Air Dried Wood
Amazing scraper
Spindle turning
Repairing electric motors
Logs at the sawmill
My beginning
Think like a kid
Ask this old saw!

Calendar

Apr 9    Guild Meeting
         Joinery Symposium
         at Pinkerton Academy

May 7    BIG Meeting
May 14   Period Furniture
May 28   GSWT
Jun 17   Summer Trip
Jun 25-26 Wood Days
Jul 23   GSWT
Aug 5    Sunapee Setup
Aug 6-14 Sunapee Fair

Photos by Jim Seroskie
Spring!

Although winter managed to continue to make its presence known with another storm last week, I know that when this issue of the Old Saw arrives in your mailbox, spring will be right around the corner.

And to woodworkers, spring holds a special significance with the trees we love so much bursting with new life. Each year of new growth is so evident in the work we do.

A skilled person can look at the growth rings of a tree and tell a great deal about the environmental conditions that the tree grew in. Of course we can tell how old the tree is, but with a thorough analysis we can also tell when there were periods of drought, growth, and when forest fires took their toll too. Each year is chronicled in the rings of the tree, telling a story about the life of the tree.

What would a review of your rings look like? Has it been a year of significant growth for you? The Guild provides numerous opportunities to feed your hunger for woodworking knowledge and fellowship even during the cold winter months.

Coming Activities – Springtime is a busy time of year for the Guild and for our members. There is a lot to do both in our shops and elsewhere.

Our first joinery symposium will be on April 9th at Pinkerton Academy (see related article) and it will feature 13 outstanding professionals demonstrating their skills in specialized joinery topics. In June we have New England Wood Days at Canterbury, the GSWT, BIG, and PFM meetings still going strong and a summer trip is again planned this year. Summer of course means the Sunapee Fair!

The February meeting on workbenches at Homestead Woodworking School was very well attended, virtually wall-to-wall people, as Bob LaCivita discussed the pros and cons and uses of various workbench designs and accessories. It was particularly nice to see a large number of new members in attendance. We currently have over 300 members in the Guild with several new members at each meeting. If you have a friend or associate interested in woodworking, bring them to a meeting next time you come.

The Old Saw – This is the second issue of the Old Saw’s new format, expanded even more to accommodate the great content that you, our members, are willing to contribute. I asked for feedback about the new format in our last issue and many of you took the time to e-mail me, call me, or see me at the meeting. And the feedback so far has been 100% positive! Once again, your input is welcome and important as we strive to make sure that you find value in your membership. Also, if you find an article that you particularly enjoyed, take a moment to thank the author, either directly or through myself or the editor. The authors spend a great deal of time on their articles and would also appreciate your feedback.

[Ed note: You can reach Roger at his preferred email address – strathamwood@comcast.net]
Joinery Symposium
Pinkerton Academy • Derry, NH • April 9th

The Guild is hosting a joinery symposium on Saturday, April 9th at Pinkerton Academy in Derry, NH. The doors open at 8:30 am for introductions and orientation at the gym. There will be three rotations of presenters — 9:00-10:30 am, 11:00 -12:30 pm, and 1:30-3:00 pm. The 13 presenters will each present once with hands-on work. Videos will be made so that you can view the ones you missed later!

Coffee, drinks and doughnuts will be available for purchase, but bring a bag lunch or be prepared to run out during the break. A folding chair would be useful too! There is no admission charged. We have invited all the New England Guilds to join us, so this should be a very full day.

The presenters are accomplished – recognized professionals. We are delighted with the talent lined up. This promises to be an inspirational day – bring your friends, put off the yard work for a day, and enjoy as well as learn!

Symposium Presenters

- Christian Becksvoort  Sliding Tapered Dovetails
- Jim Blauvelt  Japanese Joinery
- Alan Breed  Hand Cut Dovetails
- Dan Faia  Thru Tenon Joinery
- Bob LaCivita  Fixtures for Multiples
- David Lamb  Curved Surface Joinery
- Phil Lowe  Complex Joinery
- Tom McLaughlin  Chair Joinery
- Terry Moore  Drawer Construction
- Will Neptune  Traditional Carcase Joinery
- Paul Ruhlmann  Rustic Joinery
- Brian Sargent  Joinery in Non-Traditional Materials
- Matt Wajda  Machine Mortise and Tenon

Treasurer’s Report

Finances are tracking just about according to budget. Membership is 312 as of March 17. Our target was 300 when we put together the budget for this year.

As you all know, we have made a major commitment to The Old Saw. This is our largest single expense. By closely controlling our printing and distribution costs on this, Jim Seroskie (the editor) and Syd Lorandeau (who handles the mailing) are able to bring you the new and larger Old Saw at about the same as we were spending when we were printing it ourselves.

Newsletter costs rise and fall with the size of the membership. It is driven by page count and the number of issues we publish each year. The Steering Committee has tentatively settled on five issues per year with page count TBD for next year. Costs for a 24-28 page newsletter five times per year are about 50% of dues (incl mailing) or 35%-40% of net income (excluding Sunapee). Our historical spending on the newsletter has been in the $4,000 to $5,000 range per year.

This month’s issue is the second of a three issue trial run.

Financial status as of March 10, 2005:

- General Fund  $15,132.33
- Scholarship Fund  $12,660.96
- Capital Equipment  $3,059.67
Ask This Old Saw!

**Q** Glue Smears — I discovered that I missed some glue smears after applying shellac to cherry. What corrective action can I take?  
-Ken Kuster

*Bruce Hamilton replies:* It has been my experience that the least intrusive way of dealing with these situations is to hide the defect with color. I would scuff sand the area with 400 grit paper to assure good adhesion and then use colors to match the surround area to blend the defect away.

We use dry fescue colors like Mohawk and Behlens touchup powers or artist acrylic color form the local art store. Use a small brush and imitate the grain lines as well but remember the less color you use the better. You can always make touchups darker but you can’t make them lighter.

Seal the repair with a light coat of aerosol shellac. If you don’t get the right result the first time, a little alcohol will easily take it off. Don’t forget that hiding a defect with color pigment or dyes will affect the reflectivity of the wood grain to some degree but this is often hard for others to notice. You are the final judge however.

*Al Breed replies:* The only way to really get rid of the masking that the excess glue left is to remove the shellac at that spot and scrape the glue away. Otherwise the glue will slow the oxidation of the cherry (which will be dramatic in the first few years) and leave a light spot, especially if you’ve oiled the wood. Using animal glue and cleaning up with hot water almost eliminates this type of problem.

*Marty Milkovits replies:* Shellac is a very forgiving finish, making it easy to repair. The easiest and best way is to scrape and sand out the glue spot. Glue is harder than wood so start by taking a few light passes with the scraper and then sand the area exactly as you did the rest of the piece. Wetting the area with either water or mineral spirits afterwards should show if you got it all. I take extra care in finial sanding to look for glue spots because it is such a pain to fix them after the finish is on.

*Bill Newbold replies:* Therein lies the beauty of a shellac finish — it is relatively easy to repair at almost any stage of its life. I’m assuming you used ordinary carpenter’s glue and not the waterproof variety, in which case you could wipe the glue area with a cloth rung out in hot water. Keep rubbing until no glue is visible. If that fails, then rub a 50/50 mix of warm water and white vinegar. Now if that fails, then resort to a sharp card scraper and scrape off the glue. If you penetrate the shellac and you most likely will, then touch up the area with 220 garnet paper and apply a kiss coat of shellac.

If the piece is stained you may have to go over it again. Always apply a darker coat of stain to a patch, as a lighter color will stand out like a “wart”!

**Q** Edge Banding — I want to build an office work surface using MDF substrate and veneer. Since I’ll spend significant time setting at the keyboard, my arms will rest on the edges. Will a veneered top and veneer edgeband provide a long lasting countertoop edge? What other alternatives could I use? - Ken Kuster

*Al Breed replies:* A veneer edgeband is not sufficient protection for an edge, in my opinion. I would veneer the top and then apply a solid piece of stock of ¼” or more to the edge. This will provide more protection to the edge when it gets hit with something hard. A mere veneered edge will fracture whereas the solid edge might get dented but won’t break through to the ground.

*Marty Milkovits replies:* I would go with a solid wood edging at least ¼” thick and then radius or chamfer the top edge.

*DJ Delorie replies:* For a veneered top, I suggest using a wooden trim piece instead of edge banding. This allows you to round over (or otherwise ease or decorate) the edge, and it protects the top veneer from chipping.

Remember to apply the top veneer first, and fit the edge trim to the combined thickness of the top. For maximum strength, cut or mill a slot around the edge of the top, and mill a matching tongue on the trim piece. Otherwise, if the trim is thick enough, use biscuits – don’t rely on glue alone to hold a trim piece on particleboard.

You can combine banding and trim by adding the trim along the front and milling any round-overs, banding the sides overlapping the ends of the trim piece, and using files to trim the banding to match the profile in the front trim. If you try to route the front trim after you apply the side banding, you’ll likely chip (or completely rip off) the end banding.

Use a durable finish on the top to protect the veneer. Replenish as needed.
An Amazing Scraper!

I cannot take any credit for this tool, and wish I could give credit to the inventor – he is or was a Guild member, and about seven years ago he showed this amazing scraper at a meeting.

You can’t buy it (as far as I know), but it is very easy to make, and you will be astounded how well it works!

A simple block of hardwood with a slot cut into it to accept the Stanley knife blade (use the heavy duty blade) with two wood screws and you have it.

Start with a square block, drill a hole below the location of the screws, and then use a thin kerf hand saw to make the slot (two cuts angling into the hole.)

Next, shape the block to fit your hand comfortably, and then drill holes just below the depth of the blade for the screws.

The secret to this tool is to use a burrisher to turn an edge. Any hardened smooth rod will do, and one pass at a 45 degree angle will turn a perfect burr.

It works every time, and with the angled ends it gets into corners better than most other tools. I find I use it for cleaning out the inside of drawers or other tight spots – especially glue squeeze out – but it functions as a small scraper on any task.

The blades are cheap and although you could resharpen, I just get a fresh one when the burr dulls. I believe it works so well since the blade is so sharp to begin with.

When this was shown at the meeting there was a collective gasp of excitement, and I am sure that most people went home and made one. Now, if only I can find out whom to credit for it – many, many thanks in any event! Make one today and you will be delighted!

June 17, 2005

Summer Trip Set for Rockport, ME

The summer trip will be on Friday, June 17, 2005 to Rockport, Maine.

We will meet for lunch at the Taste of Maine restaurant (www.tasteofmaine.com) just north of Bath on US 1 at 11:30 am, then go on to the Lie-Nielson Toolworks in Warren and finally the Center for Furniture Craftsmanship in Rockport.

Lie-Nielson will give us a shop tour with time to check out their planes in the showroom. If we wish to purchase planes as a group, they will give us a 15% discount and ship them as a lot to us. If you must have a plane with you for the trip home, the discount will be 10%.

The Center for Furniture Craftsmanship will also give us a tour of their recently expanded facilities. Various bench rooms, class rooms, machine rooms, a lathe room, a spray booth, lumber storage, and a gallery are spread over four buildings. They will be finishing up a course that day so there may be some projects to see. In any case, we will get a tour and some inspiration. The school has one and two week courses as well as three and nine month courses.

Please contact me to sign up. We also need a volunteer do a write up for the Old Saw. You may contact me at 802-633-2561 or dfrech@together.net.
I meet many woodworkers who have been making furniture for a while and have reached the point where they need more than just square or tapered legs. Often they ask me what tools and equipment they will need to begin making woodturnings for their furniture projects. In this article, I will describe what you need to get started.

First, find a lathe that suits your needs. If you want to make table legs, you will need a lathe with at least 30 or 36 inch length capacity. If you also want to make bed posts you will need a much longer lathe; about six or seven feet. If you are handy at fixing things, you should consider getting an old lathe, because you will get more mass for your money. Mass is good, and you should get the heaviest lathe you can afford. You can put a variable speed motor on any old lathe for not much money.

New or used, make sure the lathe has a heavy bed – this is the foundation of the machine and is very important. Before you buy a lathe, read my article in *Fine Woodworking*, issue #149, June 2001 – Basic Buying Guide to Lathes.

Get a good spur center with sharp teeth, and a 60 degree ball bearing tailstock center. I recommend a Skoda for the tailstock center. The cost is about $40. – see Enco in Sources)

There are five chisels you need for spindle turning of furniture parts.

- 3/4˝ roughing gouge
- 1/2˝ spindle gouge
- 3/8˝ spindle gouge
- 1/2˝ rolled edge skew chisel
- Diamond pattern parting tool

Don’t buy a beginners set. You would probably end up with some chisels you can’t use, such as scrapers which are almost never used on spindle turning.

Furniture work is often long and thin. Whenever the length exceeds ten times the diameter, vibration of the workpiece is a problem. You can dampen the vibrations by holding the work with your left hand while you hold the chisel in your right hand, and in fact this is a good thing for you to learn to do. But for serious furniture turning, you will need a steady rest. There are several kinds on the market. For a brief discussion of steady rests, see the article in this issue reviewing the January meeting of GSWT.
A drill chuck mounted on a taper shank is a very useful accessory for your lathe. You may use it for rechucking cabinet knobs as well as for drilling. A screw center can be used to make knobs, rosettes, and other small decorative turnings. Some screw centers fit into the taper, some screw onto the spindle nose like the one in the photo.

You may already have some tools—a marking gage (sometimes called a mortise gage) for finding the center on the end of a square, an awl to punch a little hole in the center, and a try square for marking out the work before turning. An assortment of calipers and dividers are also useful.

Now that you’re equipped with all the hardware you need, there is one more thing—a copy of Wallace Nutting’s 1928 classic book, Furniture Treasury (Volumes 1 & 2 combined, Macmillan, ISBN 0-02-590980-0). This book has thousands of photographs which will give you a look at the rich history of how the art of woodturning has been applied to furniture.

Good luck in your endeavor to add turnings to your furniture. I hope that this will be the beginning of an enchanting adventure. While the lathe is one of the oldest and most basic of the machines in the woodshop, I think it is the most fascinating.

Looking for more information?

Books are good, videos are better, but lessons are best. The book which influenced me the most is Frank Pain, The Practical Woodturner. It has been updated by Sterling Press.

There are many good videos, although few that cover spindle turning. Mike Darlow is good. But the Guild has a great number of tapes on turning (dozens), and some are on spindle turning. Members can borrow them free.

Classes on turning are available at the Homestead Woodworking School in Newmarket, NH, the Worcester Center for Crafts in Worcester, MA, or the School for Furniture Craftsmanship in Rockport, ME. Starting in the summer (’05) there will be woodturning classes at Tom McLaughlin’s new shop in Canterbury, NH.

Classes typically have 8 to 12 students, and you can expect to pay about $15 to $20 per hour for classes. Private lessons are best for some people, because you can set the agenda and work on whatever you want. But private lessons cost at least twice as much per hour as classes. The reason I recommend getting professional instruction right away is so that you start out right, and avoid bad habits (such as scraping) which are difficult and frustrating to unlearn later.
My Beginning

How did I begin to be a woodworker? Well, we all have our stories. As a young child, on Saturday mornings I stayed by my father's side as he made repairs to our 175 year old house. He'd hand me the tools to hold as he worked away at whatever repair job needed his attention and I would wait patiently for the chance to hit a nail with the hammer.

Behind my parents' house, there were several acres of woods where the neighborhood gang of kids played.

Over the years, certain trees became my favorites; the stately hemlock at the junction of three paths where you could stand and see anyone coming, or the apple orchard where, like many others before us, we would climb the branches to help ourselves to an afternoon snack. I'll always remember the willow tree whose branches I would hide under while reading my books.

In the autumn on our way to school, we would stop by the chestnut tree to check if the spindly nuts had dropped. The green ones were fun to peel open because the spines were still soft. As the nuts dried, the spines would become sharp, making perfect missiles to throw at each other. Each of these trees had their own unique qualities, beauty and purpose.

Down the road from us, our neighbor had a four story barn where his cousin had a woodshop. When I was five years old, I would sneak in through the big double doors when no one was there, and wander around gazing at everything in wonder, asking myself what does he do with these hand tools? How did these machines work and what does he use them for? How does a tree become a piece of furniture?

I started by talking to people about my interest and was surprised how readily doors opened. One day a local mason was working at my house repairing a chimney, and over our lunch break we talked about what we did in our spare time. When I mentioned my interest in learning about woodworking, he told me about two friends who were brothers. One became a carpenter and builder, the other a wood sculptor. The mason suggested I contact them as they would be willing to try and answer my questions.

A few phone calls later, I found myself driving through the New Hampshire woods searching for the sculptor's unique workshop. He was very willing to be of help. As we chatted he gave me some suggestions on where to obtain a formal education. North Bennett Street School in Boston was one of them. After we said our goodbyes, I decided to find out more about that particular school. The man who was kind enough to help me that day was Jon Brooks.

I went to North Bennett Street School green as green could be to take my first woodworking class. I was finally going to "take shop". I studied Fundamentals of Fine Woodworking with Dan Faia. Dan taught me so much and left me wanting to do more.

Later when I was at another North Bennett class I made friends with one of my classmates, Bob Martel; and over a lunch break he told me about a woodworking organization he was a part of. As I listened I realized how much this group meant to him, how people with a common interest were willing to support each other to learn more about this particular craft. I decided to go to the next meeting. Bob Martell led me to the Guild of New Hampshire Woodworkers.

I've learned to talk about my passion because there are many others who are quite willing to share and help you along your way. It is amazing what happens when you share with others.
There are three frequently used techniques for cutting logs – plain sawn through and through, plain sawn round and round, and quarter sawn. Flat sawn is the same as plain sawn except that it applies to softwoods for reasons that are obscure to me.

These methods exist for several reasons. First is economy. Plain sawn through and through nominally produces the least amount of waste and requires the least amount of saw time. Quarter sawn produces the wood with the most desirable physical characteristics. Plain sawn round and round is usually chosen when there are significant defects at the center of the log such as rot, major checking, growth ring separation or a concentrations of knots.

Plain Sawn Through and Through – The log is mounted on the saw and repeated cuts are made as the log is moved to a new position. On a portable bandsaw mill, the cutter head moves rather than the log but the cutting plan is the same. In actual practice, the sawyer is likely to rotate the log 90º after the first cut or two or 180º in the case of a portable bandmill.

Plain Sawn Round and Round – As in the case of through and through the log is mounted on the saw and repeated cuts are made until the part of the log where the curvature of the annual rings is very pronounced. The log is then rotated 90º and the process repeated until all of the most desirable wood has been harvested.

Quartersawn – The objective in quarter sawing is to produce as much edge grain as possible. There are a number of variations that are used. In every case, the log is first quartered. In Method A, the quarter is mounted on the saw with the face of the quarter at 45º to the saw. Method B mounts the log quarter at 30º whereas in Method C every cut goes through the point center of the log.

Method A

Method B

Method C produces true quarter sawn boards with the growth rings at an angle of 60-90º to the surface of the board. In both Method A and Method B, the growth rings are at an angle of 30-60º relative to the wide face of the board. These boards are sometimes identified as rift sawn.

Plain vs Quarter Sawn – In plain sawn lumber, the angle of the growth rings to the wide surface of the board is between 0º and 45º. The surface shows a wide figure pattern as a result.

In contrast, quarter sawn lumber has a very regular figure. For many species, the quarter sawn figure is much less overpowering, showing more or less straight lines – the edges of the growth rings. Frequently, as in the case of oak, quarter sawing shows a very attractive ray fleck pattern.

Quarter sawn lumber has a number of physical advantages that make it preferred for some applications. Cupping and twisting are minimized. Seasonal changes are much smaller than with plain sawn lumber. Sapwood on a given board is only as extensive as it was in the actual log and is confined to one edge of the board. In some species, finishes are more uniform and easier to apply.

Quarter sawn lumber is more expensive if specifically milled for that objective. However, a close look at the cutting plan for plain sawing shows that even when a log is cut through and through, some quarter sawn boards will be produced. Therefore diligent hunting through a stack at the lumber yard will almost always produce a few quarter sawn boards unless, of course, there have been other hunters there ahead of you.
Air Drying Your Own Wood

“Air drying wood is really quite simple if you follow some basic guidelines.”

Is kiln dried wood just like air dried wood? Today, with most lumber suppliers selling only kiln dried wood, that might be all most of us know. But air dry some of your own lumber and you’ll discover some pleasing differences.

Why Air Dry – For one, the color of air dried wood is often more brilliant with greater depth and contrast. Woods such as walnut and pear are purposefully steamed to even out the color, which is exactly what happens when steam is injected into a kiln to control the rate of drying.

In terms of workability, air dried wood is more elastic and often more friendly. Perhaps the heat and unnatural super drying of a kiln collapses cells or hardens them somewhat. In the extreme, this causes checks or voids within a board known as honeycombing. The brittleness is easy to see if you aggressively chop a shaving off the end grain of some air dried (AD) and kiln dried (KD) cherry. The AD piece will chop cleanly where the KD will tear out end grain fibers leaving a ragged cut. This also explains why AD wood steam bends so much better, and why planing it can be such a pleasure.

What kiln drying has over air drying is it leaves the wood slightly more stable. But only slightly. Properly AD wood, down to something in the range of 7% moisture content (MC), has just a tiny bit more seasonal movement — that elasticity I feel it retains. The only problem is that to dry wood this low takes some artificial heat, but far less than in a typical kiln. Left outside, even in a barn, wood evens out at about 12% MC (even if it has been kiln dried), but that’s a good start. A few weeks more in your warm shop in winter will lower the MC to a good working range.

If these reasons aren’t enough for you to try drying some of your own lumber, there is always the cost savings to consider. Logs can be had quite inexpensively if you can’t cut some of your own, and sawing them is only about 25 cents a board foot. Or you can buy green wood right from a mill. Either way you’ll have some labor involved, but the cost might be only a third of what you would pay at a lumberyard.

A Simple Process – Air drying wood is really quite simple if you follow some basic guidelines: maximize the amount of air flowing around each board or plank, keep rain off the top of the pile and as much as practical from blowing into the sides (snow is less of a problem), slope your pile slightly to drain off any water that does get into it, line up your sticks between layers and keep them evenly spaced, and dry the wood for a year to the inch of thickness.

The ideal location to build your stack is out in the open where breezes can blow through the pile. Some shade is okay. You just don’t want the drying to be so slow that the moisture lingers and molds start growing. The common sense tradition of sawing winter felled trees in the spring takes advantage of the ideal drying months of April and May — breezy, and slightly cool. Cut your wood in June and there is greater potential for molding.

Build a stable foundation for your...
pile, with timber bunks either leveled and set right on the ground, or up on cement blocks for even better air circulation under the pile. I often build stacks with 1000 BF of lumber, with 8x8 bunks about three feet apart. Most important is that the bunks be in the same plane so the wood dries flat. One low bunk and you are going to dry a sag into each board. I build piles no wider than 42˝ with 36˝ being even better for good air flow.

**Sticker Carefully** – Dry hardwood sticks or stickers are best, (one inch square) each aligned vertically with every bunk. For material prone to twisting or thin boards, add extra stickers to those layers, just keep them aligned vertically. The stickers can be rain wet and they’ll dry out quickly, but if they’re green they will hold enough moisture to cause familiar sticker stains. The same can happen if rain drives into the pile or soaks down from above. For this reason I always put my premium boards towards the middle of the pile where they get the most protection, and cover the stack with a good overhanging roof.

Stack the same thickness in each layer, and layers of longer boards towards the bottom. I often start with the ¾ planks to add more solidity to the foundation, but you could just as easily put heavier stock on top to keep the pile weighted. Put boards that might warp near the bottom, although I don’t believe this ever really prevents wood from twisting that wants to. I also don’t seal the ends of each board with old paint to prevent end checking. Some degrade is to be expected, and seeing where any checks occur gives me insight into weaknesses in the board.

**A Roof Is Needed** – A roof is very important. It needs to be weather tight or nearly so. Ideal is old roofing tin, easily removed yet strong enough to support a foot or more of overhang. I lay on the tin overlapped to shed water on stickers to keep it above the top layer of boards. I weight the whole thing down with whatever I can to keep the roof from blowing off — which can happen. A tarp over plywood will work, just be careful to not let it hang down much or you will cut off air circulation to the top of the pile and surely get some molding. The ideal situation would be to have an open shed with a roof and slat walls.

**Knowing When It Is Ready** – After drying outdoors for a year or so, the next move is into one of my barns or shop. How do I know when it’s dry enough to be used? I sometimes use a moisture meter, but just as good is to feel the wood and plane some up. The wood should feel warm to the touch and the shavings a little brittle. If they clump up when I grab a handful, the wood needs a another week or so to complete the gentle process of air drying.

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**Bench Tools**

- **Powermatic Super 27**
  - Shaper, single phase, 5hp, power feeder, router spindle, great condition — $2500
- **Powermatic 66 Table saw, single phase , 3hp, 50” rip, outfeed table, good condition — $1000
- **Robland 12” jointer/plane, combination with mortising table, chuck & bits, 3hp, single phase — $1600
- **DeWalt 12” compound mitre saw, like new — $275
- **Scott Brumeneschenkel: 603-838-5300 or brumenschenkel@earthlink.net**

**Tools**

- **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** — $295.
- **Oneway wheel set for 1640 lathe** — $60
- **John McAlevey: 207-372-6455 or johnmcalevey@adelphia.net**

**Lathe**

- **Harrison Graduate Short Bed Bowl Lathe. 1hp w/reverse, 4 spindle speeds, 15 ¾” 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**

**Leigh Dovetail Jig**

- **24” includes mortise and thru tenon, manual, video — $190**
- **George Saridakis: 978-448-2682**

**Color Laser Printer**

- **Former Old Saw Tektronix Phaser 740 duplex color laser printer. Currently non-working. Likely in need of new fuser & imaging units. Includes 1 new black toner cartridge plus other partially used cartridges. Approx. 5 yr old.**
  - **— $100**
- **Ken Kuster: 603-642-5463 or kenkuster@comcast.net**
close copy of a Pleasant Hill cupboard

Shaker Linen Press

I first had seen this Shaker linen press about ten years ago in The Book of Shaker Furniture by John Kassay. I had just bought the book and was thumbing through it, looking for ideas for a piece of furniture for our living room and also for something to show at the annual Guild exhibition. This piece was one of several that caught my eye, but this one had detailed scaled drawings and a cut list already developed. While studying the drawings it occurred to me that the original piece is quite large and would easily overpower all but the largest of rooms. I scaled it down about 10% so that it would comfortably fit into our home.

Also while studying the drawings, I felt the construction of the original was not in keeping with the way I thought fine furniture should be built. Other than the dovetailed drawer, mortise and tenon doors and base, the piece was nailed together with simple rabbeted joints. This may be fine for simple rustic country furniture but not for what I was after.

This piece is also shown in the book Fine Furniture for a Lifetime by Glen Huey although Huey stays closer to the original's dimensions and has substituted two 6 lite glass doors for the panel doors. This is an excellent option if you're building this piece to display things like china or pewter. If you do build this piece with glass doors, try to get some old cylinder glass, the slight distortions adds just the right amount of character.

Construction of this piece is fairly simple and straightforward and easily accomplished having only basic woodworking skills.

The piece is primarily cherry. I use maple for my drawer sides and backs and the dust panel frame. The dust panel and drawer bottoms are popular. For the back of the upper case I used alternating hard and soft maple, I think that the subtle difference in color between the two maples adds a bit of interest to an otherwise boring surface. The base sides and back are mortised into the turned legs. I added a dust panel which was not part of the original but is a good way to protect the drawer contents. The frame of the panel also functions as the drawer runners and guides.

Two years ago I did a bedroom chest of drawers for a lady that insisted on having a mouse board in the dresser. Having never heard the term “mouse board” before I asked her what she meant. She couldn’t under-
stand how any cabinetmaker wouldn’t know what a mouse board was, but as soon as she began explaining what it was, I realized that what she was referring to was a dust panel. Oh Well! Any day you don’t learn something new is a wasted day.

The upper case is dovetailed together. This is an excellent place to practice your hand cut dovetails as they get covered with trim afterwards anyway. The shelves are set in with a stopped dado. The back of the case is rabbeted to accept the ⅜˝ tongue and groove and along the dado. Make sure that you lay out the back before-hand so that you know exactly where your widest board will fall. The drawback to this is that it robs you of some shelf depth so you may want to increase the width of the case sides accordingly.

For the crown I used a 1x4 piece of flat stock and ripped at a 45° angle about ⅜˝ from the edge. This gives a nice shadow line to the bottom of the crown. Be sure to cut a small groove near the edge of the 45° to catch any glue squeeze out. Back-up the crown up with a glue block along its entire length.

Since either piece can be used separately, I glue a layer of felt unto the underside of the upper case. This helps prevent scratches when the top is removed and set back.

I did not use the traditional turn catch that is so common on pieces of this nature. Instead, I used a ball catch on the top and bottom of both doors. I just like that solid click as the doors shut.

As I build a piece, I will pre-finish as many of the internal surfaces as possible. This not only saves time but it also makes glue clean up much easier. I mask off as many edges as I can get away with to aid in glue clean up. In doing this you must be careful not to clamp over any of the masked areas or you will push the adhesive into the wood creating an even greater problem. As soon as the glue has firmed up, pull the tape off because the longer it’s on there the tougher it is to pull off.

Another non-traditional woodworking product that I use is AccuFilm II. I got the idea to use this stuff while sitting in the dentist chair having a new crown fitted – sometimes I get a little aggressive eating barbecued ribs. It was developed to locate high spots it areas that cannot be seen. Its not only great for fitting teeth but also dovetails, its about 0.0005˝ thick and transfers a mark as easily as chalk. As far as I know, it is only available thru dental suppliers so you may have to ask your dentist for some.

Finish – I use the traditional oil and wax finish. I have been experimenting with several different brands and even intermixing some brands. I think an oil finish produces a flat look. I’m after a surface that appears as though you can reach right into the wood. You can only get this with deep penetrating oil for the first few coats. The mixture I have used on my last few pieces is two coats WATCO Danish oil, a coat of Minwax Antique Oil, a coat of Waterlox sealer, and all subsequent coats Waterlox tung oil finish.

Keep applying oil until all the pores have been filled. This will also leave the wood with an orange peel look in some areas. Sand back the finish to remove this orange peel with successive grits of 400 and 600 paper and a final rubbing of 0000 steel wool and a coat of wax.
The particular bracket foot popular in the Portsmouth area was distinctive in that it had vertical sides and front with a concave outward sweep near the bottom. An observer will readily note the style as different from federal feet from other regions.

In appearance, without delving into the actual construction methods, the feet and aprons are typically separated visually from the case itself by an inlay banding. This banding replaces the typical base moldings found on casework from earlier periods. The base is flush with the front and sides of the case. Typically the wood grain of the base is set vertically in both the feet and the aprons, which is in line with the case sides, but opposes the grain direction of the case bottom. The actual feet appear at first glance to be made from a front and side block mitered together.

Design Considerations – To build feet of this design involves several considerations. They are slender, and need to be made strong and secure within that slender profile. Many of the chests of drawers made in Portsmouth during the period were bow fronts, so the feet had to be made to conform to the bow as well. Portsmouth casework followed the Boston fashion of covering the case frame joinery on the front edge of the case sides, which is also a factor in the design of the feet.

The construction methods devised to achieve this effect are unique to Portsmouth and the surrounding area. The vertical grain of the face of the base is built out of veneer over substrate, and is of varying thickness. The side feet are typically just the case sides extending to the floor with a veneered face. The front feet are veneer over blocks of secondary wood. The front apron is cut from a long piece of thick secondary stock and then veneered as well.

I was recently commissioned to build a pair of Portsmouth style bow front chests.

To figure out the foot construction, I visited the Currier Museum in Manchester, NH where I was permitted to study the bow front chest in their collection. I have also observed other similar pieces, such as the Secretary at the Tuck Library in Concord, NH, which is a straight front piece. Getting to see the underside of the Currier’s bow front allowed me to decipher the construction method, which is unusual but logical. It turns out the front and side feet are not mitered together but rather the front foot is overlaid on the side foot. The feet must be built in a specific order to make this work.

Side Feet – First, the side feet need to be constructed. The foot profile in thickness is vertical for most of its length, but in the bottom couple of inches it swells out in a concave circular arc about ⅜-¾" thick. The foot is made from a block of the primary wood glued on to the case side. First the case side is routed about ⅛" deep where the foot will be applied, from the banding groove to the floor, and then the block is glued in. The block should be as thick as the swell of the foot plus the ⅛". When it is glued in and then shaped, it will appear to be a solid continuous grained foot.

The side feet are applied and shaped before the case is assembled. If the foot blocks are made from cut off pieces from the case sides, the wood will match. The concave sweep can be formed using a gutter plane or an in-channel scribing gouge, and the rest of the foot is simply planed flush with the case side.

Front Feet – After the case is glued up, the construction of the front feet begins. The first consideration is the edge of the case sides. As I mentioned, the front edges of the sides are covered by veneer. On a straight front case, this
veneer is typically about $\frac{1}{16}$” thick. On a bow front, the veneer strip is $\frac{1}{16}$” thick at the outside edge. Because of the bow, by the time the curve reaches the inside edge of the case, the strip is close to $\frac{5}{16}$” thick. So the dovetails on the ends of the drawer dividers are cut back flush with the case sides, and a $\frac{5}{16}$” thick strip is glued over them. This strip should end flush with the bottom of the case bottom board. It is then planed fair with the profile of the bow, which should leave the outer edge about $\frac{1}{16}$” thick.

The same strip is needed below the case bottom as well. It is made separately, because it needs to be shaped differently. It acts more as a filler block. It is the same thickness as the case side cover strip and is glued to the front edge of the side foot.

Front Foot Blocks – Now comes the tricky part – making the front foot blocks. These blocks have to perform the same duty as the actual case side did for the side feet. They have to sit such that their front faces are $\frac{1}{16}$” behind the front line of the case front. Since the front of the case is curved, and these blocks are flat, the two top corners of each block are placed on the $\frac{1}{16}$” line while the middle of the block is behind the line.

That is not important because the actual foot will be planed fair to the curve. Further, because the block’s face is $\frac{1}{16}$” behind the line of the cover strip on the case sides, the front line of this block will intersect the face of the side foot at its actual front corner. Thus the vertical corner of each front foot will coincide with the line of the cover strip above the banding and will appear continuous. The outside long edges of these foot blocks are planed to the bevel between the front and side and they are glued to the inside of the side feet.

Because the top edges of the blocks are end grain, they need to be backed up with glue blocks. Once these blocks are in place, the front edges of the side feet are planed flush with the front feet blocks’ angled front faces. In the process, most of the filler strips are planed away, leaving a triangular remainder.

Front Apron – At this point, once the two front foot blocks are in place, the front apron substrate is made. This is cut from a piece of secondary wood of appropriate thickness and beveled on the ends to meet the foot blocks.

It is veneered and set flush with the case bottom front edge. The veneer for the apron can be re-sawn from matching primary wood. Once the apron is glued in place, the front foot veneer blocks are glued on. They lap over the side feet and extend out over their swelled bases. These are then shaped to the finished profile, flush with the case bottom and intersecting the side feet at a straight miter line. The groove for the front banding can then be routed along the apron’s top edge and across the top edges of the front feet.

Finishing Up – When the feet are shaped to the final profile, it will be seen that the joint line between the front and side foot appears as a curved line. This is due to the swell of the feet. If a careful choice of wood was made, this line will be nearly invisible.

The backsides of all the feet and aprons need to be backed up with a series of glue blocks. A vertical glue block is fitted and glued to the inside corner between the side and front feet. A large back foot is made from a vertical grained block and glued to the inside edge of the rear side foot, and glue blocked to the underside of the case.

I have avoided talking about the outline of the feet and aprons for clarity’s sake. The edges of the feet are cut to scrolling curves, which can follow a variety of designs. The important thing to remember is that the width of the front foot should equal the width of the side foot plus the thickness of the front foot. In other words, when it is all assembled, the front and side widths should be equal.
tools of the trade  by Ken Kuster

ou CAN repair a single phase motor if the windings have not failed. If the windings are bad – usually due to overheating or damage from a shaft failure – small motors should be junked. New single phase motors are not that expensive. A major brand, 120 Volt, 1 HP, 3450 RPM motor costs approximately $150.

There are some reasons for repairing an old motor:

• The motor case or motor mount is specifically designed for your power tool.
• New motors have an overrated horsepower rating. New 2 HP motors may provide the same operating power as a ¾ HP motor that was manufactured in 1949.
• You have an emotional attachment to the tool that was passed down from your forefathers or bought at a GNHW auction.

• You may have a lower speed motor (1200 RPM or 1800 RPM) that is more expensive than a 3600 RPM motor.
• Or lastly, your just plain cheap and have a Saturday morning with nothing else on my schedule!

If a motor is repairable, the cost is modest. A new starting capacitor is less than $10, and standard size bearings are around $10 each. If you want the new look, add another $10 for a spray can of primer and final coat paint.

Many electric motors used in woodworking shops are not designed for a dirty environment. Ideally, woodshop motors should be used with a TEFC (Totally Enclosed Fan Cooled) design. Unfortunately they aren’t, so most shop motors become quickly contaminated with sawdust. If an older motor was manufactured without sealed bearings and required periodic oiling through the “oil spigots”, the oil drips will attract and bond the sawdust. The resultant sawdust contamination traps the heat generated by motor quite effectively – sawdust is a very good insulator. Who hasn’t heard of pre-Styrofoam NH natives harvesting lake ice and shipping the ice to Boston packed in sawdust?

Sawdust can be easily removed with compressed air and a strong bristled paint brush. Don’t use a wire brush on the motor coils since the insulat-
The replacement capacitor should be replaced and the capacitor that usually denotes any salts are present. "Nuff Said.

Always check your work after making any wiring changes or repairs before applying power. Wire colors on old motors may be covered with dirt or have been so overheated and deteriorated that red lead is indistinguishable from green lead.

Verify that your electric panel is properly fused. Flip the breaker that you will be using to the off and on position several times as breakers may react slower if the breakers have not been flipped since installation.

Check that outlets are properly grounded by using a grounding or outlet tester that is available at hardware stores or Radio Shack. (Stock Number 22-141) for around $10.

Make sure that all 15 amp receptacles are wired with 14 gauge wire and 20 amp connections with 12 gauge wire. Use heavier extension cords – not the ones for your 10 Watt Christmas ornaments.

If you use "wire nuts" for connections, use the correct size. The sizing details are found on the box sides. I prefer to solder the connections since wire nuts may vibrate loose over the years.

Use heavy duty plugs and receptacles. Select the more costly $5 plugs and receptacles instead of the cheaper plugs.

Don’t perform your repairs in a damp basement!

Stand back when plugging any repairs or projects in for the first time and be ready to pull the plug if smoke, an odd noise appears, or the motor does not start!

Don’t hesitate to call a friend for advice, especially if he is an electrician.

Don’t use diagonal cutters, a utility knife, or other cutting tools that leave a small dent in a solid gauge wire. This small dent may eventually break if the wire is flexed during installation or if it is vibrated during use. The loose wire may come in contact with the motor case. Use a wire stripper that is sized for the wire gauge. The goal of motor repair is fixing well, so the next rebuild is done by the next generation.

In most cases, a failed capacitor or starting switch can be identified by disconnecting the drive belt, applying AC power, and giving the pulley a quick spin by hand. If the motor starts to spin and picks up speed, the capacitor should be replaced and the switch cleaned. The replacement capacitor should be replaced with a similar one by locating a stamp on the capacitor that usually denotes approximately “80– 120” Microfarads. The replacement capacitor should also be selected to install inside of the “mounting can.”

Before replacing the capacitor, remove the motor end cover and inspect the centrifugal switch contacts. These are usually mounted on a phenolic or plastic insulating pattern that is connected to the centrifugal switch via a friction based contact point. The switch contact should be carefully cleaned with emery paper to expose a new surface.

Caution should be exercised. Careless displacement or pressure on the decades old phenolic or bakelite material can result in a crack. This terminates the repair job since parts are no longer available on older motors. While cleaning the switch contact, check the centrifugal mechanism on the motor shaft for smooth movement. Verify that the springs are still flexible.

**Bearing replacement** is sometimes quick or may take some time and patience. First, use a flashlight and magnifying glass (if you are optically challenged) to locate and note the colors on old motors may be covered with dirt or have been so overheated and deteriorated that red lead is indistinguishable from green lead.

**Bearing replacement** is sometimes quick or may take some time and patience. First, use a flashlight and magnifying glass (if you are optically challenged) to locate and note the numbers on the sides of the bearings. On the half dozen motors I’ve

**SAFETY GUIDELINES – READ THIS!**

- Commercial power can provide tens of amps of current. Only milliamps of current can kill if passing through your cardiac cavity. Your body is over 80% water which is a very good conductor if any salts are present. "Nuff Said.

- Don’t use diagonal cutters, a utility knife, or other cutting tools that leave a small dent in a solid gauge wire. This small dent may eventually break if the wire is flexed during installation or if it is vibrated during use. The loose wire may come in contact with the motor case. Use a wire stripper that is sized for the wire gauge. The goal of motor repair is fixing well, so the next rebuild is done by the next generation.

Centrifugal switch on armature

Bearing removal challenge

Continued on page 19
How do you make a small fortune in woodworking? Answer — start with a large fortune. Attendees learned this important tip at the February 19, 2005 Guild meeting. This was a meeting where several hapless individuals showed up early (these meetings start at 10:00 am, not 9:00) and were put to work sweeping floors and setting up chairs. However, they got their pick of the donuts.

The actual meeting started with an innovation taken from the best practices at many manufacturing plants — a brief discussion of a safety topic. It is hoped this will become a feature of future meetings. The idea was not to lecture or preach, but simply to start each meeting with a different, brief look at safety, with the hopes that if we save even one finger of one member at some point, it will have been worth it.

This meeting’s topic was table saw kickback. A show of hands showed that the great majority of members have experienced this phenomenon. The discussion then turned to fire safety, which was a good thing, since one member had planned, unwittingly, to fill his extinguisher with a flammable substance.

Finding a comprehensive listing of all the events with times, dates, and an explanation of what they are can be a challenge for new members. A good place to start is the Guild website (www.gnhw.org).

The Workbench — Professional woodworker Bob LaCivita gave the main presentation, a thoughtful and thorough discussion of workbenches, supplemented by comments and demonstrations by other members. The presentation covered the history of workbenches all the way from the ancient Romans to Paul Miller’s carving workbench.

Paul’s portable bench is basically the same as an ancient Roman one inasmuch as both have very short legs. You had to sit on the ground to use the Roman workbench. Paul’s bench however, stands on top of several thousand years of workbench evolution, quite literally. It is a carving bench mounted on top of your regular bench to bring the work up to a comfortable height.

Before you invest in or build a bench, it pays to think long and hard about what sort of work you are going to do on it. Paul thought about his carving bench for 20 years before he built it.

Bench size is an important consideration. Paul’s carving bench is about 2 feet long. Much useful general work can be done on a 5-6 foot bench. If you plan to build cabinets, consider an 8 foot bench. And go 12-16 feet if you plan to do architectural woodworking.

Height depends on what you do most. If you hand plane the surfaces of rough boards, a low bench will make your work easier. For this, a good bench height is your where your thumb falls when you are standing straight with arms at your side. For general woodworking, such as chopping mortises, fine planing, sanding, and assembly, you might prefer a bench at wrist
height. And a carving bench should be level with your elbows.

Bob LaCivita’s opinion and the general consensus is to avoid the Scandinavian design feature known as a tool well. In practice, this simply collects dust and junk. In fact Alan Mitchell, who runs the woodworking school where we met, has built a plywood inset to cover up the tool well in his Scandinavian bench. The comment about things getting filled with junk also applies to drawers under workbenches.

**Vises & Dogs** – As to style and function, the classic looking and very expensive benches we all see in catalogs were designed in the era before power tools. Most of us simply do not work in the same way they did 100 years ago. For example, in a modern commercial cabinetmaking shop, it is unusual even to see a bench with a vise. That being said, most of us do a considerable amount of hand work, and a bench with one or more vises should be considered a fundamental shop tool.

Highly recommended is a pattern-makers vise. A good one can cost over $500 — Lee Valley is one source (the Tucker Vise by Veritas). The jaws of these vises can be rotated every which way, giving enormous flexibility. Tail and face vises are also good choices.

Vises and dogs go together. First, remember to space your dogs a shorter distance apart than the maximum opening of the vise they will be used in conjunction with. Second, use round dogs and round dog holes. The holes can simply be drilled, rather than having to be mortised (as square dog holes must be). In addition, round holes let you use Wonder Pups* (available from Lee Valley). Wonder Pups* are amazing! They are round small dogs with a horizontal threaded rod running horizontally through the pup’s body. At one end of the threaded rod is a handle for tightening the pup, at the other end a pivoting clamp head. Thus Wonder Pups* let you clamp all sorts of oddly shaped things to the surface of your bench. Plus the word is fun to introduce into casual conversation with non-woodworking friends.

This was an excellent session giving all of us a much clearer idea of what features to include in our dream workbenches.

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**Electric Motors - Continued**

repaired, the most common manufacturer is “New Departure”, a manufacturer which has “Now Departed.” Replacement bearings can be found at local hardware stores, industrial supply houses, or web sites with prices that range from $5 to $15.

On older rusty motors, bearing removal may require use of a bearing puller as well as a proper application of WD-40 or anti-freezing lubricant. “Weekend Mechanic” bearing pullers, also known as gear pullers, cost $15 to $20 dollars at the local hardware store. Sometimes, the bearing is located very close to the armature and the puller hooks cannot find a grabbing surface for removal, so some Yankee ingenuity is needed. If the bearing resists all removal attempts, the last ditch effort is using a Dremel tool with a saw blade to cut through the bearing. Cutting the inner bearing sleeve that contacts the motor shaft requires care and the cut should be angled across the shaft to minimize any damage.

Although gas or acetylene torches can be used for removing some bearings, applying heat close to the armature and the puller hooks cannot find a grabbing surface for removal, so some Yankee ingenuity is needed. If the bearing resists all removal attempts, the last ditch effort is using a Dremel tool with a saw blade to cut through the bearing. Cutting the inner bearing sleeve that contacts the motor shaft requires care and the cut should be angled across the shaft to minimize any damage.

If the bearing manufacturer and part number are not visible or damaged, use a machinist’s caliper to measure the inside diameter, outside diameter, and bearing width. Use the dimensions for catalog ordering or take the bearing to a local bearing supplier for replacement.

**Exterior Rust** – Exterior rust implies interior rust. The iron armature may develop rust that prevents the armature from rotating inside the motor coils. The moving armature to fixed coil gap is small enough that a layer of rust may freeze the motor. The armature rust can be easily cleaned by mounting the armature in a vise and using emery paper strips to remove the rust. Follow this by a blast from the air gun.
steady rests subject of january meeting

Woodturners at Keene State College

There was a time when steady rests were just for spindle turning. Now there are many types of steady rests beyond the basic spindle turning kind – some for bowl turning, and some for end grain hollowing.

The major presentation at this meeting was given by Charlie Sheaff, Professor in the Technology, Design and Safety Department at Keene State College. Charlie explained that steady rests are employed whenever workpiece vibration is a problem, and the purpose of the steady rest is to stabilize the work against the pressure of the tool. The main points were – 1. Reduce speed, 2. take light cuts, 3. use sharp tools, 4. use the correct tool for the job, 5. perhaps the most important, use only the minimum force from the tailstock.

Some steady rests utilize wheels to reduce friction, and some simply rub against the rotating work. But in any case, there was agreement that the surface against which the steady rest is bearing must be smooth and perfectly round. It should not be sanded, as this will make it lumpy and will not provide a smooth ride for the steady.

Many woodturners use their hand to steady the work, and we had a discussion about the usefulness and limitations of this technique. We all agreed that it is a highly useful skill which is necessary to learn, but sometimes only a mechanical steady rest will suffice.

We we able to compare two different types of spindle turning steady rests: A three wheel type made by OneWay, and a friction type which was designed by Jon Siegel.

Jon described how he researched old books to find designs for traditional steady rests. In Frank Pain’s classic book, The Practical Woodturner, he found several pictures of steady rests made entirely out of wood with no wheels. The steady rest Jon demonstrated is a modernized version with a swivel mounted wooden shoe. He prefers the simplicity of the friction steady, because it is easy to adjust, does not block access to the workpiece, and supports the work with more rigidity than soft rubber wheels. The broad surface area of contact provided by the friction steady works better on woods with hard and soft layers than steadies with wheels that provide only line contact.

Charlie demonstrated the steady rest made by OneWay which utilizes three wheels. He explained that he modified the original tool somewhat by changing over to larger and more convenient clamping screws. He felt the convenience of the smooth running wheels was a big advantage, because it eliminated the friction and possibility of overheating the contact points.

Finally, Charlie demonstrated the large three wheeled steady he uses for end grain hollowing. The work is held in a chuck at the headstock, and the steady rest at its outside end. Because the tailstock is not employed, this set up gives unobstructed access to the end of the work for hollowing out a vase or bottle shape.

We concluded by agreeing that the steady rest, although not always included in a beginner’s kit, is a necessary accessory for more advanced work at the lathe.
Meeting at Sal Morgani’s Shop

**Period Furniture in Exeter**

Not withstanding the snowstorm, thirteen period furniture enthusiasts met as scheduled on March 12 for an especially good session at Sal Morgani’s workshop.

Sal presented his procedures for building intricate pieces with attendees paying rapt attention. Indeed, so well received was the presentation that President Roger Myers is trying to arrange the talk for a general Guild meeting.

Sal has a well-thought out and comprehensive approach.

Suppose, for example, you are faced with a difficult carving project, such as a cartouche for the top of a Grandfather clock – something you have never done before. Sal advises to focus on that and only that until you have a satisfactory result. Skills from other, even superficially similar, tasks do not generalize very well. So if the finished cartouche is to be made of mahogany, practice from the outset with mahogany. Making prototype cartouches of pine or basswood will not be helpful.

The meeting also featured Ed Jones’ latest benchtop workbench which incorporates extensions of Paul Miller’s carving bench discussed at the Homestead meeting. Ed finds that cutting dovetails is easier with an elbow-height bench.

Tom Zimmerman discussed the making of the custom moldings that he uses in his period clock making business. He showed many exquisite samples, variously fashioned with hand made cutting bits, custom-manufactured bits, and innovative use of ready-made bits and scrapers.

**Beginner & Intermediate Group**

At the last GNHW meeting, President Roger Meyers spoke of the outstanding reputation of our guild in the greater woodworking community. When I attended the March BIG meeting, I got to see one the many reasons why this is so. The contributions of people like Bob LaCivita are what makes the GNHW a first class organization.

The topic of this meeting was clamps, clamping and gluing. Bob started by discussing each of the types of clamps in his work shop. He showed us a simple two block glue up. We went through the details of a multi-board panel assembly. He presented several ways to get around the short comings of various clamp types. At this point I was sold on the superiority of the parallel jaw clamp and will be on the lookout for them on sale. We learned how to adjust clamp pressure and placement to ensure a square frame glue up.

For the grand finale, Bob cut and prepared some boards for a small coopered panel. As he was applying glue to these he stopped and exclaimed “the glue is the devil”! I am sure this was a reference to the slippery nature of glue before it sets.

We were shown two ways to clamp this assembly together. The first method used a backing board with some cleats and clamps. The second looked much simpler, at least on this small assembly. It used masking tape to hold everything in place.

The questions and suggestions of the woodworkers in attendance, along with Bob’s easy going style gave this meeting a lively pace. I am looking forward to what I will see and learn at the next meeting of the BIG.
Scholarship Applications
May 1 is the scholarship applications deadline. We are actively accepting applications anytime before that date for individual scholarships. You may still, however, apply and then take the course or attend the workshop before this May 1st deadline with the understanding that there is no guarantee the scholarship will be awarded or how much will be available if it is awarded.

Normally, the standard individual scholarships are awarded for up to half of your total activity expenses not to exceed $400. The larger Peter Bloch and Roy Noyes Scholarships as well as grants do not have this limit and applications are accepted at any time.

The same form is used for all scholarship and grant applications. We are looking into the possibility of having this form available on the website to simplify the application process. For now, forms are available from me at jarratt@charter.net. If there are any questions, please let me know.

Also, for those of you who have been awarded a scholarship and have completed the activity and not yet submitted your report to me for the Old Saw, please get them in so that other members may share in your experiences.

Bob Jarratt
978-456-3928 or jarratt@charter.net

Old Saw Reporting
If you are interested in reporting or doing photography for meetings and events for the Old Saw and would like to add your name to the pool, please contact:

Jim Seroskie – jseroskie@adelphia.net

Wood Days & Wood Week
Important News! There will be no mailing to the full membership this year. If you plan to participate please contact me at once. Thanks to those who have responded – they’ve been few. I need to hear from you.

It doesn’t look like I’ll be doing anything with Concord’s Market Days. Market Days will be in Concord July 20, 21, 22.

I am doing a lot with the Canterbury Fair July 30 – a fun day if you’re free. The Canterbury Fair is a family oriented community supported event. I’m working to strengthen the crafts with quality and demonstrations and increase the variety of what’s happening generally.

Dave Emerson
603-783-4403 eves or efurnitr@tiac.net

New Shirts for Summer
By the time of the April meeting at Pinkerton, a new supply of shirts will be in. We have a new addition to the selection.

Polo shirts for those of us that like a collar and heavier material than a tee shirt. These are a nice blue knit with the guild logo. The price will be $20.00. These will be great for the summer meetings, Wood Days at Canterbury, or the Sunapee Craftsmen’s Fair.

In addition to these, we will have a new supply of the long sleeve denim with a good selection of sizes. To round out the offering, we have black tee shirts, Henleys, short sleeve denim, and the baseball caps.

Peter James
603-435-8133 or cpjvkj@localnet.com

Granite State Woodturners
Meetings are 9:00 am to 1:00 pm on the fourth Saturday of the odd numbered months. The meeting place changes. Contact Jon Siegel to be added to the email notification list.

Jon Siegel – big@proctornet.com

Period Furniture
Meeting are on alternate months, except in July, typically on the second Saturday of the month, for a total of 5 meetings per year.

The next meeting is on May 14 at Marty Milkovits’ shop in Mason and will feature “Reeding a Sheraton-style Post”. The next regularly scheduled meeting after that is in September at Dave Macrae’s newly built shop in Weare. In addition, we are organizing a Period Furniture summer outing to an area museum or historic home. Watch this space for details. Contact John Whiteside to be added to the email notification list.

John Whiteside – 603-679-5443 or johninfremont@comcast.net

Beginners & Intermediate Group
The topic for the next BIG meeting is building a dovetail drawer. The meeting is May 7 at Bob LaCivita’s shop at 365 Stage Road (Rt 152) Nottingham, NH from 9:30 am to 12:00 noon. Please email or telephone (before 9 pm) if you plan to attend.

Bob LaCivita
603-942-1240 or rlacivita@comcast.net

Old Saw Reporting
If you are interested in reporting or doing photography for meetings and events for the Old Saw and would like to add your name to the pool, please contact:

Jim Seroskie – jseroskie@adelphia.net

Wood Days & Wood Week
Important News! There will be no mailing to the full membership this year. If you plan to participate please contact me at once. Thanks to those who have responded – they’ve been few. I need to hear from you.

It doesn’t look like I’ll be doing anything with Concord’s Market Days. Market Days will be in Concord July 20, 21, 22.

I am doing a lot with the Canterbury Fair July 30 – a fun day if you’re free. The Canterbury Fair is a family oriented community supported event. I’m working to strengthen the crafts with quality and demonstrations and increase the variety of what’s happening generally.

Dave Emerson
603-783-4403 eves or efurnitr@tiac.net

New Shirts for Summer
By the time of the April meeting at Pinkerton, a new supply of shirts will be in. We have a new addition to the selection.

Polo shirts for those of us that like a collar and heavier material than a tee shirt. These are a nice blue knit with the guild logo. The price will be $20.00. These will be great for the summer meetings, Wood Days at Canterbury, or the Sunapee Craftsmen’s Fair.

In addition to these, we will have a new supply of the long sleeve denim with a good selection of sizes. To round out the offering, we have black tee shirts, Henleys, short sleeve denim, and the baseball caps.

Peter James
603-435-8133 or cpjvkj@localnet.com

Granite State Woodcarvers
Meetings are held at Rundlett Junior High in Concord every Thursday evening 6:00 pm to 9:00 pm.

Lou Barchey – barchey@comcast.net
Sara and Billy Learn Woodworking from Grampa

Editor’s note – Ernie will be contributing a number of toy projects in upcoming issues.

Ernie is not a Grandpa but he loves kids. He wants them to have the experience of learning to use their hands and minds to obtain skills that will serve them well for their years ahead. Most of us don’t have the skills to teach them.

What we as grown ups need is to Think Like Kids – to let them do the learning – to make what they want to make and to learn by making mistakes just like we did.

If you look for books to help you, you will find most are written for grown ups to make things for their kids. A good one is Woodworking With Your Kids, by Richard Starr. It has been out of print for quite sometime. If you can find one – buy it. Hopefully this story will get you started…

Grandpa has looked forward to having Sara and Billy visit with he and Gram for a few days. Billy is six years old. Sara is eight. Grampa thinks this is a good chance to introduce them to his shop. For years, he never would let them in his shop. After all, they were just little kids and with all the tools and machinery, kids could get hurt. And he would get Hell from Grandma and everyone else too. But it would be a joy to teach them to use hand tools and watch them make something with their own hands.

The kids have arrived. Gram and Grampa got plenty of kisses and gave plenty in return. Grampa wasted no time asking Sara and Billy if they wanted to make something in his shop. Of course they did.

Before getting started, Grampa told them the rules – No Fooling Around – No Running – No Touching Anything Unless Grampa Said So. Gramp said “Let’s go down to the cellar”.

It was time to decide what to build. Gramp remembered some old advice – let them decide, not you. And to guide them to start with something simple and easy.

Sara quickly said she wanted to make something to give her mother. Sara decided a box for flowers or plants would please her mom – one that would fit on a window sill could be used for growing house plants. Gram had some plastic pots on a nearby shelf so it was decided to use them.

Sara and Billy helped Gramp make a story stick. They watched while Gramp ripped one board into three pieces from a distance. With a little help, they were able to mark the wood to cut the bottom and the two sides. After the wood was clamped in the vise and cut, it was ready to glue with some white wood glue and some finish nails.

Because the ends of the bottom and side pieces didn’t match too good, Gramp showed the kids how to even them off using a surf orm tool that Gramp had bought a long time ago.

There was enough waste left from the side pieces to mark and cut the ends. With Gramp holding it steady on the bench and Billy holding the end pieces, it was easy for Sara cut one end and Billy the other. Gramp said doing it that way was a good way to share.

With some more Elmers and a few finish nails, the box was complete. Billy thought it looked OK, but Sara wanted to smooth some of the whiskers from where it was cut. So Gramp took some 100 grit sandpaper and showed them how a few strokes make it look a lot better.

Billy, a typical six year old, wanted to make a car, an airplane, a cow, and a Game Boy. Gramp then said why not make a box for your crayons or colored markers. Billy agreed.

And so they made another story stick. Again with the kids standing way away from the saw, Gramp ripped the pieces for Billy’s box. After marking the length of the bottom and two sides, and taking turns cutting them, the kids were ready to glue and nail them together. Marking, cutting, gluing and nailing the ends, Billy’s box was complete.

Finally, Sara and Billy decorated their own boxes with Magic Markers. The boxes looked good. Gramp admitted it took a lot of will power to let them do most of the work themselves. Everything went better than he thought it would. They did what they were told and got along with each other all the time they were making their projects.

Grampa has lots of ideas on what the kids could make. He also promises to let them do their thing even though he could have made the boxes in half the time they took.