President's Message by Bob LaCivita

The Twentieth Year

I
t is hard to believe that it is already June and the Guild's meeting year is winding down.
The Guild has gone through many changes this year. The one that most of the members will notice is the website at www.gnhw.org.
The second is The Old Saw.

The Old Saw has been in transition. First, with the publication of The Journal which features articles and then with the massive amount of content on the website. The question came up—what does The Old Saw do? Has it run its course? How will it be delivered? After the unexpected loss of Old Saw editor Michael Moore, a committee was formed to figure out what to do with our newsletter. The Old Saw will now be offered online only starting with this issue. A news bulletin will be sent out to the 25 members who do not have email until June 2011. At the start of the new membership year September, 2011, The Journal will be the only publication all members receive by mail.

With the changes made, what remains constant with the Guild? The quality of our meetings, the diverse content of our subgroups, the fellowship of membership and most important, the Guild's mission.

The Design Symposium was a great example of the Guild at work.
Many thanks to John Keeling who organized the event.

The program featured ten diverse subjects and an in-depth look at the design process from concept to completion by working studio designers/builders. The symposium was open to the public at no charge. I found the symposium amazing. It kept the interest of the nubbie as well as the member with many years experience.

Two big events await this summer. The 20th Anniversary picnic will be held July 25 at the Homestead Woodworking School starting at 11:00 am and the League of New Hampshire Crafts Fair at Sunapee. If you have never been to the Sunapee Fair, it features juried craftsman from all over the state working in many medium. It is big and can be overwhelming. The Guild has a tent where we demonstrate our craft and share with the public. We also feature a raffle that is a large part of our budget. When Al Hansen asks if you will help with the fair, I hope you say yes.
The Guild of New Hampshire Woodworkers

Subcommittee

The Steering Committee formed a subcommittee this past spring to take a comprehensive look at how we communicate, where our resources should be spent and what positions we needed to fulfill our mission. Jon Siegel headed the committee. Included were Bob Couch (our Vice-President), Roger Myers (a former President), and Jim Seroskie (Journal editor). Bob LaCivita (our President) monitored our progress and participated in the discussion. Our hope was to produce a way forward which could stand the test-of-time and to define doable jobs which would not overtax anyone. Our proposals where brought to the full Steering Committee for final discussion.

Communications Coordinator

There was agreement that TouchUps as a weekly bulletin (email) in combination with the online calendar was an important tool to keep communications paths open. We think this works well.

We established a Communications Coordinator who will focus on the weekly TouchUps and the calendar. Both are administered thru Wild Apricot—our membership site.

Old Saw Editor

We chose to continue The Old Saw as an online-only publication. The editor will produce four newsletters per year with the first edition of each membership year scheduled to be out around September 1. This will be in time for the annual meeting each year. We will then publish every three months thereafter.

The content need not include time-sensitive material such as details on upcoming meetings or a calendar—perhaps the annual meeting is an exception. Details for upcoming events will be on the website. We want the

A New Old Saw

by Jim Seroskie

Guild communication has been in a state of flux for the past year or two. As recently as two or three years ago, The Old Saw and the occasional postcard were really the only communication tools available to us. The history of the newsletter is one which began in 1990 as a one page photocopy. By 2008, we were doing 120 pages/year—four color, full bleed, saddlestitched and trimmed. By this time, content was split roughly ½ guild affairs and ½ feature articles.

Jon Siegel was the first editor. There were others including Roy Noyes who grew this into a significant publication over his ten year tenure. Through technological advances and a generous Nashua printer, it had become a magazine of sorts.

Due to a printing crisis in 2008 (the printer is no longer in business now) and an inability to replicate the deal we had enjoyed for four years, we split our publication into a magazine (The Journal) and a newsletter (The Old Saw).

Since that time, we have developed our website to include a full featured calendar, sixteen blogs, a home page designed to highlight upcoming affairs, a weekly TouchUps email bulletin and of course, The Old Saw.

Most newsletters often contain minutia such as calendar, contact info, directions to meetings, classified ads, etc. The Old Saw was no exception. It became apparent that the time-sensitive material we had been including in our newsletter was being replicated on the website and in TouchUps. Often, deadlines for publishing and printing were difficult to keep. Sometimes, event information had to be left to email or the website because those details were just not available in a timely manner for the publishing cycle. At other times, publishing was held up while waiting for last minute information on some upcoming event. Any number of things could and did create deadline pressure for our all-volunteer organization.
website to be the GoTo place for this kind of immediate info. This is much easier to implement than forcing it into the newsletter. *The Old Saw* will be made available only as a PDF file on the website. Many members will undoubtedly wish to print their own copy for offline reading.

The vast majority of material in an *Old Saw* in the past was not time-sensitive and we didn’t want to continue to create severe time deadline pressures going forward. *The Old Saw* will have articles about past and future happenings and plans, reports, President’s Message, advertisers, etc.—basically Guild affairs.

Editorial responsibilities include acquiring stories and editing copy. We will need to do a layout and publish as a PDF on the web. If the editor wants to do layout also, I am very willing to give that up. Layout and producing PDF files has been a sticking point in finding people for this job in the past and therefore I am willing to continue in this role if needed.

I will continue doing *The Journal* three times per year—something I enjoy very much. There is sometimes a gray area as to where an article or other information should go. Generally, *The Old Saw* is about guild affairs. *The Journal* is not so much—we make a judgement on a case-by-case basis.

Because we will not be printing, the size of *The Old Saw* can vary from issue to issue. We would still have deadlines for authors. It is not a blog but rather a snapshot in time and so needs deadlines. The goal of *The Old Saw* is to act as a discovery tool and to inform.

Links in *The Old Saw* will be active so you can read it on your computer and click if you want. By freeing it of the calendar and immediate details of an upcoming event, we want *The Old Saw* to be the best newsletter that it can be. There could be regular columns, stories or information about non-guild affairs. The direction the editor takes it is mostly up to him/her.

**Non-Email Members**

What about those without website or email access? We currently have 25 members (<5% of membership) who have not given us an email address. For those members, Roger Myers will be producing and mailing a simple printed announcement bulletin over the next year—a total of six letters. He is offering assistance in helping anyone gain access to email or other web services during that time.

**Announcements Blog**

A second peripheral task for *The Old Saw* editor is to be responsible for the *Announcements Blog* on the website. We are often made aware of non-guild affairs which the editor may feel is of interest to the membership. You will see many examples of this from the past on the blog now. This is a vehicle to easily and quickly get items out rather than waiting for *The Old Saw*. The editor will decide which tool to use.

The editor is required by our bylaws to be on the Steering Committee—and with good reason. We meet once per month generally in Concord. I have found in my experience that going to meetings of all kinds is helpful. Meeting people, asking for articles is important. Putting out a general request for material is needed, but one-on-one is more effective. People will generally say “yes” if you ask.

The Steering Committee has been really good about empowering anyone who takes on a task like this. We want *The Old Saw* to thrive, not in competition to *The Journal* or the web, but as a core communication tool and benefit to the members.

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**The Guild of NH Woodworkers**

President Bob LaCivita • Vice President Bob Couch
Secretary Claude Dupuis • Treasurer Peter James
Interim Old Saw Editor Jim Seroskie
www.GNHW.org

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**Open Positions**

Old Saw Editor
Communication Coordinator

Please contact Jim Seroskie

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The Guild of New Hampshire Woodworkers 3
Two chests are taking shape in Tom McLaughlin’s Traditional Chest Making sessions for the Beginners and Intermediate Group, one of maple and one of walnut. Those who have been following their progress will be familiar by now with the dovetailing of the cases and careful attention to detail required—prior class reports can be seen in past issues of the Old Saw and Journal.

With the sides, top and bottom shaped and assembled, Tom focused in the most recent session at McLaughlin Woods on fitting up the interior with front and back dividers and drawer runners, then adding cove molding to the top and base bottom for accent.

Exposed sliding dovetails are the traditional 18th century method for jointing dividers. Tom demonstrated how to cut the dovetails vertically on the tablesaw, then scribing around the dovetailed ends with a knife onto the case. Hold the flat side of the marking knife against the dovetailed divider to transfer the dimensions to the case. Cutting the channel into the case can be accomplished either with a dovetail saw or with a router.

For consistency, Tom recommends making a Plexiglas jig, or template, the height of the case with cut outs to guide cutting channels for each of the dividers with the proper spacing. With stops on the face and bottom, the same template can be used on the front and back of the cabinet. With a two router set up, you can go in first with a straight bit, then follow with a dovetailed bit. One difference in technique—with a jig you cut into the side first, then dovetail the horizontal divider to fit it.

Tom also demonstrated the use of a solid maple jig for the router table to dovetail the ends of the drawer dividers. The length of the divider rail is determined by adding the length of the dovetail on each side to the horizontal width of the cabinet opening. You want the finished drawer dividers to slide into the channel without much resistance.

Front dividers need to be the same as the primary wood. Back dividers serve to true up the back of the cabinet and can be a secondary wood, such as eucalyptus, pine or poplar. They also can be left unglued.

Drawer runners should be of a tough wood such as ash. The runners fit into a 3/8˝ dado cut in the front and back dividers. Tom advises leaving 1/16˝ gap front and back so the tenon floats and can accommodate seasonal expansion and contraction. The runners are screwed into the inside of the cabinet.

After a break, Tom discussed the moldings. In the classic Chippendale look, the cove has some mass to it. The molding is like a picture frame attached to the top of the cabinet and will be overlaid by the chest top of primary wood.

As Tom plans the molding, he reviews his work on the case. If pins are proud of the top, plane them flush working from the corners. Check for flatness with a straight edge. Measure the top for squareness. In Tom’s demonstration chest, the case was 1/16˝ off on diagonal measure.

Tom advises cutting the miters for the front first. Remember to mark...
the molding boards as you miter and cut. After measuring on top of the chest, Tom cuts the miters on a tablesaw using a miter sled. His sled has an MDF base (plywood is okay too) with slides on the bottom. A 45-degree angle is shaped out on top of the base and allows you to cut on opposite sides to get a perfect match right and left.

Tom nails cleats to the top of the chest (they’ll be removed later), for precise location of the cove molding strips. Tom also demonstrated the use of a shooting board to hand trim the cove molding strips with an English miter plane for a perfect fit, but you can use the pieces right off the tablesaw if you have a good setup.

Next, clamp the front piece into place and make the side molding pieces. To correct for out of squareness, go back to the shooting board. Shim the work piece and plane again. Then recheck the fit on top of the chest.

Measure underneath the molding from the side out to the edge of the molding. The overhang should be even along the length of the molding work piece.

On the front of the frame, use a miter joint, but on the back of the frame, a butt joint is acceptable. Join the molding pieces with biscuits.

About 32 members attended the April meeting. The next meeting was scheduled for June 5 at Tom’s shop in Canterbury and the topic will be ogee bracket feet for the walnut chest.
May 22, 2010

Furniture Design Symposium

The Guild held a Furniture Design Symposium at Pinkerton Academy on Saturday, May 22.

The day began with a presentation from Dale Broholm of Rhode Island School of Design. He spoke to an audience of about 75 people—mostly guild members but with a good number of non-members mixed in. He talked about his school’s approach to teaching furniture design, the nine step program and showed a goodly amount of their students work. He presented some designs that were really out there and fielded questions afterwards.

The rest of the program followed the style of previous symposia. There were three simultaneous presentations so that over the day, nine different topics were covered. All of the presentations were filmed so that they may be viewed later.

The first of the days presentations were designed to give people an introduction to the tools that enable them to record and display their designs such as hand drawing—Google Sketchup and the use of scale models. Many thanks go to Robert LaCivita, DJ Delorie and Howard Hatch for taking up the challenge. I personally sat in Howard Hatch’s scale model class and was surprised to see the differing levels of detail that he used depending on where in his design process the models would be used and also whether they were to be shown to customers.

The next six sessions were presented by a diverse group of talented furniture designers Terry Moore, Leah Woods, Jon Siegel and Charles Shackleton. We covered subjects from veneer and lamination, to using small details to personalize your work, designing for turnings and also the personal design process of some of the presenters. All of the presentations that I sat in were more than I had hoped for, answering a lot of questions and leaving me wanting more.

It is worth noting that all the presenters volunteered their time for the day for which we owe them our thanks! The annual symposium really highlights the guild’s mission of education. The ability to attract top class presenters who so freely share their knowledge is just one of the things that makes Guild membership so worthwhile.

Many thanks again to the presenters and the volunteers who made the day a great success!
Preparations have begun for the 77th League of NH Craftsman Fair, August 7-15 at the beautiful Mount Sunapee Resort in Newbury, NH.

Once again the Guild will set up in a large tent near the main entrance. Visitors will be able to watch skilled woodworkers demonstrating their varied talents. Carvers, turners, luthiers, furnituremakers and basket weavers will use machine and hand tools to produce musical instruments, inlaid jewelry boxes, bowls, perfect dovetails, pens, and maybe even an owls head carved in less than two minutes to the open eyed amazement of many children.

Volunteers will also be urging fair-goers to get in on one of the best bargains at the fair—a chance to win one of the beautiful articles created and donated by Guild members. Last year’s 26 entries yielded a record $6,940 in raffle sales! This is a major contribution towards fulfilling the Guilds mission to provide scholarships and grants to further education in woodworking. Thanks again to all of you for your wonderful work.

This year we will also be celebrating the Guilds 20th year. Various displays and articles will highlight the Guilds history. It is a great opportunity to show the public what this fine organization is about.

Join us. Many members have already signed up, volunteering to sell raffle tickets, help with setup and to make a donation for the raffle.

The Fair is a great event. There are over 200 individual craft booths, a Living with Craft Exhibition, an Outdoor Sculpture Garden and much more. Visit the League’s website for complete details. Hope to see you there.

Contact Al Hansen at a_hansen@mcttelecom.com or 603-927-4417
The first meeting of the Boat Building subgroup was held March 27 at the Newfound Boat Works in Bristol, New Hampshire. The meeting attracted over 25 attendees who traveled from across the state including Massachusetts.

Nate Carey opened the meeting with a welcome to all and a general request that all ideas for future meetings will be communicated through the guild Boat Building blog.

We are a new group with lots of interest in boat building and this can lead us in many directions. Do we build a boat as a group effort in one shop or individual boats in each other’s shops? What designs? Build from scratch or from a kit? Obviously many questions remain to be answered including time commitment, space to build and money.

One of the members, Roger Myers spoke of the private forum to be offered on the Guild website. He also reminded us of the photo gallery and to forward photos to him for inclusion on the site.

At the conclusion of the opening remarks, Nate held a quick raffle and the current issue of Wooden Boat magazine was given to a surprised attendee. Nate then introduced the owner of Newfound Boat Works, Michael Vermouth, who then presented the morning topic.

Michael came to New Hampshire from Massachusetts to escape the crowds and congestion and try to turn his woodworking from a hobby to a business. After a period of time with cabinetmaking, doors and millwork, in 1988 he “got hooked” on strip canoes. He loved the beauty, shape and creativity involving wooden strips with epoxy and fiberglass.

His workshop evolved out of an old milk barn that required major alteration, rebuilding and renovation.

The operation is spread over three floors in the building. The main floor is where cedar strips are cut and some supplies are stored. The second floor has a computer center for 3D CAD programs that are networked to the CNC router housed in the basement. There is also an assembly area where prototype boats are assembled. Prototypes are critical for detecting flaws in the design and construction before a boat can be offered in kit form.

The catalog offers numerous boat kits including kayak, canoe and rowboats made with cedar strip,
plywood and “hybrid” materials. His present catalog is for reference only and the new 2010 catalog was not yet available. Available designs include sailboats and prams in sizes ideal for lakes and ponds.

Michael gave us a detailed tour of the three level operation with his shop dog “Brady” close at hand.

The cedar strips are first cut 0.030” oversize x 20 feet long and finish milled with a cove and bead. The strips are glued and stapled to forms that create the overall shape of the finished boat. Typically, the forms are assembled on a “strongback” to maintain a flat, solid assembly base. The forms are covered with duct tape to prevent the glue from bonding to the form. The strips are glued with Titebond and stapled to the forms such that the bead and cove joint give maximum glue surface contact while following the curvature of the form. Once the bottom half of the hull has been stripped and glue has dried, the staples are removed and shell is pried from the forms—assuming you remembered to tape the forms!

In the case of a rowboat design, your assembly is almost complete. When building an enclosed design like a kayak, you now have to strip build the deck form and attach it to the lower hull.

One of the most important stages of construction is the addition of fiberglass cloth to the wooden hull and deck. Depending on the boat design, either 6 ounce or 4 ounce cloth will be applied with epoxy soaking the pores of the fiberglass. The final result is a wooden boat shell encased in fiberglass. Michael stressed the importance of wearing a good respirator with organic filter while working with epoxy. He also talked of the boat building process as a series of problem solving activities. He has been through the process many times and has corrected many errors and will gladly assist with answers.

We concluded the tour and demonstrations in his small boat showroom. Michael has on display a number of completed boats for sale. These are beautiful examples of the strip built boats offered in his catalog.

Michael appears proud of his business and the artwork that goes into his creations that float!

We thanked Michael for his generous time and use of his facility for the first of our Boat Building Group sessions.
Collaborative Challenge

David Belser had a vision. He knew the American Association of Woodturners (AAW) symposium in Hartford, CT was going to exhibit collaborations done by woodturning clubs. He wanted an idea that would involve many members of the Granite State Woodturners for a collaborative challenge!

The timing of this event (June 18-20) coincided almost exactly with the summer solstice date of June 21. Solstice, planets, orbiting spheres, etc., etc.

We considered making a planetarium, however we weren’t sure if we had time to create the gearing mechanisms to turn all the planets in sync. But then, David envisioned a nest of spheres each done by a different member of the group.

At a mid-winter group meeting, he presented the idea and even though most of us didn’t have much experience at turning spheres, we thought the idea was great. Us woodturners are always up for the challenge—especially a collaborative one.

So off David went to his workshop and within days created The Jig. Dave’s Jig could be mounted onto a lathe with a cutting disc attached to a pivot point. It arcs right and left, while the lathe is turning shaping a perfect sphere between the head and tailstock.

Many members signed up for making spheres in the three to nine inch range. A few even made their own jigs. David created a list of all the spheres the group would make listing the sphere number along with the outside and inside diameter. A seed sphere with a 2" outside diameter was planned and worked down through to -9 and up to 19 to give the group plenty of options! We managed to create spheres from -4 up to 12.

Sphere #4 was made by Woody Magnuson. It is 5/8" solid made from Lignum Vitae.

Woody said making it was pretty easy. He made a template to the size of the outside of the sphere and was able to get it ‘pretty’ round!

Here is Woody with the four sphere’s he contributed.

Sphere #3 also made by Woody is from Honduran Rosewood.

The sphere is 0.95" O/S diameter and 0.75" inside diameter. This sphere was made free hand. When Woody first made it, it was slightly elongated, so he had to swallow his fear to make it round once it was hollow.
Sphere #2 was made by Mike Thomas from Birdseye maple.

He made the sphere freehand taking about 10 hr. to complete. He used the ‘suck chuck’—a combination of a jamb chuck and a vacuum chuck—brilliant idea huh!

“This is the first time I have done woodworking since I took shop 24 years ago. Wood is in my blood” Mike said. “My grandfather was a machinist an UNH!”

Sphere #1 was made by David Belser. It is 1.25˝ O/S diameter made from cherry then black lacquered and carved with a rotary tool making the lines and dots. Don’t you just love how the lines match up around the joint. You can’t even see there is a joint there!

Tony Immorlica is making the Seed Sphere. It is 2˝ in diameter and made from the wood that Clive Doggett’s widow gave to Dave to bring to a prior turning meeting. We think it may be cocobolo.

Sphere #3 is laminated from hard maple 3.125 O/S. The sphere was turned using a jig that Woody made himself. He received a book for Christmas that showed how to make Chinese balls which he used to lay out the holes drilled in this sphere. A donut chuck was made to hold the hollowed spheres and using a step drill, bored the holes. Using a homemade tool he made the concentric rings around each hole—with a truly breathtaking finish!

Dave’s jig. Marcel said this was a great team building exercise!

Tony made his own jig modeled after Dave’s. Making the jig took longer thanks to turning the sphere! “I didn’t have a clue how to make a sphere before this challenge. But after completing, I felt it wasn’t as hard as I first thought. This project was a blast working with a team of people. This was the neatest thing I have ever done in woodworking.”

Alec Correa, a relative new comer to the group, worked on Sphere #1. Alec has been woodturning for about a year. His sphere is made from Cherry. “This has been a great learning process. Everyone in the group has been very helpful.”

Sphere #2 was made by Marcel Durette from Cherry burl. This was Marcel’s sixth attempt to make a sphere and after making a number of eggs, he resigned himself to using...
Claude Dupuis made Sphere #4. It is made of this wonderful Maple and bloodwood staved construction.

Sixteen pieces of maple and sixteen pieces of bloodwood plus the two center pieces were used. The sphere is made up of 34 pieces in total! Once glued up, Claude turned the sphere free hand. The challenge was to make sure the staves lined up perfectly!

While gluing up the staves, the Bloodwood splines kept slipping into the center hole. With not much time, Claude reached for the first thing he could find—a pencil. He jammed in the pencil which worked to help keep the splines in line!

Sphere #5 was made by Tony Holmes with help from Dave and Marcel. Clyde Daggett’s widow gave the wood to Dave to bring to a prior turning meeting. The two words Cambodia nichum were written on the wood. We tried to Google it but haven’t been able to find out what wood this is. It is like Mahogany but much, much harder—any ideas?

Turning the wood was incredibly difficult. "Roughing out the sphere, I had to re-sharpen the gouge after every three cuts. Fortunately we had two fingernail spindle gouges and thanks to Marcel who sharpened one while I continued to turn, we finally got through it!"

The wood is remarkable. It looks almost black from the end grain view, but rotating the sphere 90° reveals wonderful chatoyance where the light shimmers and pops when viewing the side grain!

Look at the chatoyance on that!

For sphere #7, Jim Forbes came to the meeting May 29 and wanted to contribute (as he had missed the earlier meetings). We found we were missing sphere #7 so Jim jumped to the challenge. With a hunk of Rock Maple, Jim leapt into action.

Jim will use Dave’s Jig if he can get his sphere to this stage today otherwise he will make a jig for himself if he needs to finish making the O/S diameter at home.

This is Jim’s first sphere like many others in the group. He feels this will be a great challenge to take his turning skills to the next level!

Sphere #6 was made by Matt Newton. It has 4.45” O/S diameter and made from Cherry. The sphere was made using Dave’s jig with the tenons removed using a donut chuck!

 Asked about the inspiration for the painting on the sphere, Matt said “I wanted it to look like a marble. Matt’s son picked out a marble from his collection and his wife painted the sphere to match.

Robin Dustin made Sphere #8 from Butternut. It has a 5.4” O/S diameter. Robin loves butternut and makes many things from it although many pieces she gets are now very punky—thank goodness for CA glue! “I came to the group out of curiosity and thought that I could do it—why not give it a try!”

She made three trips to Dave’s workshop to make the sphere and the trip to the meeting on May 29 she commented the project involved far more hours driving than turning but it has been great fun!
Robin used 5 minute epoxy mixed with turquoise glitter to fill the holes that were all natural insect holes.

Sphere #9 with a 6” O/S diameter was made by DJ Delorie. Made from palette wood beach or maybe elm, it is constructed using 273 individual small pieces. There are 18 pieces in each ring with 15 rings plus 3 end caps. DJ says the cutting out the 270 individual trapezoids was the most time consuming part of the project.

Why three end caps you ask? I certainly did. DJ actually put double end caps on both ends laminated. On one end, the second piece was turned off completely. DJ also used the very handy suck chuck to complete the turning!

Sphere #10 was made by Dick Batchelder. Dick used a glue up of 8/4 Mahogany as a blank. The sphere has an OD of 6.65” and an ID of 6.25”. Dick is a professional wood turner who does a lot of architectural turnings and had little trouble with this sphere.

Did I mention we had fun on this project? Either that or turning all these spheres affected some of our minds!

Sphere #11 was Woody’s fourth contribution made from laminated 5/4 Ash 7.25” O/S and 6.85” inside. Using a sphere cutting jig, hollowing was done freehand with a template so you know when you are close, there is not too much room for error here.

Sphere #12 was and still is an ongoing team effort made by several members of the guild. It is spalted maple. Tony Holmes roughed out the cylinder. DJ Delorie and Tony Immorlica made a segmented rosewood ring that was glued to the inside circumference ready for Dave Belser to turn a thread into it. This will allow the two halves of the sphere to be screwed together. The sphere shape was roughed out by Woody and Matt at the second GSWT meeting on May 29. There is an ongoing team effort to complete this sphere.
Help Identify this Love Seat!

I recently came to be the owner of a wood love seat and re-caned the seats and back. In the process I came across the name and location of the manufacturer. The location appears to be Keene, NH, but the name of the manufacturer is indistinguishable.

I am attaching to this correspondence a photo of the love seat and the best photo I could get of the manufacturer’s information stenciled on the rear seat support. Any information you might be able to provide regarding the manufacturer and the approximate date of manufacture will certainly be appreciated.

I re-visited the furnituremaker’s mark on the back of the rear seat support with a flashlight and determined that the top line is either NC & Co or NE & Co. My best guess is that it is probably the former. The second line is definitely HAMPSHIRE and the bottom line is KEENE NH. I hope this is of some assistance.

Thank you for your assistance. Please contact Jim Bigger at jbigger@carolina.rr.com.

GSWT report continued

David’s vision has been the strongest guiding force in this project and I’m sure I speak for all of us in the GSWT in saying, “Many thanks Dave, we’ve all learned a lot and appreciate your guidance.”

Here is Dave with his now infamous sphere cutting jig!

Dave said “I chose the project because it was easy to define—or so I thought. However, it still took several hours just to create the spreadsheet of thicknesses and sizes that were realistic for everyone to accomplish!”

“This has been a great team building and inspiring event for the Granite State Wood Turners group. I am very proud to work with and represent as President!”