related ones. I’m going to challenge myself more — take on that project that I’ve been putting off. That first uncertain step is always the hardest. We have a great network of woodworkers willing to help us get past some of these challenges. I want to get to know some of my fellow woodworkers better, by going to more meetings and reaching out. And I’m going to make sure that woodworkers in the area that want to be a part of the Guild know who we are and how they can benefit from, and contribute to the Guild through membership. It’s going to be a great year!
A shop made jig makes quick work of tapered table legs. To get started, select your stock so that you have minimum waste with nice straight stock to work with. For most of us with limited budgets, that unfortunately means going to the “shorts bin” at the lumber yard. It is probably flat sawn and hopefully has moisture content of 8% - 10%.

Preparation – Mill your stock square at the proper length and then spend some time arranging your legs for appearance. I find the best way is to arrange the grain on the tops of the legs so the annual rings go in the same direction – Fig. 1. This give you flat sawn, cathedral like grain patterns on two of the faces, and quarter sawn, nice straight grain lines, on the adjacent faces. Spend some time with this. Next, decide which face will be the front. Then label them.

I have the students in our school use the following system. Write FRONT, RSIDE, BACK and LSIDE along the outside edges. Then mark the adjacent inside edges with letters – Fig. 2. This way you know right off that the mortises are drawn on a face with a letter, and are laid out from the outside edge by running your marking gauge along a face with a “word” on it.

Using the Jig – To use the jig, draw a line that represents the taper cut, then use a square to mark the end of the line down across the adjacent face. Also draw a square line down the end of the leg where the taper ends. Set the leg onto the jig so the lines you just drew line up with the base of the jig. Adjust the back stop so it rests along the back side of the jig, then adjust the clamps so they hold the leg securely in place. Set the height of your saw blade to ¼” above the leg, and set the fence of your saw so there is ¼” clearance between the base of the jig and the blade. This will cut outside of your line, giving you some extra material to clean up.

Cut your first taper, then roll the leg clockwise 90° so the angled edge is facing up. The clamps won’t work any more without readjusting. Instead of doing that, just set the wedge shaped waste block that came off the last cut on top of your leg and position it so the clamps hold everything. Make your second cut and taa-daa — you’ve made a tapered leg!

The jig works equally well with a bandsaw. And it would be a great chance to try your hand with a hand plane for clean up. It will leave a superior surface and can be a pleasure to do. Have fun, work safely, and take care. §
**Ask This Old Saw!**

**Q** **REMOVING A STAIN** — I turned a bowl (finished with buffing and wax only) which my wife liked and she put some fruit in it. The fruit never got eaten and spoiled staining the bowl. How do I get the stain out? - Dave Frechette

**Bruce Hamilton replies:** You can try some oxalic acid bleach which is available at most good paint stores. Remove any wax with naphtha or minerals spirits first. Make sure you neutralize it with a little ammonia and water. Two tablespoons to a quart will do. Avoid getting the dry crystals or sand dust in the air. It will irritate your throat and lungs. If that fails try laundry bleach. Unfortunately, turning a bowl means cutting across the grain and the end grain will soak any contaminates deep into the wood.

**Bill Newbold replies:** To remove the fruit stain from your bowl, use some household bleach, about a 50/50 mix with water. Several tries may be necessary. If that doesn’t work then go for some commercial wood bleach – oxalic acid. Wear gloves and EYE protection. Follow the directions on the container adding the acid to the water always, to prevent a violent reaction.

More than likely you will have to sand the bowl afterward as this will raise the grain and change the original color. Rewax the bare area with plenty of coats of wax maybe a little darker than the original if possible. Wax by itself doesn’t offer much protection to liquids or dampness.

I wouldn’t attempt to strip all of the wax off and refinish with anything else as the wax will be deep into the wood cells and is difficult to remove. It also could have silicone in the wax making for a disaster to apply a more durable finish, such as tung oil or your favorite bowl finish.

**Al Breed replies:** I am not a bowl maker, but the various spoons and other wooden kitchen stuff I’ve made over the years I’ve either treated with linseed oil and beeswax alone put on hot and sometimes driven into the wood with a heat gun. The latter is extremely tough. A little wax applied to the surface of wood really has little protective value at all in the long run in my opinion.

**Marty Milkovits replies:** Good Luck! That stain may be there forever, especially on the end grain. I have had some limited success with Oxalic acid, but you may also end up bleaching the wood as well. Scraping and sanding may be the best alternative. Next time remember to eat all your fruits and vegetables. Its not only healthy but can save a lot of work.

**DJ Delorie replies:** First, you should remove the old finish. Since it’s just wax, naphtha should do the trick.

To remove the stain itself, you can try several things. First, you could sand the stain off if it’s just on the surface. Second, you could bleach the stain out if the bleach won’t discolor the wood itself. Use the chlorine type bleach, not the “color safe” type and always read the cautions on the bottle. Try it on a test piece – other mold/mildew removers are worth trying too. Third, you could remount the bowl and turn the stain off.

Note that wax isn’t a very durable finish, and isn’t best for contact with food. A more durable (and washable) finish like varnish, poly, or epoxy would protect the wood from future stains.

**Q** **CUTTING FIGURED WOOD** — I recently cut some tiger maple on my table saw and got a lot of chipping. What is the best way to cut figured wood on a table, band or scroll saw? - Dave Frechette

**Marty Milkovits replies:** First and foremost your blade must be sharp and properly set. On the table saw, use a blade designed for plywood or melamine with a zero clearance table insert. I use the Forrest HI-AT veneer blade. On a band saw or scroll saw, try backing up both sides of the wood by gluing on heavy craft paper and then carefully scraping away the paper afterwards.

**Al Breed replies:** I’ve never had the actual sawn edge get chipped while cutting, so let’s assume that the bottom face where the saw exits is the problem. In that case I would make a new insert for the saw and then carefully wind the blade up into it to the height that you’ll be cutting at. Having the down side faced will also help. In this way the area that is not being actually cut by the blade is backed up by the insert and should be less likely to tear out. Figured woods don’t always behave the way you’d like, so expect to do more scraping, finish planing and sometimes even filing to get the surface you want.
First of all, I have to apologize for writing this article well overdue, it should have been done six months ago. I am grateful for the Guild Scholarship that I received in June, which I applied towards my expenses at the Furniture Society Conference.

I attended the conference at Savannah College of Art and Design (SCAD) this past June. The theme was tradition and technology. Discussions included the use of Computer Aided Design (CAD) and Computer Numerical Control (CNC) technology, present day educational developments, demonstrations, and several artist presentations. SCAD is heavily based on computer aided design, and the latest technology to produce work.

I found myself veering away from the technology based discussions. Maybe it is because my personal work is not generated on the computer, rather with pencil, paper, and an eraser. From the discussion that I did attend, CNC machines are geared towards production, not for one-of-a-kind objects. In addition, overhead costs are expensive.

I was a panelist for a discussion – “Emerging Artists”. It consisted of four “young” generation studio furnituremakers. Our backgrounds varied. The moderator, Sarah Martin is currently a graduate student at University of Massachusetts/Dartmouth. Jenna Goldberg makes a living from the sales of her furniture and occasional teaching. Kern Maass graduated from Rhode Island School of Design and is setting up his studio. And finally myself who juggles a full-time job at Benson Woodworking Co. in Alstead, NH and produces my studio furniture on a part-time basis. I am also an occasional instructor.

The goal of the discussion was to enlighten current or recently graduated students and anyone else interested in the realities of life after school. Having received my Master of Fine Arts from San Diego State University in 1998, I had six years of experiences to offer. Comments included How much money do you make?, Don’t do this for the money, Be optimistic, Maintain a network of peers, and Have a good support system. Since the conference, I have run across several attendants, who mentioned that it was an enlightening discussion.

The Furniture Society Conferences are a terrific way to keep up to date on the field of studio furniture. The conference is held at a different location each year. You get the perspective of the “host” location. Savannah College of Design offered the view of technology and the unique southern culture. Next year, San Diego State University (SDSU) will be hosting the conference. Southern California is based less on tradition, and more on experimentation.

Having attended SDSU, I found myself going to the abundant salvage de- pots in addition to the lumber yard for supplies. It is a location to broaden ones view of what can be done. In time, I have distilled the West Coast aesthetic to combine with my East Coast aesthetic.

Again, thank you to the Guild for the scholarship. I benefited from my participation at the Furniture Society Conference. §
Of the few dozen tree species growing on my Vermont woodlot or nearby, only a handful are considered commercially valuable. These are the ones readily found at any lumber yard: red oak, white ash, hard maple, black cherry, white pine, and yellow birch. The rest — and that’s a lot of trees — on a different woodlot would get harvested, chipped whole tree, and shipped to fire a local power plant. No logger wants to fool with a few basswood or butternut logs if there is no market for them. But you might.

Earlier settlers appreciated the unique qualities and usefulness of each tree, that it bent well, didn’t rot, was particularly tough, the leaves contained some healing tonic, or that it sawed clear wide boards with beautiful color. Look closely at Shaker woodworking and you’ll see how readily they used many of the woods of our Northern Forest. Knobs might be apple (and how they polish over time!), drawer sides light and strong butternut, and drawer bottoms sweet basswood or aspen.

There’s good reason why some tree species become fuel and not furniture. Many have plain wood or never grow large enough to be worth sawing. Some twist or check no matter how carefully dried, or are just too ornery to work. But over the years of harvesting trees and sawing lumber, I’ve found a few noncommercial favorites worth mentioning.

Aspen — Top of my list is popple or quaking aspen, not to be confused with Home Depot poplar or tulip poplar which thrives in warmer climes. Aspens love damp spots, where they grow exceedingly fast, tall, and straight — as they rot from the inside out. Shelf fungus growing from old branch scars is a sure sign of internal decay, but the sound outer wood of such logs can still yield some spectacular clear boards.

Aspen logs are so cheap and plentiful only the very best, straight with no defects, are worth sawing. The wood is creamy white, only faintly grained, slightly softer than cherry, and once fully dried remarkably stable. The occasional tree can have as much flash and pop as the best curly maple. Aspen is usually friendly to work with hand tool or machine, it takes nails or screws without splitting, holds paint well and glues easily. I find it an ideal wood for drawer sides, internal carcase parts, case backs, or even whole pieces of furniture. However, it’s useless for anything out in the weather.

Traditionally aspen has been used to make excelsior and boxes for cheese and butter, for it imparts no taste or smell — another good reason to use it for drawers. A similar but more unusual use was by Shaker Sisters for small woven boxes called poplarware. Frozen logs were planed to essentially make veneer which the sisters then sliced into fine weavers and wove together.

Butternut — Butternut is familiar to anyone who has been working wood for a while, for it has always been prized for furniture and cabinetwork. For their crop of sweet nuts alone butternuts were often planted as dooryard trees or along fence lines. You would be mighty lucky to find one of these trees, by now grown huge and dead or dying, for over the past four decades a canker has been erasing butternuts from the forest. Such logs might be short but yield wide boards, handsomely even grained, a golden tan with a background of fine darker flecks, and perhaps some worm holes.

Butternut is black walnut’s country cousin, sometimes even called white walnut. It’s considerably lighter and softer than black walnut; but with the same modestly pronounced grain that hides glue lines so easily. Butternut
dries quickly, is very stable, machines well and glues easily. Most boards are friendly to hand tools, but sometimes one that appears even grained has an internal curl that can be challenging to smooth. These boards especially have the satiny depth and luster that makes butternut so alluring.

Typical defects are black knots and occasional voids, and a hollow black pith that can weave through a board. Butternut ages slowly if anything getting lighter in color. It’s also quite weak and unsuitable for chairs or parts that take much wear.

Basswood — Carvers know about basswood, that it’s so evenly grained it carves smoothly in almost any direction. Bees know it as well for its abundant flowers and fragrant nectar. The natural habit of the tree is to grow straight and shed any lower branches, so it’s common to saw a 12’ log completely free of knots and defects, other than sometimes a slightly dark and punky heart. Why then is there so little basswood lumber to be had, for here is a light and stable wood, easy worked, without any of the pitch of similar white pine?

Basswood’s lightness and relative weakness is its strength. Before MDF and plywood it was used as the core of veneered panels, or veneered picture frames, yardsticks, and puzzles. The wood is a creamy white with little visible grain, although some pieces can have dazzling depth and a pearly lustre. It’s ideal as a secondary wood for the sides of small drawers, drawer bottoms, dust panels, or for patterns and mock-ups — and of course carving.

Apple — Apple trees are native, although within a forest they are usually so stunted and misshapen that their only use is for smoking meats — second only to maple in my opinion. Don’t expect very long logs from old orchard trees, or new ones when whole rows get cut to plant some hot new variety. Fruit production and easy pickability are opposite goals of lumber quality. The very largest trees over a century old often rot from the inside out or are so full of defects that only part of the main trunk will saw anything useful.

Any efforts to find apple (or pear — another beautiful wood) are worth it. I have an old drop leaf table made from three wide apple boards, by now a very rich red with tones of dark brown. It’s similar to cherry, with dense dark heartwood surrounded by considerable white sapwood, but with wider variation in the color and grain. Apple is quite hard and tough, perhaps because the trees can have a hard life and grow slowly. Since most logs yield modest size pieces, the best use for apple is for knobs, tool handles, or small projects that show off the beauty of the wood. I’ve seen a twisted branch used as a slender but strong handrail.

Beech — Beech was once the favored wood for planes and other tools, for it is tough, fairly easy to work, even grained, and very handsome. It resembles the soft flesh tones of pear, only slightly more tan, with a background of very fine lighter flecks. If oak is manly, then beech is womanly — and sexy, too. Quartersawn faces have the same flashy pattern as quartered oak, only finer. Beech steam bends very well and is useful for anything from chairs to parts that take wear.

Beech is not known for being overly stable, although that’s not my experience. As with any wood, choose your pieces carefully for their intended use and you will always have fewer problems. I think the many years beech was used for school furniture or the like, much as we use similar birch today, gave it reputation for being plain and utilitarian. It’s still being used, but what you’ll find is probably European beech, supposedly better behaved than its American cousin. Beeches are threatened by a small scale (insect) that kills maturing trees. Yet, there is no shortage of saplings that can easily beat out competitors, as deer seem to avoid them.

Why work with an uncommon wood, when cherry, white ash, and many others are so readily available? They add new colors to your palette, or add flavors to your woodworking that the old standbys cannot. Each has a unique personality, grain, figure, and workability that only adds to your experience and enjoyment creating things of wood. Try some, while you still have the chance. §

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**Magazines ...**

- 122 Fine Woodworking magazines, in excellent condition, running from No. 41 to 170, plus the Index for issues 1-100, with issues 42, 46, 47, 49, 162, 163 missing — $225.
- 64 copies of American Woodworker from No. 22 to 109, with about a dozen missing. — $50.
- Will deliver within 50 miles of Newport, N.H.
  - Evan Hill: 603-863-1555 or ehill@nhvt.net

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**Table Saw ...**

- Rockwell Delta Table Saw Model 34-710 (Super 10). Predecessor of model TS350. Takes 10 inch blade, 1 hp 13A 120V motor, 22” by 38” cast iron top with 12” extension. 150 lbs. Includes manual, see through blade guard, miter and rip fence. Good condition.
  - Guy Senneville: 603-860-5486 or gsenn@comcast.net
In the course of repairing and reproducing many examples of 17th century New England furniture, I’ve had the opportunity to closely examine the originals in order to understand the methods used in their construction. There’s nothing like taking a piece apart in order to make it whole again to put you in the mind of the original maker. 17th century furniture is medieval in nature and origin but certainly not crude or poorly done. Demand and ability to pay is what motivates people to do their best work, and in that respect the 1670’s was no different from the 1970’s.

A Period Door – The valuables chest I’m currently copying was made for Joseph and Bathsheba Pope in 1679, and its door alone embodies many construction techniques and decorative details that were used in coastal New England at the time.

The stock used is riven or split red oak, readily available and easily split into stiles, rails and panels. This riving creates exposed rays on the faces with their characteristic flecks, while the annual rings are perpendicular to the face. Also visible at the end of the stile is the typical narrow groove plowed with a plane that holds the panel in place. Sometimes this telltale gap will be filled with a small patch to neaten up the tops of the stiles. To stop the plow short of the top would mean the slower process of chiseling out the groove, and so this was rarely done. Efficiency was important if one expected to make a profit, even in the 1670’s.

The frame of the door is mortise and tenoned together with a single pin securing the joints at each corner. The front of the panel is flat to receive the decorations that will be applied to it while the back is chamfered thin on the edges to fit into the plow. The back is planed to remove much, but not all of the roughness left from the riving of the stock. It is quite common to find riven surfaces inside early pieces.

Some draw parts and stiles will retain their tapered cross sections that remain from the wedge shaped pieces that were split out of the log. There was no need to square up all sides of the stock, especially when the plane was human powered.

New England pieces tend to remain straight and unwarped due to the straightness of the grain from this riving, while English pieces tend to warp, having been sawn from stock of lesser quality to conserve raw materials. In addition, water sawn boards often find their way into furniture from the 17th century, many mills having been set up by mid-century along the coastal streams.
For the door front, a variety of elements have been fashioned to create a fairly elaborate decorative scheme. Walnut was used for the mouldings along the top of the door creating an architectural bracket to visually hold up the top. The bases for the pillars, the corners of the panel and the three glyphs along the bottom rail were walnut as well. I made all these with hollows and rounds as well as a rabbet plane and a small ogee for the bottom most element of the caps and bases.

Walnut was probably used to imitate a more exotic wood similar to what might have been used on a more refined local or foreign object. I once found an applied decoration on an Ipswich piece that turned out by microanalysis to be ipe, a wood found only in Brazil! This was surprising not only because the joiner had gone to the trouble of getting it, but also because it sheds some light on how much foreign trade was going on in the New World colonies.

Spindles & Pillars — Probably the most striking elements of our door front are the turned maple or birch split spindles or pillars applied to the stiles. Contrary to what I had been told years ago, these spindles were not glued together, turned and then split apart. This complex process would have meant planning the stock smooth enough to glue up with paper (an expensive commodity) and hide glue. The stock would have to be warmed up by a fire given the cold environment of the shops. Once the glue-up was dry, it would have to be turned, split in half and the glue and paper scraped off before the exact halves could be glued down to the stile. Close examination of original pillars will show that they are not halves at all, but considerably less than that. This is due to the fact that the pillars were turned, sawn in half, planed smooth in a cradle on the bench and then glued down – a much faster and more efficient method than the glue-up scenario.

Details — Examination of banister back chair spindles as well as the backs of 17th century spindles will often reveal handsaw kerfs that were not completely planed out. The small oval “turtles” flanking the glyphs on the lower rail were also sawn from turned forms. All these turned ornaments were “ebonized”, a fancy term for painted black to look like ebony, and then applied to the piece.

The final detail on the door is the carved central panel to commemorate the wedding date and initials of the bride and groom. Using striped maple gives the door a central focus given the satin-like ripple of the wood.

For its size – 14” h x 16” w – this door is an exceptional sampler of high style 17th century furniture ornament done on the New England coast. Simple elements are combined to form an ornate and complex design.

The original can be seen at the Peabody-Essex Museum in Salem Mass. §
**Block Front Kneehole Desk**

This kneehole desk is a wow piece, even if you’re not into period style work.

The design is the culmination of the artistry of the cabinetmaker, carver, finisher and designer. It embraces so many of the demanding aspects of the furniture making trade.

To say this is a copy is too simple. To say it is a reproduction is too simple. To say there is no design input is dead wrong. No question, this is a period design. Its source is the Goddard and Townsend families of Newport R.I.

**Research & Design** – In the process of putting idea to paper, I had to do a little research. Now, not only do you need to pull out the reference material, hopefully 8-10 books, but you need to start looking and thinking in an 18th century American Chippendale language. You need to think in that language and be fluid in it, otherwise your design work may just be a lot of thoughts without any cohesiveness.

I found there are close to forty surviving examples of these desks. Of course, I didn’t see them all but I did see a wide variety. They were made over a period of 30-40 years. What I saw was design evolution — an evolution where a significant detail came into favor and was eventually dropped or simplified.

An example would be the kneehole cupboard door. Early on, these were small frame and panel doors with a raised, fielded panel that had an arched top. Eventually these doors were simply carved out of a solid board. Mahogany, being very stable, did not need a frame to make sure it behaved.

I found a tremendous amount of detail. So much, that it affected the form and delicate line and detail. The form is masculine, but it should look more like Charles Atlas and less like The Hulk.

For instance, the frame beading that surrounds the drawer openings should be closer to a strong 3⁄32˝ rather than 5⁄32˝. It makes a huge difference. In other words, a ⅛˝ is ok, but less is better than more. Less translates to refinement.

I found the old pieces had a very loose formula. Part of the reason such inconsistency exists is because this design was interpreted by many members of the Goddard and Townsend families — they were intermarried. There were three main design components: the three-part facade, the kneehole cupboard and the ogee bracket feet. There was a wide range of dimensions, foot height and width, drawer sizes, door forms and shell forms.

These shells could have anywhere from 10 - 13 or more lobes and a variety of pattern in the inner ring. How the shells filled the space on the drawer front was critical. These carvings could seem arched or have a full half or more round dome shape or even a flattened arch. The shell carvings are the methods employed to help define the variations in the forms. The
concave shells (cupboard and central drawer) have smooth transitions from lobe to lobe giving it a more organic feel. The perimeter has a fine incised v-groove that mimics the shell’s undulations and gives it a sense of completeness — not just a hollowed shape. The convex shells have a hard-edged ribbing defining each lobe. This is a nice contrast and helps identify and differentiate between the two.

In the times of “period furniture making” in the 19th or 18th centuries and earlier, there was a great opportunity for self expression as illustrated here.

**Construction** – Structurally, this is a very demanding chest. A great deal of the joinery will never be seen. Obviously the drawers are dovetailed, as you would expect. The entire case is half-blind dovetailed. The front edges of all the casework and drawer framing that is beaded employs touchy half-blind dovetails in that the beading is milled from the solid and not applied. The entire joint, in addition to the dovetail, has double miters that must all fit precisely at once.

The drawer fronts are shaped from solid ¾ stock. The top drawer uses heavy stock for the central shell. The flanking shells, though from the same plank, are carved separately by gluing them on a “waste board” (pine, poplar, etc.) with brown paper between the boards. Once carved, the shells are easily split off from the backer board. This method allows for aggressive carving without damaging the solid. I’ve done it both ways and this is much faster. The material is not apt to move this way. The four front feet are sculpted out of full blind-mitered dovetailed blocks. The moldings above and below the main case are built as separate frames, allowing for wood movement in the case.

The single piece sides and inner partitions were all cut from the same board — a real treat. The partitions join into the large drawer framing with large wedged through tenons. The lower end combines half-blind dovetails in the recessed cupboard area and through tenons in the back half. The back was all built in mahogany in frame and panel fashion — a major departure from the old way. The reason being it may not always be placed against a wall.

**Finishing** – The coloring was done with a couple of applications of potassium dichromate. It was then shellacked and after the final steel wooling was waxed with Briwax antique mahogany. The dark wax contributes a lot to the depth of the rich color. The top had a spit coat of dewaxed superblonde shellac and was top coated with a good moisture resistant lacquer. This lacquer blends beautifully with the shellac and provides additional protection while still having an appropriate “thin look”. A heavy bodied finish would not be a good choice.

The choice of dichromate for coloring can be risky for the uninitiated because of its difficulty and hazards. However, because it is not a dye or stain, you are not getting false colors. The reddish brown with golden tones coloring comes from the chemical’s reaction to the naturally occurring tannic acid in the mahogany. Be warned, it takes some practice getting used to this material. Disasters can occur in inexperienced hands.

**Special Tools** – Typically, when considering projects as involved as this, a lot of thought must be given to specialized tooling. I had three sets of special shaper knives made for various profiles. This is not an area to skimp and simply use existing router bits from your cupboard. Minimizing or enlarging profiles could have very negative effects on proportions and appropriate details. The whole sense of that 18th century intent can be trivialized, the very essence of the design’s greatness, lost.

Keeping all these variables and decisions in mind, one can easily see how much room there is for design input.
While I will explore woodworking, I also have, frankly, an interest in woodworkers and how they get the most out of their craft, not just in terms of results, but also in terms of personal satisfaction.

This column focuses on the Period Furniture Group. Earlier in Guild history, membership was small enough that everyone could meet in one place. Growth over the years meant there were only a few places capable of accommodating a large meeting and so various small, special interest groups were formed, of which the Period Furniture Group is one.

Meetings are small (about 12 to 20 people), informal, and friendly. There is generally a focus or topic but the real purpose seems to be for members to interact with each other, exchanging ideas, enthusiasms, assistance, critiques, reference materials, inspiration, and camaraderie.

**Paul Miller**

Besides being interesting and fun in their own right, the meetings provide an opportunity to meet people and arrange to visit them in their shops. This is how I met Paul Miller.

Paul makes gorgeous Windsor chairs. He has taken courses with masters such as Mike Dunbar and has spent a lot of time perfecting his own techniques and style. Examples of his work grace his home, and he has become quite successful at selling his chairs, perhaps too much so, according to Paul, for they are time consuming to make.

The chair pictured is particularly graceful. Notice how the hoop is tucked in at the waist (the technical name is a balloon back side chair). To achieve such curves, Paul has built a steam box, an interesting project in its own right.

Another interesting tidbit is that Paul used to hollow out the chair seats in the traditional manner, with a gutter adz. Now, however, he uses an Arbortech woodcarving blade mounted on a 4 ½ inch angle grinder (imagine a circular saw with a stacked dado blade used freehand) to rough out the seat. He follows up with an inshave, a compass plane, spoke shaves, and a travisher to shape the seat. This is then smoothed with a curved scraper that is ground to compatible curves to fit the seat. This is followed by a light hand sanding. According to Paul this is the most time-consuming aspect of construction.

Another thing to notice about the chair photograph is the background, or more precisely, the lack of it. This shows how woodworking leads to other interests and activities. It turns out that to sell pieces, to have a portfolio, or to have pictures of your work published, you need professional quality photographs with, as in the example, a uniform, non-distracting background and a minimum of shadows. To hire a professional to do this costs hundreds of dollars, often most of, if not more than, the profit margin of the piece!

Paul’s solution has been to become his own photographer, learning as he went. Bed sheets, no matter how well ironed, simply do not do as a
backdrop. The wrinkles always show. One must purchase enormous sheets of special photographic studio background paper and hang them behind the piece, but curved forward at the bottom, so that the piece is actually resting on top of the front part of the paper, which is on the floor. Then one must have multiple special lights and position them so that shadows are minimized.

Paul makes other items besides chairs. A chest has been his most successful (in terms of profitability) and ambitious commission. His workmanship is exquisite throughout, but what made the piece a real standout for his client was actually quite easy to do, that being the personalized, carved monogram.

Sal Morgani
Another period furniture enthusiast takes an entirely different approach to his work — Sal Morgani. He has no interest in selling anything, and little interest in taking courses. His project is to entirely furnish his beautiful home with his own period reproductions. He claims, with a grin, that anyone can do what he does, its just a matter of careful reading of books and creating prototypes until you get it right. Another thing he does is save and display in his shop his early efforts, in order to keep himself humble. What Sal doesn't tell you, but is obvious, is that he has enormous patience, and an exquisite sense of design.

Consider, for example, the built-in shelves Sal has created in his living room. This exquisite work was actually one of his first projects! The shell motif enclosure is solid. It consists of slabs of maple cut into semi-circular arcs, stacked on top of each other at an offset, and then hand carved to give the final curves.

Sal's garage is behind the wall. In order to accommodate the depth of the shelf enclosure, Sal had to blow out the wall into the garage and insulate and wallboard the protrusion. The living room has two such units, on either side of his fire place, and they create a spectacular place to display his wife's collection of "Flying Turkey" china.

Sal's current project, which he showed at the most recent Period Furniture meeting at Roger Meyer's shop, is a grandfather clock. After consulting various reference books, Sal decided on a clock with features from both the Philadelphia and the Newport Schools. He delights in producing the carved ornamentation and had to make several prototype flames for the top of the case before he was satisfied. The clock is made entirely of mahogany.

Every hundred years or so, the wires suspending the clock weights break and the weights come crashing down with tremendous force. For this reason, it is recommended that grandfather clocks be bolted to the wall lest they themselves come crashing down, face first, onto the floor when the weight wires give way. But a design problem remains even with this feature. The weights, Sal informs us, can smash through the floor of the case, something which can often be seen on old clocks. I tried to interest Sal in designing a solution to this problem but he says, with a smile, that a hundred years from now, it won't be his problem.

These examples only scratch the surface of the fine workmanship, personal stories, and interesting facts to be learned at the Period Furniture meetings. And that group represents only about 5% of the total Guild membership! How fortunate we are. §

Photos by John Whiteside, Paul Miller, Dave Anderson, Roger Myers
Woodturners in New London

November Meeting at Peter Bloch’s Shop

The post Thanksgiving meeting arrived to a packed shop of approximately 50 members and brown bags filled with turkey sandwiches at Peter Bloch’s shop in New London. Jon Siegel, GSWT President, opened the meeting with introductions of the expert woodturners and presenters Andy Motter, Dick Batchelder and Mike Fonner in addition to Jon.

This meeting was devoted entirely to sharpening wood turning tools with discussions, tips and experiences from each presenter on their techniques.

Jon Siegel – Jon points out that tool sharpening has many schools of thought and many contradictions. Jon learned to sharpen over 20 years ago by observing a grocery store butcher who incorporated sharpening into his work rhythm every 30 seconds. The butcher’s activity highlighted Jon’s frustration with the need to stop to sharpen his turning tools. Jon then vowed to identify a method for sharpening turning tools in seconds.

Some obvious dullness symptoms are: more force is required to keep the tool stable; a rougher turning surface is produced with more tear out; more dust and fewer shavings are produced; and more heat is generated, especially on the wood.

Jon has devised a sharpening system using combination bench top belt sander and small sanding wheel. The belt sander is tilted to a vertical position, belt direction reversed and mounted on a jig with notches to position and hold the gouges against the belt. A buffing wheel replaces the sanding wheel using a shaft adapter.

Jon uses a 60 grit belt for coarse sharpening and 120 to 150 grit for fine sharpening. He uses a 36 grit grinding wheel for coarse work and 100 grit for fine.

Cabinet chisels have an acute angle of 25 to 30 degrees and turning chisels have a 40 degree angle. The blunter woodturner’s ground angle results in a smaller rake angle when used for shearing.

Until 15 years ago, turning chisels were predominantly carbon tool steel. High Speed Steel (HSS) appeared in the 1980s by adding tungsten for improved the abrasion resistance.

Andy Motter – Andy teaches at the Worcester School for Crafts as well as frequent courses at Homestead Woodworking. Andy described his method of freehand sharpening on a grinder handed down from his father, followed by a slipstone honing and a buffing. Both spindle and bowl gouges are sharpened freehand with a degree of finesse. “Since the bevel controls the cut, the turner controls the bevel”.

Andy sets a tool rest for scrapers only. The grinding wheel leaves a burr to be used with three different approaches:

- Directly from the grinding wheel.
- Hone and burnish the scraper.
- Hone, burr and leave a sharp edge.

Mike Fonner – Mike initiated a discussion of sharpening techniques for spindle turning and developing a final finish and burnished surface. Two basic types of chisels can be identified – the English chisel and the American chisel. The English is straight with two beveled sides and the American is angled for clearing chips and an unobstructed cutting surface.

An angle of approximately 20 degrees is commonly used with variations for wood type. A longer angle would provide a better shearing cut, but the downside is the heat buildup and loss of the tempered edge. With a more acute edge, vibration could become a serious factor.

Photos by Jim Seraskie
**Woodturners – Continued**

Mike reminded the attendees that chisel corner edges should be removed from all four corners since sharp corners will dig into the tool rest and not slide easily up and down the tool rest.

The skew is a finish tool, the last tool used before sanding. Mike cautioned against a “death grip” on turning tools to develop finer control resulting in removal of small wood amounts.

Mike made a few final points. Heat is not as much of a factor with HSS as carbon steel tools. Skews don’t need honing. He uses a 100 grit grinding wheel. Either a 6” or 8” wheel can be used. A concave or flat surface on the ground edge doesn’t make any difference.

Dick Batchelder – Dick discussed side ground gouges. He recommends that Irish grind or swept back grinds be eliminated. Dick’s first attendance at the David Ellsworth workshop took three days to understand gouge geometry. He feels that understanding tool geometry is critical to becoming a skilled turner. To quote — “Behavior makes you a woodturner or not!”

Dick uses a jig for sharpening since he has problems working free-hand. Jigs consist of a wheel setup with jig and can be found in woodturners catalogs. Six jig types are available in the $30 to $100 range.

**Q&A**

**What grinding wheels are recommended?** – White or pink aluminum oxide wheels should replace the standard gray wheels. The Al oxide wheels are friable (self sharpening) and the grinding crystals wear away during the sharpening process.

**When should sharpening wheels be dressed?** – When glazed or out of round. Black residue on white or pink wheels are iron particles and do not indicate a glazed condition.

**Why use a buffing wheel?** – Buffing deburrs the edge. It is specifically needed for spindle turning or softwoods.

**Which gouge edge surface is deburred?** – The flute (inside) is deburred.

**Why do some turners prefer a hollow ground (concave) surface?** – The hollow ground surface provides two points for sharpening on an oil stone and requires less metal removal.

**What buffing compound is used?** – Black compound, not rouge.

**How do you determine if the sharpening surface has been overheated?** – If the tool end sizzles when inserted into water, then the tool tip is too hot.

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**Beginner & Intermediate Group**

**Nov 6th Meeting — Layout**

The goal of the meeting was to familiarize members with the importance of accuracy. A group of tools for layout were discussed with a brief talk on finding and testing a square before you purchase it.

A discussion and demonstration was led by Bob on the process of transferring dimensions and lines from a full scale drawing to project parts. Layout of simple geometric parts such as coppered parts including full rounds, circle segments and irregular curves.

**Feb 8th Meeting — Mouldings**

Despite the snow, six brave souls venture to West Nottingham. This was a fun and creative session. We started with a quick set up and demonstration of a crown moulding with the Williams and Hussey Molder. Next, a crown moulding was made by the use of a large round bottom hand plane and the table saw.

A moulding was demonstrated using the table saw to cut a concave shape with a fence set a skew to the saw blade. Two shapes were shown – a large wide cove and then a deep narrow parabola with a bead added using a simple scratching tool – made of a wood block and a Wood Miser Saw blade – and sharpening the scratch tool. Bob proceeded to carve a simple peas and sausage pattern in the bead to demonstrate that you can embellish the simple. Other topics were routing moulding with an electric router and fluting and edge mouldings.

The next meeting is March 5 – Use and Safety of Basic Woodworking Machinery – Bob LaCivita’s shop at 365 Stage Road (Rt 152) Nottingham, NH from 9:30 am to 12:00 noon.

Please email or telephone if you plan to attend – rlacivita@comcast.net or 603-942-1240 before 9 pm.

*Photo by Charlie Leto*
the November meeting saw three well known speakers who covered three different general types of adhesive. Frequent Guild speaker Terry Moore covered PVA adhesives, better known as “White and Yellow Glue”. Also Brian Sargent discussed Urea Formaldehyde adhesives followed by Dan Faia who covered the centuries old adhesives of hide glue as well as several other “dead animal” glues.

**Polyvinyl Acetate**
Terry Moore uses all types of adhesives in his work and fluctuates between PVA (Polyvinyl Acetate) and UF (Urea Formaldehyde). Terry uses PVA for flat stock veneering because yellow glue veneering is easier to repair if a bubble forms after gluing. Heat and pressure can fix the majority of the veneering issues. Titebond II is commonly available, is waterproof and can be obtained with a delayed setting formula, but Terry rarely requires an “Open Time” of more that five minutes.

PVA’s are not well suited for oily woods such as Ebony, Brazilian Rosewood and Teak, so Unibond 800 is used. One exception was noted – Terry found that he could roll brush TB2 on small pieces of ebony used in complex shapes and apply heat and light pressure using an iron. The glue was cooked until a bubbling sound was heard.

Terry prefers PVA glues for edge banding as well as flat surface veneering. His max recommended edge band thickness is ¼ inch. A curling iron with interchangeable attachments is a good heat source for inside curves. Figured woods can be problematic – file using downstrokes with care. Prepare MDF by scuff sanding with 120 grit paper. Cold clamping is recommended for cross grained edge banding. PVAs be used with oily woods by washing with alcohol or acetone – use proper ventilation and fire prevention.

The first demonstration was his edge banding process on a MDF table with veneer edge banding. Two PVA coats are applied to each edge surface with a drying period after each coat. The banding is applied using the iron and light pressure on the first pass followed by heavier iron pressure on successive passes. If the edge band curls, wetting the back side will help reduce the tension. The heat and pressure combination will burnish the wood. Scorching may occur, so the recommended iron setting is “Wool”. Terry commented that the dried glue surfaces do not have shelf life issues.

As the heat and pressure is applied over consecutive passes, move to the edge to create the edge profile and insure that the edges are seated. After the iron and pressure passes are completed, burnish with a wood block as the glue joint cools.

A double cut flat file available from Formica shops is used for the edge preparation with only downstrokes. After the filling is completed, sanding completes the edge preparation.

One of the positives of PVA is the reversibility characteristic. Terry shared the story of forgetting to remove veneer tape on a 12 piece sunburst table top. Using the iron, one segment was removed and replaced by starting at one end of the segments and working towards the other side.

**Urea Formaldehyde**
The second speaker, Brian Sargent, uses Urea Formaldehyde products, specifically Unibond 800 for his gluing requirements. Brian recommends reviewing Fine Woodworking issues #43 (1983) and #134 (February 1999) as references as well as the Unibond product data.

Many of Brian applications are veneering curved pieces that require bent laminations with the resultant wood stress. Vacuum presses coupled with jigs and Unibond provide the required strength.

UF adhesives cool by cross linking that forms a film that is not softened by water and provides moisture resistance, but not moisture proofing. UB800 has a minimum gluing temperature of 65 degrees but Brian prefers to work at a consistent 70 degrees. Both glue and work pieces are brought up to 70 degrees before assembly.

Brian mixes by pouring the resin into a small container first, adding the
powder and then allowing the mix to set for 5 minutes. The mix is then poured into a tray to allow the bubbles to disappear and powder lumps to be identified. The mix is poured with a ⅛ inch layer since the curing process generates heat which will reduces the “open time”. Brian keeps his workshop temperature constant at 70 degrees for the four or more hour cure time.

Safety protection consists of a respirator and nitrate gloves. Brian stores the respirators in plastic bags to prolong filter life and protect from shop dust.

UB800 is very suited for multiple laminations and has been used for a 48 layers table leg. The UB800 is ideal since the laminated assemblies are very rigid. Keep the stock, adhesive and work area at a constant 70 degrees. An electric blanket covered by another blanket is used to keep the vacuum press warm during curing.

**UF positives**
- Superior strength on curved laminated surfaces.
- Four color choices – yellow, white and 2 brown variation that can contribute to the aesthetics.
- Sands easily.

**UF negatives**
- Formaldehyde generates gasses during the curing process.
- Cure temp is 4 to 8 hours.
- Trimming the work pieces can generate heat which reactivates the adhesive.
- UB800 is hard on steel edges.

Although Brian uses UB800 for most of his new work, he frequently uses epoxy for moving company repairs because it also provides a gap filling quality.

The Woodcraft epoxy dries hard, is great filler, but has poor adhesion quality with a need for a totally clean surfaces and hard solid clamping.

**Hide Glue**
Dan Faia presented an informative presentation on hide glues as well as lesser known “natural” adhesives. Dan has worked at North Bennett Street School where natural glue is used for violin making as well as book binding. Hide glue is manufactured by washing animal hides that draws the proteins out of the hide. Anti-bacterial products are added.

Like all adhesives, hide glue has its pro’s and con’s with the major negative of the mixing and heating requirement.

**Hide glue positives**
- High tack quality that is instantly sticky.
- Reversible so that repairs can be made and mistakes corrected.
- Good grain filler.
- Easy to scrape and sand
- Can be thinned with water for a smoother surface.
- Hide glue can be tinted with aniline dyes.
- Does not generate dangerous fumes (perhaps smelly, but not dangerous)

Four types of animal based glues are available – Hide, Fish, Rabbit Skin and Bone, although Bone glue is not very common. Dan commented that another natural glue, plant glue, dries to a 100% clear surface that is very useful to woodworkers for paper screens and leather desktops.

To mix hide glue, start with one part water and one part glue granules, mix and let set at room temperature for 15 to 20 minutes. Hide glue can be obtained with a strength rating that varies from 135 to 512 gram strength with the 512 glue being the fastest setting. Gram strength is an arbitrary scale and Dan normally uses the 192 strength that is well suited for hammering veneer.

Two less used animal glues are rabbit skin glue that is used for gilding and fish glue that has the property of “No Cooking” and a long open time. Fish and hide glues can be mixed.

Hide glue should be heated and maintained at 140 degrees F. If the glue is overheated, the product will break down. Glue pots are manufactured for heating and maintaining the temperature, but other alternatives are crock pots and baby bottle heaters.

Hide glue has a long shelf life if kept dry, cool and dark. A sizing mixture is made with one part granules to three parts water. You can also use old mixed glue. Glue, once heated, can be stored in a refrigerator.

Hide and fish glues can be used with “hand pressure’ clamping since the glue pulls together as it dries. But the hide glue does not flex and has minimal shear strength.
Small Meetings – March 19
Now that the snow is flying, it is time again to put the March small meetings on your calendar. Our plan is to have the series of small meetings scheduled twice a year. These have been well received and attended. We hope you will take the opportunity to attend one or more of these informative presentations.

Goose Bay Lumber – Carl and Lydia will give a tour of their facility including their small vacuum kiln. This is a chance to learn something about how wood is processed after the tree has been cut down. Limit 30.
Time – 10 am - Noon
Goosbay Lumber
83 Dover Rd • Chichester NH

Full Size Shop Drawings – Dan Faia is a graduate of the North Bennett St. school. His talk will use the well of full size shop drawings and going from a photo to a full size drawing. Limit 15.
Time is 1:00 pm - 3:00 pm
Location: Homestead School
52 Bald Hill Rd • Newmarket NH

Dollhouse/furniture in 1/12 scale – Pete Boorum will give a tour of his miniaturization making operation. He will demonstrate the 2 ¼ ” Preac table saw, the Carbatec lathe with duplicator, his method of preparing ¼”, ⅛” and ⅜” quarter sawn cherry lumber, his method for making scale finger joints, and making a parquetry top for a box in miniature. Limit 15.
Time – 10 am - Noon
Sebbins Pond • Bedford, NH

Contact Brian Sargent to reserve a spot or ask for directions – BLSDESIGNS126@earthlink.net or 603-483-0622.

Joinery Symposium – April 9
Mark your calendars now! The Guild is putting on an all day joinery symposium inviting all the New England Guilds and featuring outstanding talent from within our Guild and from the greater New England area.

Come see Terry Moore, Tom McLaughlin, Brian Sargent, Bob Lacivita, David Lamb, Phil Lowe, Will Neupute, Christian Becksvort, Paul Ruhlman, and others give hands-on presentations at Pinkerton Academy.

The day starts at 8:30 and ends at 3:00. It promises to be an outstanding event. All aspects of joinery from rustic, to Japanese, to the intricacies of the most complicated carcase work will be demonstrated. A complete list of the topics and presenters will be announced in the March Old Saw.

Contact Peter Breu if you would like to volunteer to help during the day – peterbreu@comcast.net or 647-2327.

Wood Days, Wood Week & Market Days Coming Up
It is once again time to plan for Wood Days at Shaker Village last weekend in June, Wood Week at Sunapee beginning of August and now Market Days in Concord July 20, 21, 22.

If you are on the Shaker Village Wood Days mailing list and have participated before, you can pre-register before, you can pre-register on my e-mail or send me your address and interest so I can put you on the list.

I anticipate a February mailing for a March deadline on registrations. Pre-deadline response guarantees space and publicity. Later is as available.

It will be great to work with you all again – it went so well last year, thanks to all your help.

Market Days is planning to add arts and crafts to its offerings. I anticipate helping to organize demonstrations and sales for this event and look forward to working with old and new friends to get this off to a good start. Planning time is short – call or email.

Contact Dave Emerson
efurnitr@tiac.net
603 783-4403 (evenings)

Lathe …
Harrison Graduate Short Bed Bowl Lathe. 1hp w/reverse, 4 spindle speeds, 15 ¼” between centers, 19 ½" swing, 400 lbs. – Asking $1250 – Come try it out in my shop.
Jerry Allen Burt:
603-675-6141 or jerryaburt@yahoo.com

Miter Saw …
Dewalt 12” compound miter saw with 3 unused blades one costing $76, very little use – $275 firm
Bill Newbold:
603-673-1261 or newbill101@msn.com

Scroll Saw …
Hegner scroll saw 18”vs Light, stand, foot control. Like new -- $700.
Halsey McCombs:
603-673-3256 or Halseym@aol.com

Tools …
Sorby Chisels. Set of 5 – $85
Japanese Chisels (3) Masashige chisels (Hida Tools) 12 mm, 15 mm, 18 mm -- $175
Mortise chisel (1) - Japan Woodworker 7 mm -- $45.
Barrel shaped chisel hammer - Japan Woodworker -- $15.
Tormek Super grind with standard accessories -- $350.
Delta “BOSS” Spindle Sander with extra sanding sleeves -- $125.
Oneway 8” 80 grit grinding wheel, Oneway 8” 120 grit grinding wheel, Oneway Precision balancing system for 8” grinder wheels. All 3 items basically unused -- $100.
Oneway wheel set for 1640 lathe --$60
John McAlevey: 207-372-6455 or johnmcalevey@adelphia.net
Personal Notes

Roy Noyes — Many know Roy for his years of service to the Guild. He has been unable to pursue his interest in woodworking for two to three years due to severe back pain. An operation has alleviated much of the problem so that he has recently been able to work at a bench for a couple of hours at a time — welcome back Roy.

Roy has still managed to be a busy “young” man. He is a trustee at Pinkerton Academy, consultant to the Chester school board on population growth planning, member of the Chester Historical Society, and is compiling a text and photo history of people and properties in Chester.

Bob Trahan — Bob’s wife Anita passed away on Christmas evening following a struggle with a rapidly growing cancer. Bob was fortunate that many of his family were able to be with him during this difficult time.

LITTLETON -- Anita E. Trahan, 64, 92 Fairview St., died Dec. 25, 2004, after a courageous battle with cancer.

She was born May 4, 1940, in Orleans, Vt., daughter of Theodore and Yvonne (Royer) Boulanger. She graduated from St. Joseph Academy in St. Johnsbury, Vt., in 1957, and from Sacred Heart School of Nursing, Manchester, in 1960.

She was on the operating room staff at Littleton Hospital from 1960 to 1965 and from 1968 until 1975. She was later employed by Irving Oil — Union Leader 12/27/04.

Discounted Taunton Magazine Subscriptions by Tony Immorlica

The Guild is again making all Taunton Press magazine subscriptions available to Guild members at a 20% discount. I plan to make this an annual late-winter event provided we continue to have sufficient interest. A minimum of 10 subscriptions are needed. Last year, we had 15 members take part, with a total of 22 orders placed — here’s how it works.

• Send me your name exactly as it appears on your current subscription, your mailing address, magazine title, subscription term — indicate whether new or renewal, and a check made out to the guild for the total cost.

• If this is a renewal, the term of your current subscription will be automatically extended by Taunton. I do not need your current label — Taunton will search their database using your name.

• I collect the information and your checks, deposit your payments in the Guild account and have one check issued to Taunton for the entire order.

• Magazines are sent directly to each individual subscriber.

“My most recent project — a case of 12 drawers to go under my bench. Baltic birch plywood and solid black walnut with 1/8” birdseye maple veneer drawer fronts. I got the veneer from Ed Epremian at a GNHW meeting several years ago. The finish is Peter Block’s clear oil and varnish.” — Roy

To be included in this years group offer, I must receive your order on or before the Feb. 19 Guild meeting.

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