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The Newsletter of the Guild of New Hampshire Woodworkers

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A Better Way to Practice
10 undeniable truths • tool review • jointers & planers
homemade hollowing tools • m&m dispenser
photo by Patrice Martin

The Old Saw
The Newsletter of the Guild of New Hampshire Woodworkers

Calendar

Sept 8  Period Furniture
Sept 16 Luthiers
Sept 22 Annual Meeting
Sept 29 GSWT – new date
Oct 6  BIG
Oct 20 Small Meetings
Nov 10 Period Furniture
Nov 17 Guild Meeting
Nov 18 Luthiers
Nov 24 GSWT
Dec 1  BIG
Jan 12 Period Furniture
Jan 20 Luthiers
Jan 26 GSWT
Feb 2  BIG
Feb 16 Guild Meeting
Mar 8  Period Furniture
Mar 15 Small Meetings
Mar 16 Luthiers
Mar 22 GSWT
Apr 5  BIG
Apr TBA Finishing Symposium
May 10 Period Furniture
May 18 Luthiers
May 24 GSWT
Jun 7  BIG
Jun 14 Summer Trip

Basic Frame & Panel Doors
a crosscut sled

Jon Siegel – spindle turning basics

A Better Way to Practice
A New Year

Summer is on its way out now with the Guild trip behind us and Sunapee just a memory. It’s time to start planning for the cooler weather of autumn, shop time, and the start of a new guild season.

We have a couple of growth related articles in this issue of The Old Saw. Dave Frechette, our Vice-President, has issued a call for volunteers and listed a number of opportunities where you may be of service and take a more active roll in the guild. No experience you say…it’s not a problem. We’ll be there to assist you and help you learn as you go. In an all volunteer organization, we are limited only by the number of folks who take an active roll.

The Guild Craftsmen’s Fair booth effort at Sunapee is a good example of what can be accomplished by a vibrant volunteer organization.

We also have a report from the Long Range Planning Committee. As I said a few issues ago, growth has both opportunities and challenges. The committee looked at both, and their suggestions show some potential directions for us to move toward as expected growth continues. Please understand that this report was not designed to be a blueprint for the future, it was designed to look at possibilities and show us some of the many avenues we can explore. Much of our future will be guided by you, our members. Your participation, your interests, your donation of time, and your suggestions will all shape the sculpture that becomes the Guild of the future.

At this point, I have to offer thank you and single out some members who have resigned from guild jobs. Jack Grube has resigned from the Steering Committee to allow him to devote more time to his new job as Director of Technical Education at Pinkerton Academy. Jack has served over ten years in a variety of positions including Program Coordinator, Vice President, and President of the Guild. His contributions and wise counsel will be sorely missed. George Saridakis has also resigned from the Steering Committee to take on the challenges of being a member of the board of directors of the League of NH Craftsmen. Guild charter member and former President John McAlevy has resigned as head of the Scholarship Committee citing time and distance. To all of these three people who have unstintingly offered their time, counsel, and countless hours of work on behalf of our organization, I am extremely grateful. They exemplify what can be achieved by volunteers. Again, thank you.

As a final short note, I strongly suggest that you attend the Annual Meeting on September 22nd. The article on the next page gives the details and should whet your appetite. This will be an outstanding program in a great location and you will be enthralled by Sanborn Mills Farm. I’ll see you there.

The Guild of New Hampshire Woodworkers – Bringing together the diverse interests of the New Hampshire woodworking community. “The Old Saw” is published five times per year. To join the Guild, go to www.gnhw.org and click on “Membership” to download an application form.
The Guild’s small meeting format has met with much success, so we hope you are able to take advantage of seeing some other shops where the venue is focused to individual interests. You must register as there is often limited shop space in each workshop.

The fall Small Meetings will be held on Saturday, October 20th. Times will generally be from 10 am to noon, but presenters have the option of changing this as they firm up their schedules.

Five Small Meetings

- Dave Anderson, Chester, NH – Orientation to the Guild for New Members, Limit none, Time 1 pm - 3 pm
- Peter James, Barnstead, NH – Tuning Woodworking Machinery, Limit 8, Time 9 am - Noon
- Garrett Hack, Thetford, VT – When to do it by Hand and When to use the Machine, Limit 20, 10 am - Noon
- Lenny Chaisson, Bow, NH – Carving Letters, Limit 6, Time 10 am - Noon
- Syd Lorandeau, Claremont, NH – Joining Curved Pieces of Corian and Wood, Limit 5, 9 am - Noon (contact Syd directly @ slorandeau@verizon.net)

If you would like to attend one of the sessions, please email (preferred) or call me to register. I will confirm that you have a place and provide you with directions to the shop.

Dave Frechette: 802-633-2561 or dfrech@together.net
**Bowl Blanks** – What is the process of turning found tree parts into usable bowl blanks? – Anon

*Jon Siegel replies:* If you are trying to make bowl blanks, then you would cut the log into lengths slightly greater than the diameter, then split these chunks in half through the center. Within hours of cutting, seal the end grain with Anchorseal (brush-on end grain sealer), or if they’re not too big, dip the end grain in hot paraffin. The sealing of the end grain will buy you some time, but it is best not to try to dry the chunks whole. Keep them outdoors, but out of the sun.

You have the choice of the once-turned or the twice-turned methods. Either way, when you’re ready to start turning, bandsaw the blanks into a circle. In the once-turned method, you simply turn the wood wet, sand it, and let it do whatever it wants to do in the drying stage. If no part is too thick, your bowl probably will dry without cracking, but the final result will not be round or a perfectly smooth surface. In the twice turned method, you rough out the bowl to a thickness of about one inch, then let it dry (about one year). If it cracks, you will probably discard it, and you haven’t lost much. If the dry blank looks good, turn it again to get the finished product.

**Raising Grain** – Is it a good idea to “raise the grain” with water even if the finish is an oil finish? I’ve observed that some cherry items which initially have a very smooth finish can lose some smoothness and feel “grainy” after a couple seasons of high humidity. Is the humidity slowly raising the grain? – Stuart Blanchard

*Joe Barry replies:* I’ll sand up to 150 grit then wet the wood. This not only raises the grain but it brings out all those little dings that work there way into the project during assembly, it also highlights glue spots. When dry, sand to 180 then wet again and hand sand with 180. That grittiness after a few seasons is the humidity raising the grain. It is more apparent with an oil finish than with a topcoat. The reason is that a top coat lies on the surface and essentially traps those tiny wood fibers in the finish.

An oil finish penetrates the wood and cures in the wood itself. It also not as moisture resistant as a top coat. As the oil slowly oxidizes over time it loosens its grip on that fuzz and it swells up in high humid.

The same goes for Walnut however walnut is much softer and more open grained than cherry, therefore the fuzz you get after wetting will be much coarser.

Apply the oil with 400 or 600 grit wet/dry sandpaper. The abrasive will cut off the raised feathers of grain and make a slurry that will level and fill the surface of the wood. Subsequent coats can be applied with a Scotchbrite pad and then a rag.

*Roy Noyes replies:* I have used oil finishes on Butternut, Maple and Walnut for many years with no problems of grain raising using the following procedure:

- Sand to 150 grit
- Apply a coat of Watco Oil or Minwax Antique Oil liberally and let stand for 10 to 20 minutes.
- Reapply the oil to any dry spots, sand with 220 grit wet or dry sandpaper, wipe vigorously with a soft cloth and let stand for at least 24 hours.
- Reapply the oil and sand with 400 grit wet or dry paper, wipe vigorously with a clean dry cloth and let dry for several days.
- Apply one or more coats of Butchers bowling alley wax (or any other hard wax).
- Allow the wax to dry for approximately 30 minutes and then polish with a soft cloth.

**Notes:**
- During the wet sanding process, the fine sanding dust will mix with the oil and form a thick slurry which is wiped into the pores with a soft cloth and thus filling the pores.
- More than two coats of oil may be applied for more build if desired.
- Minwax Antique Oil appears to build more of a surface finish and be harder than Watco oil, however both give a long-lasting finish that is easily repaired.

This is the easiest finish to use and my favorite.

**Glue-up** – What is the best method of jointing and gluing a 3" bench top? – Roger Bradley

*Will Neptune replies:* I would get 8/4 maple or beech. Look for flat sawn stock with the rings parallel to the face. Rip it into pieces 3¼” or more. The idea is for the edges to become the bench top. The edges will be close to quarter sawn grain which will make the top more stable. Mill all the pieces and mark the correct planing direction of the edges which will become the top surface. Depending on your skill and inclination, you can skim the surfaces to be glued with a handplane or be sure to use a sharp set of knives in the jointer and planer.

Be very wary of snipe because all the snipes accumulate at the end, making it impossible to clamp the ends shut. It’s easier to get jointers to not snipe than planers, so one way out is to take one jointer pass on the planer-cut face to eliminate any snipe.

Then glue up sections. Make all the pieces have the same cutting direction. Glue up sections that will fit your jointer and planer. You can clamp top and bottom cauls along the length or the pieces to hold the pieces in alignment when you glue up.

Continued on Page 13
Tablesaws leave marks as they rip. There are several ways to clean up those marks including sanding, scraping, jointing and planing. Sanding and scraping work if there is not too much to remove. Hand planes work well if you’re doing edges. If you’re cleaning up large flat surfaces, a lot more skill is required with a hand plane.

So if I can only buy one tool – a planer or a jointer – which one should it be? First let’s understand the differences. They are significant. A jointer is used to put a straight surface (typically an edge) on a piece of wood. A planer is designed to make the top surface of a board parallel to the bottom surface.

When you sight down the edge before jointing, you will likely see a curve along the edge. After a successful jointer pass, you will sight down it and it will be perfectly straight (it may take more than one pass). If you run a bowed piece of wood through a planer and sight down it after it has passed through, it will have nearly the same curve as before but both edges will be parallel, a perfectly matched curve.

As you can see in the jointer diagrams, the wood in contact with the infeed table is held as consistently flat as possible until it hits the outfeed table. It hits the cutter, which trues it, and it cruises out onto the outfeed table at just the right height. You should transfer your pressure to hold the work against the outfeed table as soon as possible.

Now the jointer is not all forgiving. If you plane a board with a bad curve in it, you must steady the work in some way so that you don’t just rock the board through the jointer. This is the subject of a different article, but you basically still want to hold pressure on the outfeed table as soon as possible. If it’s a very long board, this can be tricky. However, the jointer is still the right tool – it just takes more technique if the wood is badly curved.

The planer is used to make the top surface exactly parallel to the bottom surface. The bottom surface must be perfectly flat before going through the planer. Otherwise, the top surface will be cut to match the bottom surface.

If your only tool is a jointer, you can make the first edge straight and you can make the opposite edge straight, but they likely will not be parallel. The best you can do is joint one edge; then rip it to width on the table saw; then joint the other edge.

Now what about those flat surfaces? Well most ‘hobby’ jointers are 6 inches wide, so you will have a difficult time surfacing a 10” wide board. You can flip it side to side but there are significant issues with where the cutter ends in the middle of the board and also the grain being reversed in one direction. In my humble opinion, it’s pretty nearly impossible for anyone but a professional to surface a wide board on a narrow jointer.

So again, which would I buy? I vote for the jointer. It’s most common to have edge warp on a board you buy. With the jointer, you can true up the edge, rip it to width and smooth the second edge on the jointer. While it won’t be guaranteed to be perfectly parallel, it will typically be very close. It’s also common to have warp along the flat surface. However most lumber comes well surfaced on both sides, so it usually works to pull out the bend with clamps and glue when you assemble your work. And flat surfaces yield a little easier to sanding. But without straight edges you can’t get tight joints.

I lived with neither for many years, and my work showed it. I bought the jointer first and was delighted to get straight edges.

When I finally bought the planer, I knew I was in heaven. Now all surfaces are within my control. By the way, I also run the boards edgewise through the planer to make the second edge smooth and parallel, within the limits of the planer height adjustment of course.

Now, off to the shop…
What’s new in my shop? Two great new tools – a combination jointer/planer from MiniMax and a magnetic featherboard.

Featherboard – I’ll start with the one everyone should have and can easily afford. The Magswitch featherboard system is remarkable from several standpoints, but most importantly, this is so quick and easy to use, you will no longer hesitate to use a featherboard making your work safer. On any steel surface, this magnetic featherboard works instantly, and importantly, releases instantly as well. Positioning is lightning fast and the magnets are strong enough to really hold it in place. A vertical attachment for the “Pro” model allows for down pressure too which I have never had on the offcut side of a board. A simple twist of the magnet engages it. I have also found that it will easily bridge the miter gauge slot too.

I must own four different featherboards and I almost never used any of them since they took some time and fiddling to attach. Often they did not work since they relied on the miter gauge slot and the work was too wide or narrow. Now, however, I use this Magswitch all the time and rarely cut without it.

The “Pro” model is available from Woodcraft for about $50 and the vertical attachment is another $12. There are a few smaller models too which would come in handy if you have a steel rip fence (or face of the fence.) This is a surprising winner!

Jointer/Planer – Now, for the big baby in my shop. I have had another combination jointer/planer machine and I really like the extra space that this affords. But I was not happy with several aspects.

This new MiniMax FS 30 Smart is quite a machine. You may well have read the review of it in Fine Woodworking in the March/April 2007 issue (#190) and that is what caught my attention.

First and foremost, as the article explains, this machine works beautifully. In an ideal world, I would have both separate machines and each would handle 20”. However, this is a great compromise.

The best thing about the machine is the ease of knife change. The Tersa cutterhead allows for two minute total time knife change. And they instantly align themselves perfectly from
Following the GSWT critique meeting in July, a discussion was held to weigh the significance of recent events which affect the symposium.

Jack Grube’s status elevation within the ranks of the governing body at Pinkerton Academy could have been catastrophic to our location for the next symposium. Also Peter Bloch, who has served as “Overall Coordinator” announced his intention to “step back” from the primary lead guy to a “consultant” sent more shock waves through the system.

We held a meeting to sort it all out. After some discussion, it became apparent that Peter Breu is the “heir apparent” and he will continue to carry the banner. Graham Oakes, as “Sight Coordinator” agreed to serve as intermediary with Pinkerton Academy and Marcel Durette will try to hold the whole thing together! Dick Batchelder will assist with videotaping and Scott Ruesswick with Bob Coleman will have the enviable task of ensuring that all the equipment and required stock is in the right place at the right time!

Our 6th symposium will be the best yet, but we will need your help. Some of the givens are as follows:

- One day event only with lunch provided.
- Format of the day will remain unchanged except for more time allowed for shopping and viewing of the “Instant Gallery”.
- Youth symposium to be held on the day before the event.
- Outdoor vendor space under tents to facilitate the transfer of materials.
- Each room will have an appointed “Room Coordinator” whose responsibilities afford close access to the presenter and the inside track. Interested in this? Contact Peter Breu or Marcel Durette.
- Topics for presentations are still pliable and changeable. Your input now will allow us enough time to nail down the most interesting and knowledgeable authorities in whatever subject you may choose.
- Oneway lathe purchases are always available. The symposium traditionally uses pre-purchased lathes from Oneway after which the buyer leaves with a machine used only by the professional artist assigned to it. Want it autographed? Arrangements can be made! Call Peter Breu or Marcel Durette for details.

Assistance will be needed on the day before to set up the rooms, lights and chairs. The room coordinators will play a vital role in ensuring that each room is properly furnished and lit on the day of the event and the assistance of anyone will be needed at the end of the day to return the classrooms to their ‘normal’ state.

I have worked on several of these events. Each one is different. Every time is memorable. I know that by my involvement in the activity that my appreciation of the day is enhanced and that I am better for the experience. Give it a shot. Call me and let me sign you up as a volunteer.

Marcel Durette: 603-669-2995

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Tool Review – continued

centrifugal force. No longer do I hesitate to change knives when they are dull or if I want to use a different knife (three steels are available.) The cost of replacing the double sided knives is the same as sharpening my old blades, and if there are nicks in the knives, they can easily be slid a bit to offset the nick.

The planer handles up to 9” thick stock which I rarely use, but it is a nice capability.

The jointer fence is solid and very quick to adjust. Another feature that I do not use is the optional horizontal mortiser. This is an expensive ($1000) accessory which I have not seen or used so cannot make comment on it.

So, what is not to like? Since this is a combination machine, the tables are not as long as a stand alone machine. I have learned to live with this drawback, but it is perhaps the most obvious. Another is the simple process of changing over from one machine to the other. It only takes a minute, but if you are switching back and forth between operations, it can get annoying. The blade guard is not practical and I never installed it. And that is the entire list of my complaints!

I have used the machine for several months now and would be more than happy to let you test it. Another MiniMax owner allowed me that courtesy before I bought mine, and it made all the difference to see and hear it run and put some wood through it.

As you might guess, this sort of quality doesn’t come cheaply ($4000). But the cost of two similar stand alone machines would be more. If you are considering a combination machine give me a call!

Marcel Durette

Peter Breu: 603-647-2327

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by Marcel Durette
We woodworkers are only human, and as a result, our nature often leads us to approach our work in ways that are contrary to good practice and common sense. These tendencies are things over which we have control. Often, we just choose the path of least resistance. As a result, we frequently get ourselves into trouble.

Woodworking always goes most smoothly when we resist our human nature and remember these 10 Undeniable Truths of Woodworking. They are called undeniable, because if you ignore them, too often they will come back and bite you.

1. **DON'T RUSH**
   
   Do not confuse working quickly with rushing. Due to years of skill and practice, the best craftsman always appear to work very fast, but they are not rushing. You are rushing when you are focused on getting the job done by a certain time or in less time. It's an impulse we all feel. Pros have deadlines and hourly rates to meet. Because of work and family, amateurs always have limited shop time. Rushing causes more injuries than any other bad habit. It also results in more mistakes. When you are focused on the completion time you will always be less attentive to the work and the process.

2. **YOU HAVE TO LEARN TO SHARPEN**
   
   Sharpening is a skill that too few woodworkers ever master. Most tools will not work well if dull, and some won’t work at all. This forces woodworkers to resort to methods that are frequently more awkward and clumsy. Knowing how to sharpen is a gateway that opens to lots of skills and techniques that are faster and easier cutting down on the impulse to rush.

   Most woodworkers admit they do not know how to sharpen. A sizeable minority of us think they know how, but really don’t. When handed a truly sharp tool, they cannot believe the difference between it and those they have been using.

   Do not be intimidated by sharpening. It is not hard nor is it complicated. However, it is a lot easier if you find someone to show you how it is done. No matter how many times you read that a sharp tool will cut wood cleanly and effortlessly, you cannot envision this. You have to experience it.

3. **USUALLY, YOU GET WHAT YOU PAY FOR**
   
   Most of us have limits on our woodworking budget that cause us to think twice about paying the long dollar for equipment or materials. However, quality in either new or used machines or hand tools always has been and always will be expensive. When you do try to cut corners by buying the low cost brand, or lower quality materials, you are setting yourself up for disappointment.

4. **WHEN YOU'RE FINISHED THE WOODWORK, YOU'RE ONLY HALF WAY DONE**
   
   While we love to work wood, most of us dread finishing. We enjoy being precise and finicky when making a project, but we hate the sanding and clean up required for a perfect finish. However, when we skimp, we get poor results. We have flaws in surfaces that are supposed to be perfectly flat. We have glue spills that suddenly show up as the finish is applied.

   I can't tell you how many woodworkers I know who have left a project in the raw wood rather than go through the effort of finishing it. I too, am guilty of this. I make something for the house and frequently choose a quick and easy oil finish that looks disappointing a couple years later. I keep telling myself that one of these days I will do a more permanent finish over the oil, but I don't. The undeniable truth is that finishing is as important as the woodwork and it frequently takes almost as long.
You have to practice

Whenever we decide to undertake a new project we can’t wait to jump right in and get to work. However, woodworking is a bundle of skills that you learn by doing and practicing. After all, that is why our parents and teachers told us ad nauseam “Practice makes perfect.” It does. The undeniable truth is that the quality of our projects is better if we do not learn skills on the job. That’s why you get better results if you hone your skills cutting and dovetailing on scrap lumber before tackling a Queen Anne highboy.

Dry fit before glue up

While we do this most often when rushing, failing to check ourselves before gluing up or doing something else permanent can also be the result of over confidence or forgetfulness. No matter the reason, dry fitting or testing our work saves a lot of grief. Racing against setting glue while driving an assembly apart is no fun. It usually results in damage or broken parts.

There is no glue so strong or so gap filling that it makes up for poor joinery

Being human, things go wrong in our woodworking. When they do, we all want wiggle room and forgiveness. While there are sometimes ways to correct mistakes, these should never be thought of as ways to get around good workmanship. When it comes to securing two or more pieces of wood to each other, having the work hold up over the long haul, and looking good, nothing replaces properly fitting joints. If a joint isn’t right, do it over again. Otherwise, it will come back to haunt you.

Your router won’t do everything

While we all wish it were so, there is no universal wonder tool that will do everything perfectly and effortlessly. It’s an undeniable truth that our craft involves a lot of skills and techniques that work out best if you have and use the right equipment. However, in an effort to do it all with one machine, woodworkers often end up working in ways that are cumbersome and time consuming. They end up wasting precious shop time building elaborate jigs to do with their router what can be done so much more easily and simply with the right tool.

For example, I recently read a description of how to joint boards with a router. While the technique sounded like it would work, I can’t imagine why anyone would bother when it is so much easier and faster to do on a jointer or even with a hand plane. However, that requires practice, which is another undeniable truth.

You can’t work completely by machine, and doing it all by hand is a lot of work

Woodworkers come in two extremes and those extremes exert a lot of influence on what we think is the correct way to work. The first extreme is those who will (or can) only use machines. Their opposite extreme is those that insist on doing everything by hand. When it comes to doing an operation only once or twice, it is frequently faster and easier to work by hand. The same applies to delicate work like fitting joints.

On the other hand, some woodworkers regard woodworking as an alternative to the gym. Who would want to spend an afternoon thicknessing one inch boards to 3/4 inch with a jack plane just because they did it that way in the old days? I would rather spend twenty minutes at the thickness planer and save my precious shop time for the fun parts. The reality is that an efficient and effective woodworker knows how to use both machines and hand tools.

Keep your shop clean

This could also be expressed as Think of your shop as a tool. Keep it tuned and well maintained.

We all get so involved in our work that our bench and every other flat surface in the shop is quickly covered with clutter. Cleaning up as you work is a habit you have to develop. A messy, cluttered shop is dangerous for you, for your tools and for your project. I am hardly a paragon of virtue when it comes to cleaning, but every time I reach for a tool, I like to look at the bench and see if there is anything I can put away. This is a lot easier than forcing myself to stop and do a general cleaning.
The best way to learn woodturning is to not make anything at all.

Just make shavings. Turning, like any skill, is mastered by practice and repetition, and at first, the best practice would be that which involves no investment or risk. Make a trip out to the firewood pile for some 2” to 4” rounds (preferably maple) for practice wood. In New Hampshire, it should not be a problem to find a pile of firewood, but if you can’t, just cut down a maple sapling.

Working with free material will give you the opportunity to test the limits of the chisels without worrying about ruining an expensive piece of wood. Only by pushing the limits, and making mistakes, will you learn what works and what does not, and thus gaining confidence and skill.

Starting Out

Practice wood comes in three forms…

1. Round logs from the firewood pile. A log is easy to rough out since it is round to begin with. Be sure to remove any loose bark before starting the lathe. You don’t want big pieces of bark flying around. If the bark seems tight, leave it on and just start turning.

   Most logs are not perfectly round or straight, so they do not have a true center. Use common sense when mounting a log on the lathe. Get it as close to center as possible and remember it is not critical.

2. Pieces split (riven) from the firewood pile can be triangular, square or any polygon. If you have a froe and a mall, you can rive very neat blanks for the lathe. For centuries, bodgers used this method to make parts for Windsor chairs.

   Since your practice pieces will only be about 10” long, they should split easily. If you do not have a froe, you can use a hatchet. Do not strike either a froe or a hatchet with any kind of metal hammer. If you don’t have a wooden maul (large mallet), it is a fun project to make one.

   After turning any kind of wet wood, wipe the shavings off your chisels and lathe bed to prevent rust.

A Better Way to Practice

RIVEN WOOD – A froe is struck with a wooden maul to make riven wood blanks for turning.

BLANKS – Riven and round log practice blanks from the firewood.

CONVENTIONAL METHOD – Allows you to make 8 or 10 beads after which the practice piece is consumed.

A BETTER WAY – Hundreds of practice strokes on a piece before it is consumed.
The Ball Shape

Swing the handle smoothly to the right, and rotate the chisel clockwise.

Efficient Practice

Reduce the shapes down to their simplest elements and practice them independently.

Most authors advocate that beginners practice by making complete shapes, like a series of beads. The emphasis is on the finished product. My approach is to put the emphasis on the process, and the end products are simply chips and a remaining rough core.

General Guidelines

Cut your practice pieces to length about 2˝ shorter than your tool rest. Then you will not have to worry about your chisel going off the end of the tool rest. If you have a mini/midi lathe with a 6˝ tool rest, your pieces would be only 4˝ long by this rule. This may be impractical, so I would cut them longer and be careful to only work near the middle of the tool rest.

Use a spindle roughing gouge (preferably ¾˝) to bring your blank down to a cylinder. Try to get as smooth a surface as possible on the final pass.

Every stroke needs to be practiced on both the right and left side. When working the left side, stay clear of the spur center by an inch or two.

The proper thickness of shaving (depth of cut) will vary with the hardness of the wood. If you take about ¾˝ for each stroke, then the piece will allow at least 50 strokes on each side before you meet in the middle.

On each stroke strive to reach a depth so that the core diameter (smallest diameter) is about half the original diameter. Avoid the temptation to go deeper on successive cuts.

Practice Sequence

The ball shape and the reverse curve come first because when making these cuts, the chisel starts out with the bevel in contact with the surface. This is the “sliding entry.”

The cove and shoulder cuts begin with the chisel supported only by the tool rest and the hand, thus making a “piercing entry.”

The latter requires the chisel be held at precisely the correct angle on initial contact to prevent a catch. You will find a discussion of the causes of catches in the November, 2006 issue of The Old Saw.

All directions below are given for the right side. Reverse these directions when doing the left side.

The Five Basic Exercises

I teach five basic learning exercises…

1. The Ball Shape

The Ball Shape is the basic form of all beads and convex shapes, and can be made with the gouge or the skew. Pages could be written about which is better. It is easier to round the top of the bead with a gouge, but only a skew can make a clean inside corner. In theory, making the bead with the skew and completing the corners, all with a single tool is expeditious, however I prefer to shape the bead with a gouge, and then finish the inside corners in a second operation with a skew.

Begin with the medium gouge angled about 10° to the right, and with the flute straight up (12 o’clock). As the cut progresses, the handle is swung to the right, the chisel is rolled clockwise until the flute is on the right (3 o’clock), and the handle is raised slightly.

ROUGHING – Use a ¾˝ spindle roughing gouge. Notice my hand on top of the chisel and my fingers deflecting the chips away from my face.

STARTING THE LEFT SIDE – Stay clear of the spur center when working the left side.

THE BALL SHAPE – Swing the handle smoothly to the right, and rotate the chisel clockwise.
2 **The Reverse Curve** is a complex form with a high point, a low point and an inflection point. For a complete discussion of this curve, see my article in the February, 2006 issue of *The Old Saw*.

With a small gouge, begin the cut exactly as in the ball shape, but when you reach a point about half way down, reverse the curvature by swinging the handle to the left and up and rolling the flute back to the straight up position (12 o'clock) to finish.

3 **The Cove Cut** requires a piercing entry. This means that the edge of the gouge is tangent to the cutting circle at the point of contact, and slices into the workpiece like a knife. Because the cutting edge is a curve, it is not always easy to see the correct angle to hold the gouge and a catch can result. When you get the edge tangent, simultaneously orient the handle of the chisel so the bevel will cause the chisel to enter at a 10° to 20° end point angle.

4 **The Shoulder Cut** is made with the toe of the skew chisel. A very slow feed rate will create a surface which is perfectly smooth and cannot be improved by sanding.

Rotate the chisel so the edge is almost in contact with the wall of the cone shape being cut. On the right side, rotate the skew clockwise, on the left, counterclockwise. Do not rotate so much that the edge comes in contact with the side, as this will result in a catch. Take the correct thickness of cut. In most cases, this will be about \( \frac{1}{8} \) to \( \frac{1}{16} \) depending on the hardness of the wood.

5 **The Shoulder Cut Into a Square** (transition cut) is the most difficult of the beginner’s exercises. It is included here because it is required in nearly all forms of furniture and architectural work except the Windsor style. Almost every table leg begins with the transition cut. In principle, it is exactly the same as Exercise 4 but because the cut is intermittent, it is harder to maintain the stability of the chisel, and it is much more difficult to see where to begin the cut. Good light and a dark background (black paper) will help you see the profile of the wood more clearly.

A common error is trying to force the bevel against the side of the cut in an effort to stabilize it. But because the surface is intermittent, this only causes more vibration.

Instead, concentrate on pushing the chisel straight ahead, and if you have rotated to the correct angle, it will simply follow its nose. If you have trouble, go back to Exercise 4.
THE TRANSITION CUT – Sometimes called the “pommel” cut, this skill is necessary for most furniture.

After you have achieved mastery of these basic elements, you will have acquired a “vocabulary of shapes” which you can now combine into a limitless variety of designs for your spindle turning projects.

THE TRANSITION CUT STOPPED – In this photo, the lathe is stopped and the chisel replaced to show the cutting position.

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**Ask This Old Saw! – continued**

When dry, you can now mill these sections flat and carefully join several sections together to get your final width, with minimal clean up. You can also take the finished piece to a shop and have it sanded clean and flat. Don’t forget to put the same finish on the top and bottom.

**Q** PLANES – What planes would you suggest as a minimum for basic woodworking? – Allen Everett

**Al Breed replies:** Even if you will do virtually no handwork, I think a low angle block plane is a must for cleaning up joints and other small smoothing tasks. If you want to plane off machine marks before sanding with fine (400 grit) paper, a #5 or higher (I use a #7) steel bench plane is useful. Close up the throat by moving the frog towards the front of the plane and these planes will plane anything without tearing.

Specialty planes are too numerous to list them all, but I use a skew low angle block plane to fit tenons, a router plane to back out around carving and a shooting plane to do mitres and square off small pieces, such as clock parts.

Doing reproduction work as I do, moulding planes, rabbet and plow planes and wooden coffin smoothers also come in handy.

The hand plane is the most difficult hand tool to get to work perfectly. Find a good article on tuning planes and follow it. A lot of emphasis has been put on flattening the sole, but I have to admit to never having done it to any of my steel planes.

**Marty Milkovits replies:** At the very minimum, #5 Jack plane, block plane, low angle block plane, shoulder plane, card scraper, and #80 Stanley scraper.

**Q** SANDING – In the process of finishing cherry, what grit sandpaper should you sand to – 150, 180, 220? How about walnut? – Steve Colello

**Ted Blachly replies:** For cherry I usually sand to 400 grit (wet or dry paper). I’ll do the same for walnut. In both cases I’ll raise the grain by wiping the piece with a wet rag after sanding with 220 garnet paper and then maybe again after 400 grit. When dry, I’ll sand again lightly with 400 grit.

Here’s something to think about – If you sand one board to 150 grit and one board to 400 grit then apply an oil varnish mix to both, I think you will find that the board sanded to 150 will take more finish than the one sanded to 400… so which one is better protected?

**Q** HARD & SOFT MAPLE – In making kitchen cabinets, I use both soft and hard maple as the situation calls for. I’m interested to know how they can be distinguished before being milled, and which types of figure are typically found in hard and which, if any, can only be found in soft. – Caleb Dietrich

**Marty Milkovits replies:** If the log still has the bark on is the surest way – if not, then weight and hardness. If a lot of figure is showing on live edge, it’s a good guess that its soft. Typically, soft maples are prone to having more figure than hard maple. Both varieties can have all types of figure known to man, and even some that defy description.
Frame & Panel Doors

1. Design – Part of being efficient is knowing when to slow down. Whether you are making a piece of furniture and do a full sized drawing, or are designing a kitchen at a smaller scale, the design will make or break your efforts. It is well worth spending time to be thorough.

When making doors, there are a number of details your design must include. Some general examples are:

- Width, height, and thickness of the door
- Width of the rails and stiles – whether they are all kept to the same width or their proportions are varied to create an architectural effect.
- The profile to be used on the cope and stick frame – the details of the floating panel

When designing with unfamiliar cutters, it is helpful/necessary to have a cut sample of both the cope and stick profile, and the shaped panel. The samples are vital to creating a cross-sectional view of the door, and establishing the necessary thickness for the stock to be used.

A flat panel will be straightforward, while a raised panel or a reversed raised panel might influence the placement of the cope and stick profile.

Generally, I don’t make true raised paneled doors – a door in which the panel surface is proud of the frame. Most often the surface of the panel is kept \( \frac{3}{16} \)” below the face of the frame. This allows the frame to be sanded or hand planed without the panel interfering.

Regardless of the design, it is important you don’t move forward until you have a full understanding of how things will come together.

2. Cut List – This is a make or break moment in the process of making doors.

When figuring a cut list for a door, I work from the outside in. I add \( \frac{1}{8} \)” to the finished length of the stiles so the doors can be squared up once assembled. The length of the rails can be found by adding the length of both tenons to the length from shoulder to shoulder. Or if your stiles are all the same width, you can subtract a number from the width of the door that will give the length of the rails.

If the stiles are 2\( \frac{3}{4} \)” wide and the tenons are \( \frac{3}{8} \)” long, this number can be found by combining the width of the stiles and subtracting the length of both tenons. In this case \( 4\frac{1}{2} - \frac{3}{4} = 3\frac{3}{4} \). The finished width of the door minus \( \frac{3}{4} \)” gives you the length of your rails.

With the length of your frame parts figured out, you can refer to your design for the widths. At this point I add \( \frac{3}{16} \)” to the finished width of all the parts. The added width will be used later in the process to clean up the routed edge of the frame parts. You should also keep in mind that an additional \( \frac{1}{16} \)” will be taken from the top and bottom rails when the \( \frac{1}{8} \)” you added to the length of the stiles is used to square up the door. If you wish to compensate for the loss, you must add \( \frac{1}{16} \)” width.

After making a fair number of cabinet doors in a small two person cabinet shop, I feel that I have refined the process I use to the point it might be useful to others. I find virtue in being able to do quality woodworking in an efficient manner. The specific task of making cabinet doors is one that demands a streamlined process to ensure consistent quality results.

When making a large number of doors, as one would for a kitchen, an unnecessary minute spent on each of sixty doors wastes an hour of time. The key for me has been to continually revise the process I use in order to avoid both wasting time and making mistakes.
As an example, a cut list for a door 12˝ by 24˝ with 2¼˝ rails and stiles plus 3/8˝ long tenons will look like this:

- Top Rail . . . . . . 2½˝ x 8¼˝
- Bottom Rail . . . . 2½˝ x 8¼˝
- Left Stile . . . . . 2½˝ x 24½˝
- Right Stile . . . . 2½˝ x 24½˝

In order to figure the dimensions of the panel, you must decide how you will deal with its expansion and contraction. In the shop we use rubber space balls which are inserted into the dado of the frame. Two on each side of a moderately sized panel will both hold the panel in place and allow plenty of room for movement. The rubber balls that we use call for a 5/32˝ gap. All sides considered, the panel should be 5/16˝ shorter and 5/16˝ narrower than the full measured height and width inside the frame’s dado.

3 Glue Ups – If the panels need to be glued up, that is where I begin. Your process of selecting stock will depend on the project at hand. If I am gluing up 35 soft maple panels for a painted kitchen, I look for significant defects that could not be fixed in the finishing process. If I am making doors for a walnut island, I will be much more selective.

For our purposes we try not to use pieces over 5˝ wide for fear of cupping. As I work to joint and rip stock, I group pieces that work well together. I will often glue up a plank two or three panels long if the widths are similar.

At this point the boards are jointed on one side and sawn on the other. I line them up and mark them with a cabinetmaker’s triangle on the best face.

The stock can then be passed through the planer if it is too thick. I take material from the backs of the panels to avoid defects emerging on the face. I leave the boards ⅛˝ thicker than the panel’s finished thickness. If you don’t have a drum sander that will quickly smooth uneven panels, I suggest you tighten the tolerances and give special care to aligning the boards during glue up.

When gluing panels, I use a pipe clamp every 12˝ to 18˝ alternating every other one under and over. C-clamps work well to align abutting boards along both ends, and a rubber mallet can persuade misaligned boards as clamping pressure is applied.

Be sure you have everything you need before you apply the glue. I stand all but the last board on edge and run a generous bead on each board. I give each bead a quick wipe to keep it from dripping, lay the boards flat and slide them slowly back and forth against each other to gain full glue coverage.

I set the “C” clamps on one side and proceed along towards the other, aligning the boards with the mallet, and adding pipe clamps spanning over the panel. The squeeze out can be allowed to bead. In 45 minutes, when I remove the clamps, the beads will have dried enough to be scraped away easily.

4 Rails and Stiles – I like to use the drying time to get the rails and stiles ready. When ripping stock, I joint one edge to give a straight reference against the tablesaw’s fence. I cut out the extra step of jointing the inside edge of the stock—the edge that will be dadoed for the panel—since it will be cleaned up later.

I cross-cut the parts on a chop saw set up with a positive stop. The set up is not fancy and the saw is a simple Hitachi locked at 90 degrees. It makes accurate, repeatable cuts. I begin with the stiles because they are usually longer, and many can be cut to common lengths. For instance, a
kitchen will have a standard length stile on the lower cabinets, and a standard for the uppers, while the rails tend to vary a bit more.

As I cut a pair to length, I align them with the sawn edge in and mark them with a cabinetmaker's triangle on the face. Hold the rails horizontally and the stiles vertically when marking them, so the triangle will tell of their orientation. I keep the rails separate because they will have tenons routed into them. In the shop we have three shapers, one for each job in the door making process. If you only have one, set up the tenoning cutter first. Test it on a scrap piece to be sure it matches the cross section you designed. Using a miter gauge, along with a piece of scrap to back up your work (in order to avoid tear out), cut the tenons into the ends of each rail. Be sure to always keep the cabinetmaker's triangle down. It marks the front face of the frame, and serves as the reference point throughout the shaping process.

Routing the tenons first allows you to easily back the work up with a square piece of stock. Even if there is minor tear out, it will be cleaned up when the inside edge is routed with the opposite profile, and also when the doors are squared after assembly.

Always test machine setup on scrap pieces. Each piece of the frame will need the inside edge routed to accept the panel. Depending on your setup, you may need to make multiple passes. We use a humble old 1 1/2 hp Jet with a 1 hp power feed. Both are wired for 220 volts and they get the job done in one pass.

When cutting the profile on the inside edge, make use of the cabinetmaker's triangle. Set the marked face down against the table top with the open end of the triangle towards the fence. Also remember that the inside edge is not yet jointed. The profile is being cut into a sawn edge.

After cutting the profile in one pass with the use of a power feed, there will inevitably be tear out. By adding an extra 1/16" in width when making the cut list, we were able to account for the issue.

To clean up the edges, I set the jointer to take a 1/2" deep cut, and pass the inside edge of each piece over twice. Another pass on the shaper leaves a clean and straight profile.

Before I move on, I use a sanding block to ease the sharp and splintery edges of the dado. I insert two rubber space balls into each piece of the frame, and they are ready for assembly.

Shaping Panels – The panels were set aside after being unclamped and scraped. I pick up where I left off by running them through the wide belt sander. I flatten them with 80 grit and finish with a few light passes using a 180 grit belt.

When sizing the panels, I start by jointing an edge, and ripping them down to width on the tablesaw. They can then be cut to length using a sliding table attachment or an auxiliary sled, but in the shop I use a large panel saw with positive stops to accomplish the task.

I use the largest of our shapers when raising panels. With cutters often over 5" in diameter, I am very cautious to be sure everything is properly set up. I have made jigs to quickly and consistently set the fence up for our common panel raising cutters.

I set the height of the cutter and use a cut off as a test piece. I look to see that the full profile of the cutter is being cut into the scrap piece, and then check to be sure it fits into the dado in the frame. You do not want the panel to be sloppy but if it’s too tight, you will have problems when assembling the doors. The panel should slide freely but not be able to rock back and forth in the dado. The rubber space balls allow for a little leeway, since they will hold the panel in place. Also remember that finish applied to the panel before assembly can add to the overall thickness.

Having established the shaper setting, I will back it off a few cranks for my initial pass, lowering it back for a second pass to leave a clean finished cut. On a less powerful shaper, a number of passes is recommended. You can easily creep up on the finished depth.

When passing the panels through, I use a sled I made especially for making the end grain cuts on long narrow panels. The sled rides in the track for the miter gauge it replaces. You can use a miter gauge, but ours did not have the...
clearance to pass by the large diameter cutter heads.

The end grain cuts must be made first so that the tear out will be cleaned up when the passes are made with the grain. I run the ends of all the long narrow panels. I set the sled aside and pass the panels through, cutting with the grain. Once all the sides have been shaped, I drop the cutter back down to the finished depth and run the final pass.

Setting the dado in the frame and the thickness of the panel to assure the face of the frame is ⅛˝ proud of the face of the panel allows you to completely sand the panel prior to assembly. At this point, I sand all surfaces with 220 grit except the profile cut into the end grain. I prefer to work those areas with 320 grit to avoid visible scratches.

Assembly – Assembly can be intimidating, but an organized approach can save you a lot of anxiety. Before I begin, I group the parts for each door since they have been separated to this point by the work that has been done to them.

A piece of 8/4 scrap with a few 1¼˝ holes drilled halfway through serves well as a glue pot. I fill it up and set a small brush nearby. You will also want a rag and a bucket of water to clean up squeeze out—especially if the doors will receive a natural or stained finish. Other tools to have available include a rubber mallet, a tape measure, and straight edge.

I lay two pipe clamps out on the workbench and set the two stiles across them with the routed edge facing up. I then brush glue onto the tenons of the rails, and a little into the dado at each end of the stiles. From there, I drop the bottom rail partially into the end of the stile, but am sure to leave it slid out ⅛˝ from the end of the stile. The L shape helps to hold the panel as I insert the top rail which is also left ⅛˝ out from the end of the stile.

With the door up on its edge, I drop the other stile onto the tenons and align the panel into the dado. From there, I drop the bottom rail partially into the end of the stile, but am sure to leave it slid out ⅛˝ from the end of the stile. The L shape helps to hold the panel as I insert the top rail which is also left ⅛˝ out from the end of the stile.

With the door up on its edge, I drop the other stile onto the tenons and align the panel into the dado. From there, I drop the bottom rail partially into the end of the stile, but am sure to leave it slid out ⅛˝ from the end of the stile. I lay the door on its back, and begin to draw it together with the two pipe clamps. As I do so, I work gently with the rubber mallet to tap the rails in flush with the ends of the stiles. The reason they were given the ⅛˝ overhang, and the reason to be careful tapping them in is the same: they are very difficult to tap back out if they are allowed to creep in too far.

I check for three things before I set the door aside. I first compare the diagonal measurements from corner to corner to be sure the door is square. I then check with a straight edge to be sure the face of the frame is all on the same plane. And finally I clean up any glue that might have seeped out of the joint.

Sizing – When making the cut list we added ⅛˝ to the length of the doors. Once assembled the ⅛˝ is used to be sure the door is absolutely square. Again, at work I use a panel saw to accomplish this task, but it can easily be done on a table saw. Whether using a sled or a sliding table, be sure to back up the trailing corner with scrap to avoid tear out.

If the doors are inset, I work off measurements that will leave the door ⅛˝ smaller than the opening. Once assembled, each door is individually fit to its opening using an edge sander and the jointer.

Hinging – The final step before sanding is setting the hinges. Whether you need to mortise for butt hinges, drill for euros or predrill for a surface mount, I like to do it before the final sand.

Sanding & Planing – In the shop, I sand both the front and back of the doors with a light 180 grit pass through the wide belt sander. Without one available, I would use a hand plane to smooth the joints. I would hesitate to use an orbital sander, for fear of rounding an edge or doing noticeable damage to the profile cut into the frame. I much prefer hand sanding with 220 grit or using a block plane. I thoroughly work over each door and am sure to ease sharp corners plus smooth jointer and saw marks on the outside edges. Once they have been sanded you need only to wipe them down with a tack cloth, and you’re ready for finish.
After some weeks of idleness, I attempted to make use of my crosscut sled only to find that it wouldn't slide at all. Upon close examination, it was found to be noticeably distorted. Apparently the changing humidity conditions in my basement had impacted this important tool. Furthermore, I realized that I had constructed this sled so that the runners could not be adjusted relative to each other; I had used screws to attach the back brace to the left and right base, preventing adjustment. The time had come to design a new one.

The base of the distorted sled had been constructed out of birch plywood several years ago – I have since adopted the habit of dating my jigs. I now realize that a better material would be MDO. I believe MDO was developed for outdoor sign making which means, I hope, that it will be significantly more immune to changes in humidity. Three-quarter-inch MDO has seven wood layers and is quite flat. Just to be sure, I purchased a piece at Boulter Plywood in Somerville, MA – they seem to keep their stock flatter than the local lumber yards.

The back brace, as well as the front brace, would have to be attached to the right and left bases with sturdy bolts. The bolt holes in the braces would be rather loose to allow for adjustability. The front brace must be adjustable to make a perfect right angle to the direction of the cut. Having bolts in the rear brace allows the bases and their runners to be adjusted relative to each other.

The braces from the original sled could be reused. All that was necessary was to joint the edges that contacted the bases and then plane the front brace flat where it supported the wood that was to be cut. I also took this opportunity to round-over all the brace edges which might be grabbed.

There was no need to make the sled any deeper; this was not to be used for wide pieces of plywood. I did decide to make the left base somewhat wider. When I cut long pieces, the wood to be cut is to my left, and a wider base provides more support. I did extend both bases a bit to the front. This provides extended support for the runners as the sled is pushed through the cutting blade. The final dimensions are – 18½” deep (board capacity) – 30” total base width – 17½” wide, left base.

The sled was constructed with both bases as a single piece. The first pass through the saw would separate them. The bolt holes in the base were stepped so that the bolt heads would not contact the table saw surface. After locating the holes, I drilled through the MDO base with a very small drill thus marking the exact hole.
center on both sides. This allowed me to drill from both sides with Forstner bits eliminating the possibility of tearout.

The runners were made out of maple, sized to run smoothly but snugly through the slots on the table saw. I placed the runners in the slots each on top of a strip of wood that caused the runners to protrude ever so slightly above the surface of the tablesaw. I applied a thin bead of PVC glue in the center of the runners. I then placed the assembled sled on top of the runners positioned accurately where I wanted it relative to the runners and the saw blade.

Forty-five minutes later, I removed the sled from the table, and cleaned up the glue from the table saw. Using a chisel and a damp paper towel, I cleaned up the excess glue on the sled. A couple of hours later, I ran the sled across the table with the saw below the table surface. It was quite smooth and tracked exactly.

When I adjusted the sled for cutting accuracy I discovered that two bolts on each brace were not sufficient to prevent racking of the sled. I added two bolts to the rear brace to solve this problem. Subsequent adjustment for sliding and accuracy demonstrated that this sled provides accurate and easy crosscutting. Only time will demonstrate whether my other design goals were met.

Thanks to a suggestion from Chris Kovacs, I added a safety box to the front brace. This prevents inadvertent positioning of the hand/fingers where the blade exits the sled. The rear piece of the box is oak; this is what the blade will hit if the sled is pushed way beyond the necessary distance. The top acrylic piece allows the operator to see the blade; it slides out for easy cleaning.

While cutting the top for the safety box, I discovered how to make really clean cuts in acrylic. The secret is to use a finishing blade and to make several shallow cuts. The first scoring cut was only about a 1/32˝ deep. The second cut was set to about 2/3 of the acrylic thickness. The third cut was just at the surface; and the fourth was just over the surface. The result was very clean.

A safety box protects the fingers.

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The sled worked out very well. A few months ago, after it wasn’t used for some time, it was somewhat sticky. While it was on the saw, I simply loosened the bolts on the right side, and then tightened them up. Just like new.
Hollowing is regarded as one of the most difficult forms of woodturning. A technique this advanced certainly cannot be accomplished with a rusty steel bar and an Allen wrench — or can it? I learned early on in my woodturning career that a person’s imagination and creativity is more important than any piece of woodworking equipment. Woodturning tools can be very expensive.

One of my mentors, Beth Ireland, was the first person to teach me how to create and use my own tools. Beth explained a woodworking tool has only one purpose, to remove wood. With newfound inspiration I went to work making and using my own tools and learning that these tools were simple to make and use.

The tools I made were simple scrapers. Scrapers have a sharp edge to scrape wood away rather than cut wood away like a hand plane.

The construction of these tools is simple. Even the most complicated homemade tool only has four parts. Making hollowing tools requires minimal machinery and one could do with a bench grinder, a lathe and a drill bit.

I make two main types of hollowing tools. The first type is a straight tool, used to bore to the bottom of a hollow form. This is a crude version of the round-nosed scraper. The second and more specialized tool is a bent tool. This is used for turning the corner or undercutting the edge on a hollow form. This undercutting is where practice is required as the woodturner cannot see the wood he is removing.

Begin making your hollowing tool with a piece of turning stock or firewood about 2½” to 3” in diameter and 12” to 20” long. The longer you make the handle of your tool the heavier it will be. You will get better cuts with less vibration. In this case, bigger is better. The purpose of the handle is to add weight and absorb vibration. You may choose any shape you like, but I like a simple design. I leave my handles unfinished saving me time and money. A detail that must be considered is to make sure that the front of the handle is facing towards the tail stock. This gives you a center point for drilling the blank later.

The next part of the hollowing tool is the shaft and cutting head. The shaft should be made of round or square solid steel or iron stock. Home Depot or local hardware stores carry solid round stock up to ½” thick. For larger diameters, you will probably have to go to a specialty store or order it off the internet.

One way to avoid expensive solid stock is to buy grounding rod. This is ⅛” thick copper plated, solid stock. It will provide you with 4-6 tool shafts. The type of steel I’m using here is a ⅜” solid round stock.

The length of the shaft depends on your personal taste. It should be relative to the size hollow forms you will be turning. As a rule of thumb, you should select a length as short as you can get away with and a diameter as large as possible. If you are turning a hollow form with an opening 1” in diameter and a body 6” deep, you should use a hollowing tool with a shaft that is at least ½” or ⅝” in diameter. The reason for this is it reduces vibration and increases tool control. Most of my tools have a shaft length of 10” to 14”.

You also need to think about how far the shaft needs to be drilled into the handle. I try to insert the shaft no less than 4”. This means you will need to add 4” onto the length of your shaft.

When ready to cut your 6 foot grounding rod or other solid rod size, use a cheap hacksaw. Use a grinder to bevel the cut edge just enough to get rid of any burr on the edge.

Now that you have a turned handle and a shaft, we drill the handle in order to attach the shaft. One method is to clamp the handle and carefully drill with a hand drill. You should use a drill bit that matches the diameter of your shaft. For instance, if you have a ⅜” shaft, you should use a ⅜” drill bit. A detail here is to mark the depth of the hole you drilled and transfer that mark to the end of your shaft. This way you will know exactly when your shaft is seated in the handle.

A better method is to turn a foot on the end of your handle, insert the handle into a scroll chuck and use a Jacobs’s chuck in the tail stock with a drill bit to drill out the handle. The benefit of this is that you get a perfectly straight hole every time.

When drilling with the hand drill, you must be very careful to drill straight. It is easy to drill at a slight angle, and that will make the shaft angled from the handle. This does not affect the
performance of the tool, but make sure you don’t show it to your friends!

Finally, we need to attach the cutting head. There are many different ways of doing this, but I prefer to do it the same way as the handle and shaft – just drill it.

The first step is to grind a bevel on the end of the shaft. This bevel is where you will be drilling a hole to fit the cutting head. The angle of the bevel and the angle in which you drill through the shaft must be considered. I always choose an angle close to 45°. It is not necessary to get this angle exact – just eyeball it. You may elect to change the angle some. Closer to 90° will have a more aggressive cut and the closer you get to zero, the less aggressive your tool will cut. When you drill, be sure to use a drill bit the same size or a little smaller than the diameter of your cutting head.

The cutting head itself is made from a 1½” long piece of 3/16” Allen wrench. I use an Allen wrench because it is hardened steel and will require less frequent sharpening, but you can use any high speed or hardened steel. If you are using an Allen wrench, use a drill bit the same size as your Allen wrench piece. For example, use a 3/16” drill bit for a 3/16” Allen wrench. When you are done drilling, you will notice that the Allen wrench still won’t fit. This is because the Allen wrench has corners and they need to be ground off. Regardless of what type of cutting head you elect to use, grind it until it fits into the hole. A big detail here is to grind no more than ½” up the cutting head. You want the cutting head to snugly fit into the hole and seat nicely. Once the cutting head is seated, I use a hammer to further seat the cutting head.

Next, grind the cutting head flat and grind a bevel. The top of the cutting head should be flat. You should be able to feel a burr all the way down the cutting head. The shape of the bevel is another factor to consider. Pointy bevels are more aggressive. I choose a bevel shape very similar to a spoon or half an oval. This shape will allow control while hollowing but gives you enough point to rough out the piece quickly.

Also, the angle of the bevel makes a difference in the way the tool performs. If you grind it too far back, you will be sharpening constantly, and if it is too blunt, you won’t get an aggressive cut when needed.

Before grinding the head, make sure you are grinding the top side of the head and that the head is facing to the left. This will prevent accidentally making an upside down hollowing tool.

The only thing your hollowing tool needs now is a dab of CA glue around the cutting head and behind it. To remove the cutting head and place a new one in, clamp the shaft of your tool to a bench, and use a pair of vice grips to twist it out.

Now that you have a completed hollowing tool all that is needed is some practice. These tools can be made quickly and inexpensively. Happy turning!
I have seen something like this dispenser at craft stores and had to have it for my grandchildren. But I am too cheap to buy them. Making the M&M dispenser is a quick and fun project which will make the candy lover’s eyes light up. It does require considerable tasting in the shop. You can whip one of these up in under an hour or you can spend a number of hours honing basic skills. You can also get rid of those pesky scraps that you can not bear to throw away.

**Materials**

Consider using contrasting woods, etc.
- One body piece - ½” to ¾” x 2¼” x 10” wood
- One slide piece - ¼” to ⅝” x 2¼” x 10” wood
- One knob piece (for two knobs) - 1¼” x 1¼” x 5” wood
- One canning jar with a 2” lid with a removable center substitute as needed
- Screws – 2 small screws from the extra screw box or hardware store

**Body and Slide**

**Body** – Here is an opportunity to practice your skills. Take a rough board and square and plane it flat by hand or use your jointer, planer and tablesaw to do the same thing. Follow this by plowing a ¾” groove down the center for the slide. You can do this with a plow plane, router or tablesaw with or without a dado blade – I choose the latter. On the first few I made, I removed the saw marks in the groove with a shoulder plane but then I decided I liked them and left them. No one really sees them because they are too busy getting M&Ms.

**Slide** – Measure your groove and make a slide to fit. It should move easily. The slide will require five operations on the drill press. Two ⅜” wide and deep holes centered and 1” from each end for the knobs, a ¾” wide and ¾” deep hole for the M&M to drop into (this should have curved sides for easy M&M removal) and two holes for the screws holding on the lid. Use the holes in the lid to mark the locations – see below.

The M&M receiving hole is the challenge here. You could practice your basic skills by carving but I choose to use a ¾” round nose router bit (Carb-Tech 02-52) in the drill press. The work should be clamped down for this operation or you will get a lot of chatter and a rough cut.

**Knobs** – You can go to the hardware store and pick up a couple of knobs or fire up the lathe and make your own. I decided this is where I
The Guild of New Hampshire Woodworkers

would work on my basic skills and get better at using the skew and also practice making balls.

Round the blank and mark out the centers and ends of the two balls as well as the location of the two shafts.

Take a 1” drill bit and drill a hole in each end of a piece of scrap. Then cut the ends off the scrap leaving a one-third and one-quarter arc on each end of the scrap – now transformed into a precision measuring instrument.

Using the parting tool, bring both ends of the balls down near 3/8”.

Sharpen your skew and begin peeling fine shavings off as you shape the ball. Put your measuring tool on the turning frequently to see where you need to remove more material. When the profiles match, you are done.

Turn the shafts to 3/8” and bring the ball profile to the shaft. Bring the other end of the ball down even more but leave enough so you can sand. You will not need to sand much if you have had success with the skew. Now gradually part the remaining excess.

Put a chuck in the lathe and put the shaft of one ball in the chuck and finish the end of the ball. I found that a little sanding was all that was required.

The Jar

Discard the center of the lid and drill two holes for the screws across from each other in the top surface of the threaded piece. If you are using a jar without a removable center, you will need to bore out the existing center. Use care because you must remove most of the lid or the M&Ms will not fall into the hole well. It turns out that the motion of the slide against the bottoms of the M&Ms causes them to shift and come down. If the whole is not much bigger than an M&M, there will be no M&M edges hanging down for the slide to hit and nothing will shift so nothing will get dispensed. There was lot of trial and error before the light came on and I threw away the center piece.

Assembly & Finishing:

Knock off any sharp edges. Glue the knobs in place and finish the slide and body with the finish of your choice. I used a wipe on varnish. When the finish is dry, fill the jar with M&Ms and screw it onto the lid. Test repeatedly.
The Guild runs on volunteers and the Steering Committee felt that it was appropriate to review the work done by our members and to let our members know what positions need to be filled. Some are new and some are old but vacant none the less. As you will see, there are a lot of opportunities to help the guild and many people do multiple jobs.

The Steering Committee consists of ten to sixteen members. This group makes general policy for the Guild as well as handling administrative matters. Four are elected officers (President, Vice-President, Secretary and Treasurer), The Old Saw Editor, the Most Recent Past President, the Programs Coordinator, and currently six At Large members. At the moment, three of the At Large members are leaders of our four subgroups – Granite State Woodturners, Period Furniture, Beginners & Intermediate Group and the Luthiers. One of the Steering Committee members now coordinates the Small Meetings – currently a vacant seat.

The membership educational component consists of regular meetings held four times a year, Small Meetings held twice a year, the summer trip, symposia and the subgroup meetings as well as The Old Saw.

Regular meeting content is selected by the Program Coordinator in conjunction with the Steering Committee. The annual meeting also has a meeting coordinator who makes sure it goes smoothly and gets volunteers to do the audio/video, an auctioneer and five or six people to run items, keep track of things and collect money. The meeting Coordinator and/or Program Coordinator also visit the site the day before, help clean the shop, check on seating and toilets, rent tents, etc. A reporter and photographer are recruited. We currently do not have meeting coordinators for the other meetings. While there is not as much work involved (no auction, smaller turnout), we are looking for volunteers for the November, February and April meetings.

The Steering Committee would like to upgrade our handling of the audio and visual portions of the meetings. There is some interest in an AV Subgroup that would run more than one camera so that details of demonstrations can be seen on screens at the meetings and the DVDs could be improved. This would increase our video volunteer needs from one per meeting to three or more.

The Small Meetings are held in the October and March and there are usually four sessions on a given Saturday with limited attendance available. They provide an opportunity to get into the smaller shops of Guild members. We currently are seeking one or two volunteers to organize the Small Meetings. The Small Meetings Coordinator would coordinate with the Program Coordinator to make content appropriate and would contact

Volunteers are the heart of the Guild

Volunteer Openings
- Small Meeting Coordinator(s)
- Turning Symposium Coordinator
- Demonstrators for symposia, meetings and Sunapee...our numbers are dwindling
- Donors to the raffle at Sunapee, especially the feature item
- Authors for The Old Saw
- Leaders for new subgroups
- Audio/Visual volunteers...recording/editing
- Labor for symposia and for Sunapee...not a lot of time/skill required but need for lots of bodies
- Scholarship committee...1 or 2 vacancies

New or Never Filled Positions
- Year Two Symposium Coordinator
- Year Three Symposium Coordinator
- Assistant Treasurer
- Old Saw editor backup...must be familiar with computer graphics programs
- November Meeting Coordinator
- February Meeting Coordinator
- April Meeting Coordinator

Continued on Page 28
You may have noticed some changes in our newsletter.

This membership year begins my fourth as editor. Early on, I began by simply attempting to copy the black and white style we had been using for a while. This was followed by color, saddle stitching (booklet format), trimming (to eliminate creep from the folding process) and a slow evolution of stylistic adjustments. For me personally, this has been a creative and enjoyable process.

With this issue, we are taking a significant step forward by going to a full bleed layout. A full bleed is sometimes referred to as “magazine” style. It is laying out images and graphic elements to sometimes print beyond the edge of the page. This eliminates the need for a white border around three of the four sides of each page. It can be the foundation of a more dynamic and expansive layout. You can either print on a larger paper and trim back to waste the “bleed” or simply accept a somewhat smaller page size by trimming without using larger paper.

This issue is printed on 11”x17” paper which has been trimmed on three sides after assembly. The format is smaller than in the past while retaining the same number of column-inches. We print closer to the edges just as many magazines do. I have been surprised in experimenting with this to see that text often fits in the same column count as before even though images may be larger. The page is smaller, but the white space around each page can now be used for larger graphics. The amount of content remains about the same; we get larger images and graphics at no additional cost, and the page has a more dynamic free-flow feel.

Other format changes include moving the commercial ads to the inside back two pages and printing all advertisements in each issue, featuring a short article on the back cover, and finally an admittedly small item – moving the page numbers to the bottom of each page where they will seldom be obscured.

John Greene at Minuteman Press in Nashua has been our printer since that first color issue of my tenure in February, 2005. John has always had a long term interest in high end printing – but on a budget. He prints a dozen or so book titles each year under Oak Manor Publishing, Inc. (www.OakManorPublishing.com). This is not a vanity or subsidy press. OMP is always considering new authors of all genres.

The arrival of a new digital press this spring made improvements in print resolution, color accuracy and depth, print speed and perhaps most important to John – automation. Newsletters are printed, collated, folded and stapled by this machine. It is a wonder to behold as it spits out completed newsletters without intervention. All that remains is a manual trim on the right side of the folded assembly. A full bleed involves two additional trims at the top and bottom which John has offered to do at no additional cost. Actually, printing costs per page remain the same as last year. However, postal costs did rise some this past May.

The Steering Committee authorizes a newsletter budget each spring. The budget for 2007/2008 allows up to 180 pages spread over five issues. This enables us to run our usual guild news plus approximately 60 feature articles. Our page count will probably vary with each issue this year – larger in November and February and smaller in the spring. Total cost per member is $28 per year including printing, postage, envelope and label.

The prime mission of any guild is education – the sharing of knowledge. Many guilds spend the bulk of their general fund on speakers toward this end. Instead, our guild has chosen to support a first class newsletter distributed in a paper format. This gives many more members and others an opportunity to share their special skills and talents with the full membership.

Each newsletter involves the contributions of 25-30 individuals. It would never happen without you!

We are always looking for new material. Writing an article on a subject you know is not hard. And you never know, we have had five authors discovered through the pages of The Old Saw by Fine Woodworking magazine over the last couple of years. One such author’s first Old Saw article landed him on the cover of FWW (Feb, 2007 – look it up to see who it was) and he now has more articles in the FWW pipeline.

We are looking for items of all types – articles for beginners, advanced techniques, tips, inspirational pieces, gallery items and human interest. We cover finishing, casework, turning, carving, chairmaking, inlay – just about any type woodworking topic you can imagine.

Our aim is to be a general publication. However, we are still a newsletter first. This means guild announcements and reports get priority. At our current page count, The Old Saw is one third guild affairs and two thirds feature articles. A good way to get started is to volunteer for a meeting writeup. This is a mainstay of the newsletter and we are always looking for people who attend a general meeting or subgroup to report on the event.

Doing the newsletter is something I hope to do for years to come. The willingness of the membership to contribute has been the real encouragement. If you have an interest in participating, drop me a line at the address below. I look forward to hearing from you. – Jim Seroskie: jseroskie@verizon.net

from the editor

A Face Lift for The Old Saw

by Jim Seroskie

The Guild of New Hampshire Woodworkers

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The mission of the Long Range Planning Committee was to determine the effects of continued rapid growth of the Guild, and to examine what, if any changes in procedure or organization might be required to meet that challenge.

General Meetings – There was concern that with continued rapid growth and a projection of a doubling of Guild members in the next 3-5 years, that we would not be able to hold meetings and accommodate the membership in the type of spaces we have been using.

Currently, only a relatively small percentage of the membership attend meetings and these attendees tend to be the same people each time. Therefore, while attendance will go up, it will probably not go up as rapidly as the overall membership unless the meetings are improved. If meeting attendance increases, it should be possible to hold meetings in venues such as auditoriums that will have greater capacity. By using audiovisual aids, we will allow all to see the demonstrations. The majority of the meetings in the recent past would have been amenable to presentations in an auditorium. Some would still require a shop space with multiple machines.

Several ideas for meeting improvements were brought forth. All involve bringing the meeting quality equal to that of The Old Saw. They include:

- Adequate seating
- Good acoustics
- Visualization of the demonstration for all using closed circuit television
- Less down time at the meetings by having brief morning presentations or subgroup meetings at the same location as the Guild meeting so that members may see the subgroups in action
- Having a symposium every year
- Adequate parking
- Adequate toilet facilities

There should be a rotation of locations with three out of four meetings in the I-93 corridor and the fourth moving around the state.

The Steering Committee is committed to retaining the current “feel” of the Guild but does not feel that membership need be restricted as we do have alternative ways to have meetings if we outgrow our current venues. There is no plan for an immediate change in the way we hold meetings.

Small meetings – There has not been enough emphasis on small meetings and the group felt that these should be strengthened to get members into each others shops.

Subgroups – Subgroups should be encouraged by the Guild. A formal mechanism of setting up a subgroup should be created. Subgroups should be approved by the Steering Committee. Membership in a subgroup does not require Guild membership but membership in the Guild is encouraged.

Key Personnel – There is a concern that several positions requiring specialized knowledge are not backed up. Positions identified include treasurer, Old Saw editor, Sunapee coordinator and symposium coordinator(s). It would be appropriate for key positions to have documentation in place of what the job entails and to have some training for an assistant or back up in case of illness, etc.

Membership Recruitment – Currently, members are recruited by word of mouth, at Sunapee and by the distribution of pamphlets. There does not appear to be a need to increase the recruiting effort nor does there appear to be a need to limit it.

Ladder membership – Allow members to pay more for membership as a con-
Treasurer’s Report

This has been a quiet year for your treasurer without a big symposium to deal with. The finances have been tracking just about as we had budgeted and when the fiscal year closes at the end of August, I expect that we will be a little ahead of last year. The only unknown variable is when people actually pay their dues and whether they go into this year or next. As was expected, The Old Saw was our biggest expense, but those expenses stayed within the budgeted amount adjusted for the extra pages the Steering Committee authorized for recent issues.

The Sunapee raffle for the scholarship fund was up over 44% from last year’s record. This big increase will give the Scholarship Committee some extra funds to use for additional educational purposes.

The final year-end figures will be in my report at the annual meeting in September. This report will include some Sunapee expenses not yet reported.

As you can see from the numbers, we continue to be solvent. The Old Saw cost plus the $5 per member that goes to the scholarship fund uses up most of the $30 dues cost. We cover almost all the rest of our expenses with income from the auction at the annual meeting, auctions the Granite State Woodturners have during the year, and almost $700 in interest that our money market account earns.

The sales of books, videos, and clothing are revenue neutral and do not affect our financial position. The cost of materials is covered by sales.

Again it has been my pleasure to be your treasurer for this my third year. – C. Peter James

Cash Flow Report – 9/1/06 to 8/14/07

General Operating Fund

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<tr>
<th>Item</th>
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<td>Income</td>
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<td>Books, Clothing, Video</td>
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<td>Donations &amp; Grants</td>
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<td>Dues</td>
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<td>Misc Income</td>
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<td>Money Market Interest</td>
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<td>Total Income</td>
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<td>Expenses</td>
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<td>Old Saw</td>
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Scholarship

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Equipment Capital Reserve Fund

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<td>2,033.74</td>
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Total Cash Assets as of 08/15/07 36,461.62
A woodworker friend, knowing of my lack of woodturning education, encouraged me in August of last year to apply to the Guild, for an educational scholarship.

After 23 years of self-taught turning, this seemed like a timely idea. So I applied, and my application was accepted.

The instructor I wanted was Alan Stirt in Enosburg Falls, Vermont. He’s very busy with teaching, traveling and demonstrating. So we had to agree on a window of time that suited us both. October 21 and 22 were open days for us both. I was fortunate to be able to stay with a dowser friend in the town next to Al’s – just 15 minutes away.

Instruction began in Al’s shop at 8:30 am and ended at 4:30 pm, with a lunch hour at noon. Al’s shop is four times larger than my old milk-house (farm) shop. We agreed to begin by turning a complete bowl, together. He started the various cuts, his way, and then I’d show him how I’d been doing it. We’d stop and he’d explain why my method wasn’t the smartest way. So then I’d do it his way… and of course his way was better than mine. Perhaps the most valuable aspect of his instruction was in bowl hollowing. I had always cut with the left side of the gouge which was mostly scary and often produced digs and caused extra sanding! Hollowing with the right center part of the gauge is now a pleasure! So that lesson was huge for me. We finished that first bowl which sits in my bay window – with the inscription “Learning Bowl by Al Stirt and Jerry Burt.”

Al showed me how to use all of his cutting tools some of which had angles I’d never seen. I was able to try all of them and thus get a feel for just how well these various angles performed. We spent a lot of time discussing ways to hold tools and how/where to stand and the turner’s “dance”, etc. With out Al’s patient instruction, I might never have thought or dared to regrind my tools to his angles.

In retrospect, I’ve been very fortunate to have made many nice bowls using wrong methods and wrong tools. Even so, I wasted extra time with extra sanding, dig-ins, etc., from lack of education.

Now I’ll be able to haul out some unfinished bowls that I had set aside because I didn’t have the solutions needed for their completion.

I wish I’d had the impetus to seek help years ago. As the old-timer said, “It’s never too late to get smart.”

My closing thought is this – if you need help, ask around, find a teacher and then apply for a GNHW scholarship. I feel thankful to the people who have worked to make these scholarships available. For sure, I’ll continue to help with our symposiums, donate to our raffle at Sunapee, and help GNHW and GSWT in whatever ways I’m able.

My sincere thanks to our GNHW Scholarship Committee.

Volunteers – continued

the demonstrators, make sure there is parking, etc. and handle the registration for the meetings.

Currently we have the turning symposia every third year. On one of the two off years, we have had another symposia. The Steering Committee would like to have a symposia, an all day event with multiple speakers, every year.

These symposia require a lot of work. Currently, a number of the turning organizers are moving on to other things. Ideally, we would like to recruit three symposia leaders to each run a symposia every third year. We need twelve to sixteen demonstrators. To do the video now requires eight people working a half day plus a coordinator. Several people do registration. Each demonstrator gets an aide to make sure their needs are met. There are five or six people designated as set up and clean up crews. Several people manage the instant gallery.

Someone handles publicity. There is a person to interact with vendors and with the facility. In total, a symposium takes 50 or more volunteers.

The subgroups run themselves so the Guild does not need to provide labor but quite obviously, the subgroup members volunteer to do the same activities as the Guild as a whole.

Beyond membership education and meetings, the Guild gives out scholarships and raises money at the League of NH Craftsmen’s Fair at Sunapee, puts out a newsletter and has a number of single person jobs.

The Scholarship Committee is set at three (but the makeup is in flux) and do most of their work by phone or email.

Sunapee is a major ten day undertaking with a Coordinator, Raffle Coordinator, booth captains, demonstrators (4-5 a day), raffle ticket sellers (4-5 a day), raffle item donors (~20), shippers of raffle items, and set up and take down crews. It takes about 75 volunteers to do Sunapee although some of this is cut down by people doing multiple days.

The Old Saw has an editor and a stuffer/mailer. We would like to identify some individuals familiar with computer editing who could help the editor as needed. The content is also all volunteer and if you look at The Old Saw, you will see approximately 20 articles or reports. Some of these are part of other job descriptions but half or more are volunteer authors. The Old Saw comes out five times a year so that is 120 submissions.

We also have a number of one person jobs such as a web master, membership, book discounts, DVD library and clothing sales.

Contributing money to the Guild is great, but contributing time will get you into Heaven.
The newly formed Luthiers Group held its first organizational meeting on June 10th. Thirteen founding members attended and decided that the group would promote the building of stringed instruments and be open to members of all skill levels. Violin and guitar making were represented.

Alan Carruth, master luthier, brought his “Winter” guitar which is one of a series of four instruments representing the four seasons. Brooks Tanner is planning to enter the guitar-making business commercially. Chuck Munroe demonstrated one of his instruments. Terry Moore (who has agreed to serve as our honorary chairman) is a New Hampshire Furniture Master and a luthier. Terry builds two guitars a year during the winter when the weather indoors is more suitable for this humidity sensitive art. Paul Miller is studying guitar-making at Alan Carruth's school in Newport, NH (www.alcarruthluthier.com) with the help of a Guild scholarship. You can see Paul's progress on his first guitar after one year of work. This should tell you that lutherie is not for the impatient.

At this first organizational meeting, we did not have a presentation but instead discussed how we wanted to proceed. We decided to welcome participants of all levels of expertise, including beginners, and to meet five times a year. Since a number of members attend Alan Carruth's guitar making classes on Saturdays, we decided to meet on the third Sunday of September, November, January, March and May, from 1-4 pm at various member's shops around the state. We decided to try and have a presentation at each meeting and also to devote a part of each meeting to playing our instruments. We did a bit of this at this first meeting even though everyone was nervous about playing in front of strangers. Hopefully this nervousness will diminish and we might even work up some numbers.

If you are already into lutherie, then this group is for you. Many attendees commented how friendly everyone was and how freely they exchanged tips and information. This openness is of course a Guild tradition. If you love wood but have not tried lutherie, you might want to consider it. You will get to know wood at a whole different level. Not only do you have to consider appearance and structure, you also have to consider sound quality. Stringed instruments stretch woodworking to its limits. The strings exert considerable force on the instruments, yet the more lightly constructed, the better the sound. So it is a considerable design and construction challenge. In fact, it is said that the best sounding guitar is one that is built so lightly that it is just on the verge of collapse.

Our next meeting is scheduled for Sunday, September 16, from 1-4 pm. If you would like to be included on the meeting notification list, contact John Whiteside at johninfremont@comcast.net or 603-679-5443. Bear in mind that we decided that our e-mail list is shared amongst all members, so that we may contact one another.
As I write this, the Sunapee Fair has come and gone, the Patriot’s have played their first exhibition game and the “Back to School” sales are in full swing. Where did the summer go?

**Back to Basics** – Part of mine was spent at the Homestead School for a Woodturners’ meeting with Peter Bloch and Jon Siegel presenting “Back to Basics.” This was the meeting held at the end of May. I couldn’t think of a better pair of presenters to be matched together to give such a broad subject some added depth for the experienced turners and serious foundation material for the beginner. Jon said, “An expert is someone who has an opinion” after expounding on the dizzying array of equipment that is available to us. Jon then illustrated the point by noting that he is back to five or six tools that he uses everyday. Peter then said “...tools are not the solution.” Skill, brought on by hours of practice was the message of the day. Awareness of the geometry of the tool/wood intersection is vital to a good technician at the lathe. Awareness of the bevel contact with the material is vital to a smooth and fluid cutting action from the tool. And once the cutting is smooth and fluid, the “righteousness” of woodturning becomes your master. The constant striving toward a higher standard is the righteousness of the craft. Some pretty heady stuff for anyone!

**Annual Critique** – Fast forward to the end of July and you find us at Slocumb Hall, Proctor Academy in Andover, NH for our annual critique meeting. This year’s invited ‘guest’ was Mr. David Pellerin of New London, NH. David is a juried ceramist with the League of NH Craftsmen and really knows his way around objects, form, texture and space. His knowledge of the market gave us an insider’s view of the monetary value and the ‘sale-ability’ of the pieces shown, while his appreciation of function and form gave great insight into the artistry that goes into any handmade object. He paid great attention to every piece that was presented to him and gave us his insight on how well each one was made or how it could be improved upon.

David was completely unaware of what types of pieces were coming his way for comment and he was expected to evaluate each one at a glance. His thoughts and comments were thoughtful and sensitive both to the artist as well as the piece. His lack of knowledge of the material (wood), to my mind, afforded him the gift of innocence to the material which forced his analysis to form, function, color and texture.

Scott Ruesswick’s oak bowl showed real artistry in the choice of color on the oak and the masterful technique in centering the piece to balance the grain and the form to create a simple bowl which shimmered with beauty. Les Huckins’ lidded ash bowl started quite a commentary on the mechanics and the esthetics of the lid and the bowl and the relationship that the two pieces share to form the whole. Dick Batchelder’s cherry bowl with gold leaf carved rim as well as the small bead defining the bowl from the rim was a great source of comments. The details set one piece apart from the rest of the market and serve to make it more appealing and therefore more valued.

If you have never attended a critique for whatever reason, you do yourself a great injustice. Whether you bring something of your making or not, you will learn a great deal. The critique meeting is, for me, the symbol of the message of the Guild, sharing expertise and knowledge to the benefit of the individual and the whole. The next critique meeting will be held on the last Saturday of July in 2008. We’ll let you know of the location in ample time so make plans now to attend this very unique and totally exhilarating experience.

And so summer moves ahead and I look forward to the September meeting. When you next see me, ask me about Sunapee and the Guild presence at the Fair.

Peter Bloch & Jon Siegel presented “Back to Basics” at the May meeting.
June 24th was one of those perfect summer days...temperature in the 70s, blue sky with white puffy clouds and a slight breeze. Twentytwo Guild members took advantage of the beautiful day to drive through the countryside to Pepperell, MA to the home and shop of Harrelson Stanley. His shop and store is known simply as “Japanese Tools.” Harrelson’s building is set back from the road a few hundred yards and is built in the Japanese style with special joinery and timber frame construction. A separate building on the site is for his Shizutani School where master craftsmen visiting from Japan give classes on everything from plane making to timber framing.

His shop is an open room two-story structure with a massive beam hoist so he can move his heavy equipment around. The second floor has all his tools, DVDs and books displayed, and is also the office for his web-based business.

On the first floor in the corner is a ten-foot square platform that is his work area. In the Japanese tradition, it is extremely simple, a short-legged plank for a bench and a few tools hung on the wall. Harrelson sat on the floor, without shoes of course, and displayed a tray he had made which was dug out of one board. It has beautiful and precise curves and a hand rubbed finish. He then discussed the apprenticeship schooling in Japan and explained the mindset of the Japanese master craftsmen.

After lunch, the afternoon was spent sharpening. After Harrelson demonstrated the proper method of sharpening edge tools and flattening water stones we were all given the opportunity to try it ourselves on the stations he set up for us. By the end of the day we learned proper waterstone sharpening techniques and came away with a better understanding of the ways of a Japanese master craftsman. And yes, some members came away with some beautiful tools that they purchased.
Discounted Woodworking Books – Annual Sale

Each year in the Fall we have an opportunity to purchase high quality woodworking books at group discounts averaging 40% off the list price. This year, I have downsized to two publishers – Taunton Press, publisher of Fine Woodworking magazine, and Fox Chapel. Fox Chapel is a publisher but also sells books from other publishers we have used in the past such as Sterling, Stackpole, Schiffer and Penguin/Putnam.

Consolidating all our titles between these two publishers will insure that we maximize our discounts.

I will have catalogs and take orders at Guild meetings, or you can view titles on the publishers’ web sites (www.taunton.com and www.foxchapelpublishing.com) and email your order to me.

If you email your order, you must include the following in addition to your name and telephone number:

For Taunton: The exact title, author, type of item (hard or soft cover book, video or DVD), the list price and the Taunton Product Code (not the ISBN #).

For Fox Chapel: The exact title, author, type of item (hard or soft cover book, video or DVD), list price and the ISBN #.

Orders will be accepted at the fall Guild Meetings starting with the annual meeting in September. The last chance to place an order will be at the November Guild meeting. Books should be available in early December for pick up at my home in Mont Vernon, NH, or at a future guild meeting.

Note that we do not mail books to members homes.

All email orders will be acknowledged within one week. So if you do not get a response, please call me. I have vigorous anti-spam software. I’ll email you with the net cost when the books arrive. Payment is due immediately and the books are not returnable. This gives us a premium discount. Happy hunting for some really good woodworking books.

Discounted magazine subscriptions, also an annual event, takes place in the February time frame – watch the November Old Saw for details.

Tony Immorlica – Book Coordinator:
603-673-9629 (evenings) or aajjr@comcast.net – new email address

NH Furniture Masters Association Auction

The 2007 NHFMA Auction will take place on Sunday, October 21 and will again be held at the beautiful Wentworth-by-the-Sea Hotel in New Castle, NH.

As they have each year since 1996, the auction jury has chosen a select group of NHFMA members as exhibitors. This year’s auction features original creations from eighteen craftsmen – fourteen masters; three guest artists (Leonard Bellanca, Aurelio Bolognesi, and Brian Reid); and one emerging master (Marty Milkoivis) as well as one work by a participant in the Prison Outreach Program (Allen Eason).

The 2007 participating masters are: Ted Blasby, Jon Brooks, Timothy Coleman, Jeffrey Cooper, Henry Fox, Garrett Hack, Howard Hatch, David Lamb, Wayne Marcoux, Tom McLaughlin, Terry Moore, Brian Sargent, William Thomas and David Upfill-Brown.

This year’s event kicks off at 3:30 pm with a “Meet the Masters” preview and continues on at 4:30 pm with the traditional gala reception and silent auction. Following the silent auction, the live auction gets underway.

Tickets to the event are $75 per person and entitle the holder to attend the reception and auction and receive a 2007, four-color commemorative auction catalogue. To purchase tickets or obtain additional information, visit the Association’s website at www.furnituremasters.org or telephone 603-898-0242.

Old Ways Days – Oct 20 & 21

Old Ways Days is a brand new event featuring hands-on experiences for all generations (together), working, cooking, crafting, in traditional ways. Old Ways has a long tradition and deep roots. Seventeen years ago, Dave Emerson started Wood Days at Canterbury Shaker Village with the help of the Guild of New Hampshire Woodworkers, of which he is a founding member. Wood Days had lots of traditional woodworking demonstrations and plenty of good music.

Dave lives 1¼ miles North of Shaker Village on part of a 1785 farm where his family moved 52 years ago – back when old ways were mostly the only ways. Almost everyone in town more or less was a subsistence farmer. His business, started as Shaker Pine twenty-five years ago is now Old Ways Traditions.

Old Ways Traditions now includes a craft and furniture studio, art gallery, antique shop and music venue, hiking trails, antique steam engines operating lathes, treadle lathes for the kids to try, etc. Also included are bluegrass and old time music, spring pole lathe in action, hands-on shingle making, wood cutting, spindle turning, and apple sauce and butter making for all ages together.

Kids have always been some of Dave’s most appreciative audiences in 25 years of demonstrating at Canterbury Shaker Village. And they love the operating old machinery at Old Ways Traditions. Time to let them have at it!

We look forward to working with you if you work with kids. Come and enjoy Old Ways, share what we have. We look forward to your support and the opportunity to share our country work heritage.

David Emerson: 603-783-4403
enevings or efurnitr@tic.net
418 Shaker Rd. Canterbury, NH 03224

Bench Space Available

Bench space is available in my workshop in Portsmouth, NH for anyone willing to share rent and overheads.

Jeffrey Cooper:
At home – 603-433-8549 or jcooper4@verizon.net
At work – 603-436-7945 or jcooper@cooperwoodsculptor.com

Beginner & Intermediate Group

BIG, the Beginner and Intermediate group, meets the first Saturday of the even numbered months from
October to June. Oct. 6th at 9:30 am is the first meeting date. This is a demonstration session and there is no hands on.

I will continue to make the apple wall hung cabinet and will be working on the doors in the Oct. meeting. Starting in April, I will begin a series on drawer construction and hanging drawers. We will explore a number of ways to build and hang drawers and this will take place over a year or so.

This year will be a little different. BIG will be meeting at Steve Colello’s shop at 119 Flynn Road, Sanbornville, NH.

**Directions– Flynn Rd. is in North Wakefield off of route 16. It is 6.0 miles north of the intersection of route 16 and 109 and 5.7 miles south of the intersection of route 16 and route 28. Going north, it is a right hand turn and going south, it is a left hand turn.**

Once on Flynn Rd, go 0.25 mile and the shop is on the right. The name and number are on the board.

Please contact me if you plan to attend.
Bob LaCivita: 603-942-1240 or rrlacivita@metrocast.net

**Granite State Woodturners**

The next meeting of the Granite State Woodturners will be Sept. 29th from 9 am to noon. The location and topic is TBA. Contact DJ Delorie to be added to the e-mail notification list.

DJ Delorie: dj@delorie.com

**Granite State Woodcarvers**

This small group of dedicated woodcarvers meets Thursday nights at Rundlett Middle School in Concord, NH. Meetings are 6-9 pm during the school year. For info or directions contact…

Lou Barchey: 603-753-2708 or barchey@comcast.net

**Luthiers**

Our next meeting is scheduled for Sunday, Sept. 16th from 1 to 4 pm. If you would like to be included on the meeting notification list, contact:

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

**Period Furniture**

The kickoff meeting for the 2007-2008 Period Furniture Group season is a special one. NH Furniture Master and expert turner Jon Siegel has offered to give us a demonstration on turning period furniture parts. Jon will focus on whatever parts we ask him to, for example, decorative spindles for Queen Anne chairs.

The meeting is scheduled for Saturday, Sept. 8 from 9 am to noon in Fremont, NH (near Exeter).

To get on the email (or phone) list to receive meeting notifications, contact:

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

**Personal Notes**

Long time guild member Edward F. Jones, 74, died June 18th at the Concord Regional Visiting Nurse Hospice House from cancer. Ed was our Secretary and a member of the Steering Committee until his failing health forced him to resign. He was born and raised in Swampscott, MA and attended Dartmouth College where he was a member of the ski team. During his school years he and his family summered on family land in Hopkinton NH, which in later years became the site where he built his own home. He served 23 years in the US Air Force attaining the rank of Lieutenant Colonel.

Ed’s interests included hiking with his family and he finally had the opportunity to complete his NH 4000 Footers with the Appalachian Mountain Club about 3 years ago. His skiing was a lifetime interest and his partners can attest to both the enthusiasm and the speed with which he attacked the slopes. As a Guild member, Ed was active in the Period Furniture Group and the Granite State Woodturners, seldom missing a meeting.

His engineer’s eye was constantly improving upon things, and a benchtop bench featured in Fine Woodworking was redesigned and presented at a Period Furniture meeting to the delight of many members.

His house in Hopkinton was a work of his own design and construction. Much of the furniture in the house was built by Ed and the crowning achievement is a tall case clock reproduced from an original in the Hopkinton Town Library. This clock, complete with Federal brass finials, was his gift to his wife Natalie upon their 50th anniversary.

We will miss Ed for his quiet cheerful disposition, his contributions to our community, and his subtle sense of humor.

– Dave Anderson

**Free Grandmother Clock**

Many years ago, a friend at our church explained to me that she had a “grandmother” clock that her father had started building and never finished. He had died and she asked if I had any interest in finishing it. I said I would take a look at it thinking I might finish it and donate it to the church raffle, and the rest is history.

The case is well underway, the works are partially installed, and as far as I know, all the parts are there. I do not have the plans for it.

I would love to give it to someone who would like to finish it – no money or strings attached. I’m in the process of moving and I can’t bear to throw it out. – Alan Mitchell: 603-659-2345
For Sale

**Tablesaw Purchase...**

Pinkerton Academy is interested in being the fiscal agent for a group purchase of Saw Stop saws. We plan on purchasing four machines for use in our woodworking and building construction programs and am looking for the best pricing. If you are interested in purchasing a saw in late October, please let me know. You will be able to spec the saw of your choice but it will be delivered to Pinkerton.

Jack Grube: jackgrube@comcast.net or 603-437-5200 x1176

**Drill Press...**

Delta 16½” floor drill press, 12 speed, 115/220V, ¾ HP. Like new. Must be seen to appreciate — $250

Calvin S. Louks: 603-893-8286

**Router, Planes, Bandsaw...**

Norris type Footprint Plane, 17¾” long x 3” wide sole. ½” and ¾” thick blades. Solid heavy duty plane — LIKE NEW — $120 — Cost more than double that.

Norris type Footprint Plane, same as above, but 22” long — LIKE NEW — $135

Walker Turner 16” cast iron bandsaw, 1½ HP 110/220V motor, new bearings, very good condition. With 3 like-new saw blades — $700

Porter Cable 893PK Router Kit. 2¼ HP, fixed and plunge bases, with extra fixed base for mounting under table, and vacuum handle. Three bases total. New, never mounted or used. Was not subject to electrical recall. — $140

These items are priced to sell, and must be picked-up at my home in Hollis, NH. For the time being, I cannot drive to meetings.

Jack Minassian: 603 465-9066

**WALNUTS...**

I’ll be having a bumper crop of Black Walnuts this year. Free to whoever comes for them or I’m willing to mail with you paying postage. The nut, planted in 1990, is now a 40 ft tree, giving as many as 300 nuts in the fall.

Jerry Burt: jerryaburt@yahoo.com or 675-6141 in Plainfield, NH

**shopsmith...**

Mark V — a great multipurpose woodworking tool (drill press, lathe, table saw, disk sander, horizontal boring) in excellent condition. These tools now list for over $3000 and have changed little since the Mark V came out. Asking $900/b.o., includes caster set.

Tony Immorlica: 603-673-9629 evenings.

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Thank you for your interest in supporting the Guild of New Hampshire Woodworkers. We are always looking for ways to improve our services and are committed to providing the best possible experience for our members. Please let us know if you have any questions or concerns, and we will do our best to address them.

Sincerely,
The Guild of New Hampshire Woodworkers
The 74th Annual New Hampshire League of Craftsmen’s Fair was held from August 4th to August 12th at Mount Sunapee State Park. It is the finest, oldest, and most prestigious craft fair in all of the country. Well known for having the most exquisite merchandise made by some of the most talented artisans around, it attracts more than 30,000 attendees from all over the eastern seaboard. And once again the Guild of New Hampshire Woodworkers had a 20’ x 40’ booth there to do woodworking demonstrations, talk with those attendees who were interested in woodworking, and to raise money for our scholarship fund through a raffle.

Overall, you couldn’t complain about the weather (especially if you are a New Englander). Given that it was what is typically the hottest and most humid month of the year, we were fortunate to have only one day like that. When an event is held in the outdoors over a period of nine days, the weather plays a critical role with respect to the number of attendees, and of course sales.

That being said, we did remarkably well with our raffle sales this year. We grossed almost $2,000 over the previous year for a total of $5,926. But it wouldn’t have happened without the wonderful 25 raffle items that were donated by some of our members, a few of whom donated more than one item. Some of these items, like the Sackback Windsor Chair donated by Bob St. Laurent, the cherry table donated by Jim Seroskie, the jewelry boxes donated by Jeff Neils, the bird house donated by Marcel Durette and the enormous spruce bowl donated by Lester Huckins generated a huge interest in terms of raffle ticket sales. We are grateful to everyone who donated their time to make something for the raffle. It probably comes as no surprise that one of the most interesting demos to watch is woodturning. Our turners almost always had a large crowd gathered. Although we don’t sell anything, some of the turners have made little trinkets to hand out to the kids who were standing there, fascinated by it all.

I’m told that one year it was little toy tops, another year it was baseball bats, and this year it was Harry Potter wands! Yes, you should feel sorry for those guys given the popularity and recent release of the last of the novels. My heartfelt thanks goes out to Peter Scheffer, Lou Zabohonski, Marcel Durette and any of the other turners who produced these wands. You guys “rock” according to one kid.

The most difficult task in coordinating an event like this is getting enough people willing to donate their time to support it. Although the Guild is over 500 members strong, only 34 such members offered to help out, (not counting the people who helped by donating the raffle items). Members like Len Chaisson, Ron Singerman, Dave Gibson, and Peter Scheffer volunteered for the entire 9 days! Without such kindness and generosity we wouldn’t be able to have a presence at Sunapee.

There were many who were involved behind the scenes as well. Members like Alan Mitchell provided a number of lathes and workbenches for the demonstrations, and Jim Dimick who coordinated the raffle donations, and Jim Seroskie who designed and produced Guild badges for everyone to wear. I am grateful to each and every one of you and to all of those members who took the time to volunteer by either demonstrating or by helping to sell raffle tickets. This event wouldn’t have been possible without you. – Wendy Mullet

Wendy Mullet