The Newsletter of the Guild of New Hampshire Woodworkers

The Old Saw
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President's Message
by Bob LaCivita

Winter Happenings

The Guild is trudging through the snow and looking forward to spring just like the rest of us. Despite the harsh winter conditions, the Guild is continually moving forward. The latest improvement is the upgrade to the website. Watch for the next poll online. The polls help us steer the Guild in the direction you want. Soon we will have discussion groups, a feature many members have requested. As most of you know, members will be able to discuss a series of topics by sending ideas and comments on a specific subject. The site will be moderated, and I just want to remind you that the site is for Guild issues, woodworking topics and related matters. All other topics will be removed.

I have always known that the GNHW is one of a handful of Guilds looked at as a model nationwide, but it never really hit home until I became president. As president you receive a lot of correspondence, some is process and technically oriented and some is questions from other guilds asking how the GNHW does something. I always enjoy the correspondence and take it seriously. I feel it is our duty and part of our mission to help other guilds along. The questions range from insurance questions to how do we handle vendor discounts. A few weeks back, I received an email from Brian Graham, president of the Southern Alberta Woodworkers Society (SAWS). He had questions regarding our discounts and how we get them. I explained that we simply ask for discounts and use the size of our membership along with the offer of publicity in our publications as the bargaining chip. We emailed back and forth and it turns out that SAWS has 100 members in an area about twice the size of Texas. SAWS has a 75% membership overlap with the Calgary Woodturners Guild.

Every September they have a members show. I suggest that you visit www.saws.ca to get a feel for what other guilds are doing. I feel this exhibit is a model that the GNHW should strive for. Our January show at the NH Technical Institute was a success, and we plan to make it a tradition. So plan your projects now; we expect a big turnout.

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Master furniture maker David Lamb hosted the February meeting at his shop on Shaker Road in Canterbury. I contacted David back in June 2010 to do a meeting; knowing he would be a great presenter. Guild members know him as a gifted and accomplished furniture maker and would want to attend his presentations. David Lamb could also talk about more furniture styles than most others, making him interesting to more members.

He agreed not only to give a presentation, but to host the meeting as well. By hosting, David was able to talk about the history of his post and beam building, and show us his collection of old bandsaws. The fact that his shop was also large enough to accommodate the estimated 60 members who attended also helped.

With all the snow parking became an issue. The folks of the Canterbury Shaker Village came to our aid; they graciously allowed us to use their parking lots. Claude Dupuis manned the end of David's drive way and directed people up the road a bit to the parking lots. Several volunteers shuttled members back to the shop. It worked out reasonably well. The CSV’s generosity was greatly appreciated.

The Boat Building guys got the meeting off to a good start. You could see their excitement when bringing in their current project, a 10-foot nutshell pram. Nate Carey told us about the subgroup’s first meetings, and about their project. They chose the type of boat based on its size and relative ease in building. Their first shipyard was Harvey Best’s barn and then in his shop. Nate recalled some building challenges and a slow pace. The group was meeting every Thursday evening to keep production going. When it’s done, the boat will weigh about 110 pounds,
not including the mast, sail, and other fittings. When completed, they will sell it to provide the seed money for their next project, whatever type of boat that turns out to be.

Bob LaCivita ran the brief business meeting. There was little to talk about, partly because the snowstorms kept the Steering Committee from meeting for about two months. Peter James gave his treasurer’s report. Al Hanson is putting together a Small Meetings day on March 19th and also reminded the group that the preparations for this year’s Sunapee show would be starting soon. Bob Couch told the group about our public relations video that will air on Concord’s local TV station.

Before the lunch break, David talked about his shop and some of the equipment in it. The large addition on his shop was actually a large post and beam warehouse in Belmont, NH. The building, originally built after the Civil War, was to be demolished when he learned of it. He disassembled the frame and walls and brought them to Canterbury. David talked about the many 19th century manufacturing mills in the local area, and about their typical wheels and belts power distribution systems. He is working on one for his shop.

David Lamb

One very noticeable feature of his shop is the preponderance of old machines. David explained that the first machines he purchased were old because they were less costly. He learned to refurbish them and found that they work well, so he continues to buy them. He likes the beauty and grace of old machines as well as their history, in particular his five 19th-century bandsaws that are all John A. White Co. machines made in Concord, NH. These saws have become his collection. They give a sense of history and interest to the shop. Though he plans to power the saws with rotating wheels, belts, and shafts, as they were when they were new, their production days are past.

After lunch, David talked about his background, training, and experience and how it all worked in the evolution of his woodworking. He began as a teenager actually working as an apprentice. His master was Alejandro de la Cruz, a traditional European craftsman. David was trained, as de la Cruz was himself trained, by his master many years earlier. He was taught woodworking using hand tools, and learned by practicing, practicing, and practicing. He joined two small boards with dovetails, then cut the joints off and did it again, and again. He completed three years of his apprenticeship before using power tools. He also learned to sharpen tools much the same way.

When he reached the point in his apprenticeship of making furniture, David could make complicated pieces at the start because he had practiced so many skills so well. He credited his rigorous apprenticeship training for mastering the different furniture styles. He grew up with Shaker furniture, and liked it for its balance and proportion. David observed that Shaker furniture with its simpler lines did have fewer joints and details for a woodworker to produce, but those joints and details had to be mastered for the piece to look good.

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The American Association of Woodturners (AAW) turns 25 this year. Every year the AAW holds a woodturning symposium in a different location, rotating throughout the country. This year, in celebration of the 25th Anniversary, it will be held in St. Paul, MN from June 24-26. St. Paul was chosen for the event this year because it is also the association’s home. As part of this special occasion, the AAW is sponsoring a special exhibit: Turning 25 — A Celebration. The goal of this exhibit is to have every AAW chapter – there are 325 – submit a lathe-turned work that represents that chapter.

On January 28, 2011, the Granite State Woodturners met in the shop of Peter Bloch to select the woodturning to represent their chapter. A large group turned out, some of them attending their first GSWT meeting. Over a dozen members brought their work for selection, and voting was anonymous. After a preliminary round of voting, the choices were narrowed down to just three. When the final votes were counted, the piece chosen by GSWT belonged to Claude Dupuis, of Canterbury, NH.

Titled ‘Striped Leopard’, the hollow form measured 7 ½” by 5 ¼”. The rules for this exhibit required all pieces to fit in an 8 x 8 x 8 box. Claude chose the title ‘Striped Leopard’ because of the wood species he used. Consisting of leopardwood, ebony, bloodwood, ziricote, maple veneer and black dyed veneer. Claude says it took over 80 hours and 192 individual pieces to make. When asked how he came up with the form, Claude responded, “I’ve been turning for less than two years. When I began turning segmented pieces, I was inspired by the designs of Dale Nish and Ray Allen. I’ve used pre-designed forms in the
past, but for this piece, I started with my own hand-drawn design.”

The AAW rules for this exhibit instruct each club to either have the piece hand-delivered or shipped directly to the symposium in St. Paul. Claude’s ‘Striped Leopard’ will be on display throughout the duration of the symposium and displayed for the remainder of the year at future planned exhibits. All pieces submitted for this exhibit must be for sale. Claude, who says he has not sold his work before, put a price of $545.00 on it. If sold, the proceeds will be split 70-30, with 30% going to the AAW and the remainder to the chapter member. Claude, who has only been turning for a couple of years and joined the AAW about a year and a half ago, attended his very first AAW symposium last year when the event was held in Hartford, CT. When asked about this year, he said, “I’ll admit I’ve been looking at airfares; I’m thinking about attending it this year.”

He showed us a series of pieces that had carved or veneered ‘Gothic’ arches. He took advantage of the figure on veneers to replicate a pattern of arches. Some pieces he carved in a similar arch pattern or pattern of iris flowers. David suggested the variations in hand worked carvings and veneers make the pieces more interesting.

David’s furniture making took an interesting direction when he collaborated with other craftsmen or artists. Any collaboration also involves the customer, making the relationships a bit more complex and time consuming. He showed pictures of his tables employing stonework, and art painting. The painting on several pieces made them stand out. As with stonework, some of his woodworking required some work being done out of sequence and adding challenges to accommodate his collaborators.
Brock Jobe Presents
Academy Awards for Boston Furniture

Brock Jobe, Professor of American Decorative Arts at the Winterthur Museum, gave a presentation at the recent Society of American Period Furniture Makers (SAPFM) regional meeting held in Manchester, CT. Brock noted that the Academy Awards had been held the previous week and he thought it would be appropriate to have a similar program for American furniture. He presented *My Academy Awards for Boston Furniture, 1700—1850*. These awards were Brock’s choice for the five most notable pieces of furniture produced during the 18th and early 19th century.

The awards were given for the following categories—

1. Most Striking: The Boston Turret-Top Tea Table
2. Most Reproduced: The Boston Queen Anne Chair
3. Most Graceful: The Serpentine Bombe Chest
5. Most Refined: The Lady’s Tambour Secretaries of John and Thomas Seymour

Most Striking
The Boston Turret-Top Tea Table

This complex mahogany tea table is one of seven known American examples with turrets, made by an unidentified Boston craftsman during the 1730’s or 1740’s. He started with a single slab of mahogany about 2 inches thick, then gouged and shaped it to form the moulding. The turrets are lathe turned, planed into shape, sawn in half, then attached with glue and nails. The legs are secured to the apron frame with one screw each.
Boston was the leading colonial city in the early eighteenth century and the first to implement aspects of the new style. “Crooked” or S-curved chair backs, which conformed to the shape of the sitter’s spine, first appeared there in the 1720s. This feature was borrowed from Asian designs and reflected a growing concern for comfort in the period. By the 1730s, Boston makers had developed a standard chair form with a vase-shaped splat and S-curved cabriole legs. With their rounded outlines, chairs of this type represented a dramatic departure from the stiff, straight chair backs of the preceding eras.

Boston makers produced thousands of Queen Anne–style chairs for export and sold them to other colonies as part of the coastal trade. (Note 2)

Most Graceful
The Boston Serpentine Bombe Chest

Chest-on-chest, John Cogswell, Boston, 1782, MFA Boston

Cogswell Signature on Drawer Bottom

Most Reproduced
A Boston Classic—The Queen Anne Chair

Side Chair, Boston, 1735-60, Winterthur
Most Innovative
The “Elastic” Chairs of Samuel Gragg

Fanciers of Americana have long been fascinated by Samuel Gragg (1722-1855), an innovative and inventive Boston craftsman, who received a patent in 1808 for what he dubbed his “elastic” chair.

Although he began as an ordinary chairmaker manufacturing the Windsors popular in the early Nineteenth Century, Gragg is revered for his elastic chair patent, which involved a new method of bending continuous strips of wood with steam to form the back, seat and front legs of side chair. While the stylish product shares a profile with the classical chairs popular at the time, the result transcends its own period and looks forward to later bentwood furniture and even the streamline modern designs of the Twentieth Century.

(note 1)

Most Refined
The Lady’s Tambour Secretaries of John and Thomas Seymour

The tambour desk was a new and innovative form that reflects the increasingly important place of women in American society in the early 19th century, as well as the growing international influence on American furniture design. Rather than relying on English design sources, the desk may be related to a small group of furniture influenced by contemporary French models, in this instance the bonheur du jour, or small writing table, of the Louis XVI period (1774–1793).

Robert Mussey calls the Seymours “the greatest of Boston’s neoclassical cabinetmakers”
Brock Jobe continued

These beautiful pieces or similar ones can be seen at several New England area museums, the most notable being the Boston Museum of Fine Arts. Brock strongly recommended visiting the new American Wing at the MFA where you will see all of these pieces and more. I am already planning a visit. Brock also recommended that all of us choose our own top five and make an effort to see originals and study them and their makers and how the pieces were constructed.

If you have an interest in period furniture you should consider joining SAPFM. With two national meetings and many regional meetings each year, all focused on period furniture, this is where you can learn and meet with others who have similar interests. Learn more at www.sapfm.org.

Note 1 From Antiques and the Arts Online, by Karla Klein Albertson http://antiquesandthearts.com
Note 2 Source: American Furniture, 1730–1790: Queen Anne and Chippendale Styles | Thematic Essay | Heilbrunn Timeline of Art History
| The Metropolitan Museum of Art
Note 3 Source: Side by Side by Greg LeFever

President’s Message continued

In my last presidents message I mentioned that attendance was down at general meetings. The February meeting at David Lambs was highly attended with a guesstimate of sixty members. Of the sixty, ten were new members; I would like to welcome them and all new members. Our membership has passed the 500 mark. For those who missed the February meeting, David Lamb’s talk on his vintage machinery, background and body of work was truly inspiring.

I hope to see you all in April. Be safe.
Michael Whitman has been a woodworker and carpenter in Lyme since 1974, where he and his wife Lynn McRae have raised three young men. An art history graduate of the University of Colorado, Michael started making his timeless wooden toys in Boulder in 1971, where he developed his signature Rosewood Racers™, which feature beautiful and exotic woods from local ash and applewood, to rosewood (still, occasionally) and even zebrawood. He is a juried member of the League of New Hampshire Craftsmen, for his toys, and also makes simple pine caskets in the traditional New England style. Michael uses the French term “beautilité” to describe his approach to his artisanry in wood, his aim being to combine beauty and utility.

Website: www.michael-whitman.com

I do a lot of hand sanding of small workpieces, and over the years I’ve developed some simple set-ups that involve moving the workpiece on the abrasives, rather than the other way around. These each evolved from figuring out an easier way to do what can become boring in a small production-run. I don’t expect they are unique to my shop, but I haven’t seen them in others’ shops—perhaps because I don’t visit around much. The little jigs and production aids, as I call them, work particularly well with small workpieces and remove some of the annoyance of finishing little objects and parts.
My favorite, going by frequency of use, is a set of four sanding boards for small items. Full sheets of 100-grit, 150, 220 and 320 mesh, left to right, are masking taped to 1/2" plywood. Whether breaking an edge or corner, or smoothing a flat surface, I can slide a workpiece very quickly from left to right, without lifting the workpiece from the abrasive surfaces. I vacuum up dust frequently, and replace each sheet as it clogs.

Under my four-grit sanding boards is a downdraft sanding table I made from a printer’s light table. A vacuum hose enters the box under the slots, pulling the dust down. The latticed foam pad (from Home Depot) holds the workpiece while either palm-sanding or hand-sanding. The sanding block shown holds a cast-off from a 3” belt.
For a hand-held pad of sandpaper, I like two 1/6-sheets, folded in half and interleaved so that grit is against grit, as opposed to a single sheet folded in half, whose two paper sides skid against each other. I’ve made a plywood jig with a sharp edge for clean tearing, and it can be screwed or clamped down almost anywhere. I tear a full 8 x 10 sheet first into thirds, then in half again. I sometimes glue two 1/6-sheets together for a larger pad, which works nicely when held down with a 2 x 2 x 6” scrap of blue insulating board.
I’ve had this Craftsman sanding table—6” x 48” belts and a 10” disc—for shaping curves and for finish-sanding for about 35 years. I added a 90° fence and dust collector, which lets me sand 90° angles very accurately and cleanly. A 40-grit disc shapes a curve quickly, and 100-grit, 150 and 220 belts smooth up the workpiece very efficiently. The fence is crude, featuring an early-1970s 2 x 4, but it remains true at 90° to the belt. To change belts, the fence comes off with wing nuts.

Two 8” x 10” sheets of 150-grit paper taped to a board allow a nice long stroke in the arrow’s direction, for smoothing small flat pieces, or gently breaking a corner. To the right is a narrow strip of 220-grit paper for a finer finish, on an 1/8” foam pad.
On the right-hand side, I’m sanding a long maple strip with used discs from my oscillating sander that still have life. Two discs glued back-to-back perform well, and wring a little more use out of the Mirka discs, which are on the expensive side. Under the maple strip are two small pieces of 1/8”-thick foam glassware drying material (Home Depot), which I use for holding a workpiece while I sand it, using a 2” x 2” x 6” piece of blueboard insulation as a very comfortable “handle” for hand sanding.

My latest “lightbulb moment” may be of interest to those who use small sanding drums, with sleeves in various diameters from 1/2” on up. They are very handy for sanding curves or cleaning up holes of various diameters, but preformed drum abrasives get expensive fast. Woodcraft sells 3”-long slotted drums that accept correctly sized abrasive paper or cloth of any grit, instead of sleeves.

The manufacturer recommends tucking both ends of a small section of 3” sandpaper—the length is the circumference of the drum plus about 1/2” for tails to tuck into the drum’s slot. I use 3/4”-diameter drums, so the recommended sandpaper length is about 4-3/4” + 1/2” [3743].

Since this 5” section of sandpaper has little surface area and clogs quickly, even when using an “eraser” to clean it frequently, I now just tuck in ONE end of the sandpaper, and start instead with a piece about 6” long. When the exposed grit clogs, I just cut an inch or two off the tail and keep on sanding!
I can insert the bottom of the rotating drum into a workpiece's hole quite easily when using paper up to 100 grit or so. When using stiffer 80- or 50-grit cloth-backed belt material, I hold a scrap of wood against the rotating tail, and it quickly wraps itself tightly so that the to-be-sanded hole fits around it nicely. This is difficult to show clearly in still photographs, but it is sweet in practice.

If I need to polish the inside of the hole, I use a length of cotton cloth on the drum in place of sandpaper, for buffing.
Potpourri

If your interests in woodworking are around the topic of “period furniture,” then the last couple of months have given you plenty of opportunity to participate in community activities related to that subject.

SAPFM

On a national level, the Society of American Period Furniture Makers (www.sapfm.org) held their annual meeting and banquet in conjunction with the second session of the Working Wood in The Eighteenth Century conference held annually in Colonial Williamsburg, Virginia. I wrote about this conference in the summer 2010 (Vol 2—No 3) issue of The Journal. As always, this conference is a veritable feast for the lover of period furniture. The conference focus this year was on Asian influences on period furniture design and construction, and presenters included Phil Lowe, well known to all of us in the New England area. I encourage you to attend this conference if you can fit it into your schedule next January.

Closer to home, the New England chapter of SAPFM held a regional meeting and workshop on February 26th in Manchester, CT with another presenter well known to Guild members, Will Neptune. Joining Will as presenters at the conference were Steve Brown from the North Bennett Street School in Boston, and Brock Jobe from the Winterthur Museum.

Among his other accolades, Brock is the author of Portsmouth Furniture: Masterworks From the New Hampshire Seacoast. This book is a true classic, and as it is out of print, it also carries the price tag of a classic, generally running well over $200 in good condition. Brock’s talk during this meeting was on period furniture from the Boston area, and Brock is currently undertaking a multi-year project to document all the period furniture and makers from Boston. He presented his “Oscar Winners” for Boston period furniture and discussed what made each of these pieces a personal favorite of his. Brock also suggested that all of the attendees visit the Museum of Fine Arts in Boston and see the new Art of the Americas Wing. He promises it is well worth the trip! For more info: www.mfa.org/americas-wing.
Period Furniture Subgroup

Still closer to home, the Guild sub-group has also been very busy! On December 11th we had a meeting in Hampton at The Windsor Institute, the home of Mike Dunbar’s Windsor chair making school. The subject of this meeting was the use of spokeshaves and Mike is certainly passionate about the subject, with very strong personal opinions on their set-up and use. Joining Mike in presenting information was Dave Wachnicki, well-known spokeshave maker (Dave’s Shaves: www.ncworkshops.com)

As seems always the case with meetings held at Mike’s, the room was filled to capacity and the crowd listened closely as Mike talked about the virtues of wooden spokeshaves and what he views as the problems with their metal-bodied cousins. Seeing a well-tuned spokeshave in the hands of a master craftsman like Mike convinces many skeptics that a spokeshave has a place in every furniture maker’s toolkit.

Mike also covered the topic of sharpening and gave an overview of his preferred method, using fine sandpaper.

Also sure to draw a large crowd is any meeting held at the shop of Al Breed, and that is just what we found when the Period Furniture subgroup gathered there on January 15th. Held in conjunction with the New England chapter of SAPFM, this meeting was standing room only. Al Breed is truly one of the masters of period furniture, an expert in reproduction and repair, and frequently called on by museums, auction houses, and collectors. Despite working with the handicap of a recent injury to his arm and wrist, Al was operating at his usual high speed as he demonstrated carving curved mouldings, a carved bedpost, and then he gave a hands-on demonstration of the carving of the top of a Newport-style tea table. Not only a truly gifted and knowledgeable furnituremaker, Al is also an amazing presenter and teacher. His quiet, humble style and logical and orderly method of work has shown many a student how to tackle and succeed at seemingly impossible tasks. In addition to his restoration and reproduction work, Al teaches classes at his Rollinsford, NH location: www.allanbreed.com.

Opportunities

This brings me to my final topic for this issue of The Old Saw: Come to a meeting; attend a workshop; sign up for a class; ... get involved! We are very blessed in this area to be surrounded by so many experts in the field of period furniture who are willing to share their knowledge and love of the subject. I just completed a two-day class with Allan Breed on the topic of carving a Philadelphia-style claw-and-ball foot. There were four of us in the class for two full days.

After the first day of class, I felt I’d developed my own regional style of foot – something resembling an arthritic chicken claw—and I was a bit frustrated. I’m not always the most patient student, and I expect a lot of myself, so when the results aren’t what I hoped it’s not always pretty. But, and here is the big “but,” it was a two-day class. Somewhere early in the morning of the second day, with Al’s constant encouragement to just “have at it” with the chisels and to not be so timid, I had my “ah-hah” moment and all the pieces fit together. The leg I was working on started to look like it might work on a piece of furniture and not end up in the fireplace.

I’ve read the books and studied the how-to articles—what I needed, and received was instruction, guidance, criticism, and encouragement. Learning how to carve a claw-and-ball foot from Al Breed (or Phil Lowe, or any of the other many experts so readily available to us) is like being able to study physics under the guidance of Albert Einstein—an opportunity not to be missed!

Keep an eye on the Guild calendar for many more Period Furniture sub-group meetings coming up!
Coming Events

The April General Meeting

Spring is almost here so its time to talk about the April meeting which will be held at the Creek Farm Cottage in Portsmouth NH. When you think of carving, do you see images of sunbursts, fluting, scrolls, and ball and claw feet? After the April meeting you won’t. Come see wildlife carver Sumner Misenheimer talk about his work. Visit his website at www.wildlifeartisan.net. More information on the Guild website.

The meeting will also be held at a new location for us, the Creek Farm Cottage in Portsmouth. This historic building was toured last October as one of the Small Meetings.

Field Trips

Remember going on field trips when you were a kid in school? The Guild’s trips are the same thing only we’re much older. And this year we have two field trips lined up.

The Spring Trip is on May 21st to the Old Schwamb Mill in Arlington, MA. Go to their website and check them out, www.oldschwambmill.org. For over 100 years, the mill made those oval picture frames used for photos of your old aunt with the stern eyes. The frames are turned on a lathe. THEY’RE OVALS! Even Jon Siegel doesn’t turn ovals, at least intentionally.

Anyone can visit the Mill on Saturdays and see this lathe, sitting idle, on display. By special arrangement, the Mill will have their turner running the lathe for us that Saturday.

A nonprofit group runs the The Old Schwamb Mill just two days a week. We will support them with their standard $5.00 admission fee. More information later.

The Summer Trip will be on June 18th for a tour of the Beech River Mill in Center Ossipee, New Hampshire. The Beech River Mill is also a 19th century mill, but Beech River is still operating today. They make blinds and shutters using both new and old equipment. We will see their current shops and equipment as well as the historic parts of the mill. Visit their website at www.beechrivermill.com.
The Guild of New Hampshire Woodworkers

Boat Building Subgroup

by Nate Carey

Marine Epoxy or Resorcinol?

The Guild members ask good questions! And one of the questions asked during my presentation at David Lamb’s workshop February 19th was, “Why is epoxy being used in the construction of the nutshell pram (as opposed to resorcinol)? My answer, although accurate as far as it went, was not complete; so I would like to fully answer the question.

My answer was that the reason the Boat Building Subgroup is using epoxy to construct the nutshell pram is because it is gap filling, which it is; but there is more to be said. Custom epoxy mixes are easily made with the addition of one or more fillers. A high-density filler such as colloidal silica added to a standard resin and hardener mix can enhance the epoxy’s strength and abrasion resistance. Adding phenolic micro-balloons or wood flour (both low density-fillers) will yield an epoxy mix that sands and carves easily.

We use both of these custom epoxy mixes on the nutshell. The high-density mix is used for bonding and laminating where strength is our primary goal; and the low density mix for filling and fairing where easy shaping and sanding are needed for a smooth surface ready for paint.

Resorcinol can also be modified with the addition of fillers. As with epoxy, you can tailor a thickened resorcinol mix to increase strength and abrasion resistance or increase workability (when cured), but the additives tend to decrease the “open time” of the adhesive, and resorcinol shrinks as it cures limiting its effectiveness as a gap filler.

The epoxy glue line is subtle, which is important to the nutshell project because parts of the boat will be finished “bright”, meaning that varnish will be the finish on parts such as the seats and the exterior of the stern transom. The very dark, purplish-brown glue line of resorcinol is not compatible with a bright finish.

Both marine epoxy and resorcinol perform well and personal preference has a lot to do with what I use. I’ve been building small boats for more than 45 years; marine epoxy and I “grew up” together. I know its strengths and its limitations; for my money it will continue to be my first choice for wooden boat building.

Another adhesive we are using on the nutshell pram is bedding compound, which is a one-part polyurethane based sealant that provides a watertight bond between parts that may from time to time require disassembly. The daggerboard trunk, skeg, and all through-hull hardware will be bedded using 3M 4200 brand bedding compound because, during the useful life of the nutshell, these parts and pieces may require repair or replacement.

3M 4200 is packaged in a standard size caulking tube and is dispensed with a caulking gun. A liberal application of bedding compound is applied to the mating surfaces of the various components before the screws, bolts or other fastenings pull the pieces together. Generous squeeze-out is proof positive of a good seal when using bedding compound.

Materials used in the construction of a wooden boat should not be compromised, because lives are literally at stake. When finished, the little nutshell pram will give its owner years of good safe service because it was built without compromise.

More information on epoxy and bedding compound:

www.westsystem.com

www.masepoxies.com

solutions.3m.com/wps/portal/3M/en_US/Marine/Home/
Boat Building

Epoxy being applied to the starboard shear plank as a base coat for the guardrail. Harvey Best in background.

Applying bedding compound to mating surfaces

Coating the dagger board trunk with epoxy

Good squeeze out all around
The Guild of NH Woodworkers was invited to exhibit their member’s work during the month of January at the NH Technical Institute (NHTI) library. The NHTI library has an inviting foyer area that is well suited to hosting displays and exhibitions. Guild members were invited to submit their work to a committee responsible to assemble a portfolio of work representative of our members.

The Guild Steering Committee decided early on that they didn’t want just the cream of the crop, they wanted a good cross section of our member’s work from beginner to expert. We held a well attended reception event on January 5, 2011 that kicked off our exhibition. Reports from the NHTI library staff were that the exhibition was a popular stop for both visitors and students. There will be opportunities for other members to exhibit at NHTI in the future and we hope to attract even more members to exhibit their work. We would like to thank the NHTI Library staff for inviting us and for being so welcoming. More than a dozen items were on display—Bob Couch.
Exhibit

Mike Korsak  Single Drawer Side Table
Flame birch, rosewood, Douglas fir and red cedar—This side or entry table features finely tapered legs and a tapered edge top with one small drawer.

Dave Hopkins  Rustic Bench
Ash & Pine—This four foot bench made from white ash and features a rustic pine top.

Robert LaCivita  Harvest Table
Curly cherry—Custom designed cherry harvest table with an oil and conversion varnish finish.
The Guild of New Hampshire Woodworkers

Robert St. Laurent  Balloon Back Side Chair
Maple, red oak & pine—Windsor style side chair features a milk paint and varnish finish.

Dave Hopkins  Five Drawer Hall Table
Quilted maple, cherry, poplar & ebony—A Garrett Hack design Shaker style piece made of quilted maple with cherry drawer fronts, turned ebony

Erik Baker  Medium Jumbo Guitar
Mayan walnut, ebony & maple—This guitar is a medium jumbo steel string acoustic guitar made with an Adirondack (red) spruce top, Mayan walnut back and sides, ebony and maple.
Bob Couch  Shaker Hall Mirror

Curly cherry—This Shaker style mirror also has a few hints of the craftsmen style. Finish is Waterlox.

Kevin Ainsworth  Heart Back Arm Chair

Black Walnut & Ash—The chair is made out of Black Walnut, with ash seat rails. The finish is shellac and is upholstered in the traditional manner. Based on a Philadelphia PA chair, Circa 1780-1800.

Guy Senneville  Federal Style Candle Stand

Mahogany—Federal style candle stand features hand-cut and sand shaded inlay.
**Alan Saffron**  Federal Style Lamp Table

Cherry, poplar & curly maple—Lamp table in the Federal style, 18” wide, 17” deep, 27” high, primary wood is cherry, secondary wood is poplar banding is curly maple finished with wipe on polyurethane, buffed out and waxed.

---

**Steve Costain**  Dining Room Chair – Set of 8

Curley Cherry—This sturdy curved back dining room chair is one of a set of 8 made with curly cherry and features an upholstered seat.

---

**Not Shown…**

**Bob Couch**

Bed Side Table—Curly cherry, poplar and seashell

**Dave Hopkins**

Rustic Bench—Ash & Pine

**Roger Myers**

Family Box—Curly maple, walnut, holly, red cedar, ebony and Spanish cedar

**Robert St. Laurent**

Childs Sack Back Chair—Maple, red oak and pine

**Claude Dupuis**

Shaker Side Table—Curly cherry and poplar
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## Woodworking Schools

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## Tools & Supplies

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