A Story of Determination
April Meeting Agenda
The Calculating Woodworker
Guild Meeting Reports

April Meeting - William Thomas
Veneered Moldings
It’s hard to believe it is Easter already. The snow is long gone and, hopefully it will stay that way. With the new found warmer temperatures and the call of the outdoors, I’m finding it harder to spend the time in the shop I should be. Well there is a lot to talk about in this issue so let’s get started.

I’m pretty confident you’ve heard about the Turning Symposium but I’m puzzled why so few of you have signed up. This event is a big deal!! We are talking world-class turners coming here to demonstrate their tricks up close and personal. The twenty five demonstrators will give twenty eight demonstrations during four sessions spread over seven rooms at Pinkerton Academy in Derry. You will get to see four quality demonstrations with close-up details projected on a screen so you can really see what’s happening. There will also be what’s called an instant gallery of pieces to look at and purchase, not to mention several vendors there to sell their wares. All this for only $65 and it includes lunch!!

The most important piece I want to mention is that we need VOLUNTEERS!! Actually, we need two types of volunteers. Dave Frechette is looking for volunteers to help setup Thursday late afternoon for the youth symposium on Friday and volunteers for Friday late afternoon to help setup for Saturday. He is also looking for help with breakdown/cleanup Saturday around 4:30. We also need room monitors. These are volunteers who are positioned at the door to make sure the presenter has everything they need and to help limit traffic in and out of the room during the demonstration. So if you can help out, even for a short time, that would be much appreciated. Even as a volunteer, you should be able to see the demonstrations. To contact David, send him an e-mail at davidf1291@gmail.com or give him a call at 603 847 9105.

Now for the other type of volunteers, I’m looking for some help with video projection in each of the four demonstration rooms both Friday and Saturday. The job doesn’t involve videotaping skills but does require someone who is at least familiar with turning. Basically, we will have 2-3 small video cameras aimed at the work piece on the lathe. Your job would be to sit at a small switch box and just keep switching between the cameras so that the projector will show the best close-up of the work on the screen for the audience to see. We would limit your time to no more than two sessions, however this will be quite possibly the best seat in the house so….

I’m also looking for 4-5 small digital video cameras that have a screw base so they can be mounted to a tripod. We are also looking for 4-5 tripods we could borrow. If you are willing to help out or have either a camera or tripod, please let me know. You can reach me at arcouch@comcast.net or 603-349-5991.

Continued on next page
My final note on the Symposium is that our registrations are on track for the sellout of 350 attendees but so far, very few of our Guild members have registered. Maybe you think you’ve got plenty of time but I wouldn’t risk not getting in by waiting too long. So go to our website or get the link in our next Touchups and sign up.

Have you ever watched NH Chronicle on WMUR? Well guess what, they are going to be at the Woodcraft store on June 23rd and the Woodcraft folks have asked us to be there that day to do a series of demos. Our Membership Chair, Dave Michaels, had already talked to both Woodcraft and Rockler about having a membership day and Woodcraft has asked us to do a demo the 2nd Saturday of every month. We are planning to start that with Roger Myers doing a demo on inlay on May 12th. Jim Seroskie has designed some member info cards and a poster we will use at each of these events to help attract new members. If you’d like to participate in the demos, contact Dave at dw_michaels@comcast.net.

The latest GNHW website poll results are in. The question was: What Single Guild Benefit or Activity is the Most Important to You? (151 voters) And the results are….

- Lectures & Demonstrations (general meetings, small meetings, symposia) – 46%
- Special Interest Subgroups – 19%
- Publications (Journal & Old Saw) – 19%
- Fellowship – 9%
- Discounts (from supporters & advertisers, books, magazines) – 6%
- Scholarships – 1%

The Steering Committee hears you and we are constantly working hard to make our meetings and programs as beneficial to all as we possibly can. To those who responded to the survey, thank you for your valued input. We really appreciate it.

If you ever have any concerns or ideas on how to make our Guild better, my shop door is always open.

Well I’ll close by saying that there is a lot going on this month between subgroup meetings and preparations for the Symposium on the 4th – 5th of May. Get out there and participate. Keep the chips flying!!

Bob
Veneered Moldings

The April meeting is another “do-not-miss” event on the Guild calendar. New Hampshire Furniture Master William Thomas will be the featured presenter and will demonstrate the process of veneering moldings for some period furniture that he is producing. I have seen samples of the moldings that Bill has been veneering and it is hard to believe what he has been able to produce. Beautiful walnut burl, veneered onto some complex molding shapes!

Our featured presenter at the April meeting is well known to many Guild members, but for those of you who have not yet met Bill, a brief introduction is in order. Bill is a founding member of the New Hampshire Furniture Masters and a graduate of the furniture and cabinetmaking program at The North Bennett Street School in Boston. Producing museum quality furniture since 1979 Bill has exhibited in all of the Furniture Masters exhibitions over the years and his work is some of the finest Period inspired work you will find.

A long time member and strong supporter of the Guild, Bill has been featured speaker at a number of Guild meetings over the years. The April meeting will be held in Bills shop in Rindge, New Hampshire.

Please plan to bring a chair and lunch to the meeting as there are no nearby places to eat.

For more information on William Thomas Fine Furniture and to see examples of the furniture produced by Bill, visit his website at http://williamthomas-furniture.com/index.html

Some of Bill’s in-process photographs, including those in this article and on the cover of this months Old Saw can be seen on his business facebook page by visiting https://www.facebook.com/pages/williamthomas-furniturecom/145615612170559
April 21, 2012
General Guild Meeting.

William Thomas’s shop
15 Todd Hill Road, Rindge, NH

Schedule

9:00 - 9:30  coffee social

9:30 - 10:30  Boat Builder’s Group
Dave Frechette will give a presentation on
their current project: renovation of a
1940’s wood canvas canoe.

10:30 - 11:30  The Beginners and
Intermediate Group will give an over view
of current and past projects

11:30 - 12:00  Guild business meeting.

12:00 - 1:00 Lunch

1:00 - 3:00 Afternoon session:

William Thomas will
demonstrate making
veneered moldings and
lunette banding.

Contact Bob LaCivita with any questions

Coming from the east on Rte 119 take
School Street to Todd Hill Road.

Coming from the west on Rte 119 take
Middle Winchendon Road to Todd Hill
Road.
May 4-5, 2012
Seventh New England Woodturning Symposium
Pinkerton Academy, Derry NH

Registration is now open! This year, you will be able to register and pay online using the member website. Of course, you will also be able to use a check and snail mail as in the past.

Cost is $65 (includes lunch)
Open to members and non-members

Hosted by The Guild of NH Woodworkers and Granite State Woodturners.

Friday, May 4, is Youth Day, allowing any student to attend free. Several outstanding turners will display their skills and we are sure will inspire young people to try turning.

Saturday will be the Guild’s Seventh Turning Symposium featuring over twenty-five presenters, an Instant Gallery and Trade Show. A must not miss event.

This is the Guild’s only paid event and even then, it only comes around once every three years. Don’t miss this one. The 2009 Symposium included 28 presenters with 350 attendees.

This year, you will be able to register and pay online using the member website. Of course, you will also be able to use a check and snail mail as in the past.

Complete details, including the list of presenters and the rotation schedule is available on the

Please note that we have two new sponsors for the Guild... Liogier hand stitched rasps and FBN Millwork join the list of businesses who offer a discount to Guild members. Their ads appear on the last page of this issue of The Old Saw.
What is it?

In the last issue of The Old Saw I published a detail from a picture in our member gallery pages. I challenged you to see if you could find the picture just from the detail. I hope that some of you took me up on that challenge because if you did you would have discovered some pretty amazing work by one of our members.

Last month’s detail came from a marking gauge crafted by our member Dave Anderson. Dave is not only an accomplished furniture maker but well known as a manufacturer of hand tools for woodworkers.

This month you are once again challenged to explore the member galleries to see where this detail picture came from.

Why is the man in the picture looking so concerned?

Well, the Craftsmen’s Fair at Sunapee will be here before you know it, and there is a lot of work to be done in preparation. Al Hansen has the situation well under control but he is depending on you to volunteer your time and talents in support of this major Guild activity. so, when you get that e-mail or phone call from Al looking for your commitment to volunteer at Sunapee or looking for that raffle donation, be sure to give him some help.

With everyone’s hard work, we can once again bring a smile to Al’s face!
With a couple of years of turning experience under my belt I decided to reach outside of my comfort level and explore segmented turning. Claude Dupuis was offering a demonstration at his Canterbury shop during the ‘small meetings’ scheduled for March 17th. Claude’s shop is a beauty, above his garage, well stocked and neatly organized. There were seven fellow members of the GSWT present and after coffee and name tags Claude began with a show and tell session. Several stunning examples of segmented turning were passed around, and I now had to ask the question, “How’d you do that?” Claude was ready. He spoke about wood movement and grain orientation, hollowing and the need to occasionally modify turning tools for the hollowing process. A fascinating turned, segmented pen was also shown and Claude explained how it was designed and created.

The design process, including the benefits of planning through the use of full-size shop drawings was stressed. It was soon clear that this session was not only about creating segmented bowls, but about how a true craftsman approaches his work. Claude left no stone unturned as he meticulously explained the planning of a segmented piece from scratch, including how to figure out the shape, the size, and placement of each segment and how to use the circumference to plan the width of each segment. Formulas for the circumference, for the number of segments on each layer and the design implications for all were covered. His explanation was clear and understandable, even to me, a novice turner and non-math major.

Claude then began the demonstration by preparing 8 pieces which would come together to form a ring on a bowl that he is currently working on. The pieces were measured with a caliper, then an angle jig was used, and after the cutting they were trued up on the belt sander, again using another jig made for this purpose. Getting each piece perfect (within a couple of thousandths) and with the correct angle was stressed. No voids (air spaces) between the pieces that would form a ring could be visible. After Claude made the cuts and the ring was assembled there was a slight void that was fixed by several passes on the belt sander using and adjusting the jig. The next task was the glue-up which was done on an aluminum sheet. Tape was used as a clamping aide. The ring was glued to a scrap block and after drying was trued up on the lathe.

Continued on next page
Small Group Meeting Reports

Pembroke Table Critique - March 17, 2012
Hosted by Alan Saffron
Article by Alan Saffron

The hardest thing to do in woodworking, especially in the Guild, is to comment on someone’s work when it is less than perfect. Even with the best of intentions, we won’t make someone else look bad, or look bad ourselves by being a critic. But, it can be done, and for a woodworker it can be a really good way to learn. I kept thinking I was nuts to show my work with all its imperfections. But, my trust in members of the Guild was rewarded. It was a small group, and we all got a lot from discussing my work, and all the other woodworking topics that came up. The meeting was good for the few that attended. Look bad? What are you, nuts?

Line and Berry Inlay - March 17, 2012
Hosted by Roger Myers
Article by Roger Myers

I had the pleasure of hosting a small group meeting demonstrating line and berry inlay techniques. This is a favorite subject of mine as I enjoy inlay of all types and am drawn to the federal period furniture style. Line and Berry is a rather unique form of decoration found primarily on period pieces from Lancaster County PA and the routes trace back to Wales. My preferred method of inlaying line and berry is with hand tools as I believe it allows a degree of precision and elegance not possible with power tools.
The Calculating Woodworker

Decimal Fractions

Woodworking measurements require dealing with numbers: mainly inches and fractions thereof, but with the advent of the digital caliper, decimal measurements have become useful for precise measurement: checking the stock thickness as it exits the planer, and checking thickness of veneers and banding widths where the ruler is ineffective for accurate fittings. My router table’s fence is adjustable in thousands of an inch and has a lift that allows bit height adjustments of similar precision. So decimals become the preferred measurement to capitalize on this accuracy.

Converting between fractions and decimals often confuses a craftsman. We will discuss these conversions and illustrate how they can be simplified for the use of the woodworker.

Decimal Fractions

A fraction is less than the whole basic measurement unit like an inch, a cup or a mile. The basic measurement is divided into smaller parts, and the fraction is then made up of a number of these smaller parts. The properties of fractions are reviewed in the January 2012 Old Saw and familiarity with this material is assumed here.

The standard ruler shows inches divided into halves (2), quarters (4), eighths (8) and sixteenths (16) parts. This number is the denominator of the fractional length. The numerator is the number of these small pieces required to add up to the desired partial length. For example, a partial length of 5/8 of an inch means that the inch has been divided into 8 parts, and the partial length consists of five of the one-eighth inch lengths.

Another fraction denominator in wide use is made up of powers of 10: 10, 100, 1000, etc. The most common decimal fraction is the small portion of a dollar, which is the cent, and has the fraction denominator of 100. So 57 cents as a fraction would be written 57/100. Since the fraction notation is equivalent to the numerator divided by the denominator, carrying out this division for 57 cents results in 0.57. This is called the decimal equivalent of the corresponding fraction. A zero is usually placed to the left of the decimal point to indicate this is just the fractional part. For a total length, this leading zero is replaced by the whole number of inches, if any.

The decimal equivalents of eighths of an inch resulting from dividing the fraction are shown in the table below.

<table>
<thead>
<tr>
<th>Fraction</th>
<th>Decimal Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8</td>
<td>0.125</td>
</tr>
<tr>
<td>1/4</td>
<td>0.25</td>
</tr>
<tr>
<td>3/8</td>
<td>0.375</td>
</tr>
<tr>
<td>1/2</td>
<td>0.5</td>
</tr>
<tr>
<td>5/8</td>
<td>0.625</td>
</tr>
<tr>
<td>3/4</td>
<td>0.75</td>
</tr>
<tr>
<td>7/8</td>
<td>0.875</td>
</tr>
</tbody>
</table>

Note that the trailing zeros in the division are omitted, so the number of digits in the decimal part of the equivalent varies from one to three in this example.

Significant Digits

The decimal equivalent of 7/8 for example seems to be a bit more complex than its corresponding fraction, but that is because it has more digits than are necessary for woodworking accuracy. This is a property of digital calculators. They will carry out the calculation to the full extent of their capability even when the additional digits are meaningless relative to the application at hand. The knowledgeable user will ignore these additional digits which have no practical woodworking value. Striving for accuracy beyond practical limits is just as inefficient and wasteful as gross inaccuracy.

For most woodworking applications only two significant digits are necessary after the decimal point in inch measurements. Omitting the remaining digits contributes less than 1/64 inch error to the exact
measurement, which is insignificant in woodworking. With only two significant digits, addition or subtraction of digital measurements becomes identical to adding and subtracting dollars and cents, and the need to find a common denominator has been eliminated.

**Digital Caliper**

Digital calipers are now available which make measurements of decimal fractions very easy. These are especially useful when careful measurements are needed, for example in planing stock to final thickness or routing precise grooves for inlay bandings. However, digital calipers suffer from the same problem as the calculator – too many digits. Like the calculator, only two significant digits are required after the decimal point, but the caliper may give you three or four as shown below.

To reduce confusion by limiting the display to two significant figures, you can place a piece of masking tape to hide the extra digits as shown below until you learn to ignore them.

However for very small measurements, such as the thicknesses of veneers and inlay stringing, both the whole number and the first digit following the decimal point in the decimal fraction are zeros, so the two digits following these zeros become the significant digits for that measurement as shown in the following illustration. Here the measurement is 0.063 inches or 63 mils (thousandths of an inch).

Some digital calipers will also display fractions and millimeters. The fraction display is confusing as the denominator keeps changing as the caliper is adjusted, making comparisons difficult, so these measurements are not very useful. Stick with the decimal fractions if you use a digital caliper. We will deal with millimeters later.

**Combination Blades**

Blades graduated in decimal inches for your combination square are readily available from L.S. Starrett. A Starrett No. CB12-6R blade is graduated in 10ths and 50ths of an inch. Go to [www.starrett.com](http://www.starrett.com) to find a distributor near you.

**Glossary**

- **Blade** A precision ruler used in a combination square.
- **Decimal Equivalent** The decimal number resulting from the division of a fraction.
- **Decimal Fraction** The part of a decimal number to the right of the decimal point.
- **Denominator** The number below the line in a fraction.
- **Digit** A single number. 7, 9 and 3 are digits.
- **Fraction** A portion smaller than a whole unit of measurement; a fraction of an inch or a fraction of a cup.
- **Mil** One thousandth of an inch.
- **Numerator** The number above the line in a fraction.
- **Significant Digits** The number of digits in a decimal fraction that provide sufficient accuracy.
- **Whole Number** A number which contains no fractional or decimal part.
New Hampshire Furniture Masters Association

Most Guild members are familiar with the New Hampshire Furniture Masters. They represent some of the finest woodworkers in the world and many of them are very giving of their time and talents to the Guild. The featured speaker at the last general meeting was Jeffrey Roberts, a Furniture Master, and the April meeting’s speaker and host is one of the founding members of the Furniture Masters, William Thomas.

The Furniture Masters have just unveiled a new, and much improved website which is definitely worth a look. It is also a portal into the individual websites of each of the masters. You can visit the website at www.furnituremasters.org

In addition, to those familiar with Facebook, the Furniture Masters have a page on Facebook as well, and you can find it at https://www.facebook.com/NHFMA

If you are interested in giving something back to the Furniture Masters, you can do so by becoming a sponsor. Here is some information on the benefits of sponsorship:

As a sponsor of the New Hampshire Furniture Masters, you are positioning yourself/your business before an audience that is educated, affluent, and discerning. You are also strengthening your brand by supporting members of the region’s creative economy. In addition to participating in the Furniture Masters, each maker is running his or her own small business, thereby amplifying your exposure to a larger client base. Additionally, through a sponsorship you are also promoting products that are made in America by some of the nation’s best fine furniture makers.

Special benefits of a Furniture Masters sponsorship include:

· Recognition as an NHFMA sponsor in promotional materials for the Furniture Masters annual exhibitions and special events (typically 6-8 per year throughout New England) as well as at the annual auction. Together these events attract over 1,000 discerning patrons of the arts per year.

· Visibility in collateral materials including event invitations and the annual catalogue, a stunning, full-color publication with a print run of 1,000 that is prized by fine furniture lovers and collectors.

· Acknowledgement in press releases sent to over 150 local, regional and national publications as well as in the Furniture Masters’ e-newsletter, distributed to over 400 subscribers.

· Representation on the Furniture Masters’ website, www.furnituremasters.org, and Facebook page.


If you are interested in sponsoring, contact Lori Ferguson, at lorilerguson@comcast.net or (603) 566-6368.

Check out the new Furniture Masters Gallery now open Monday thru Friday 8:30-5.00

It is located at 49 South Main street in Concord NH.
There is a great deal of work that goes into organizing any Guild meeting, and this is especially true for the larger “Guild Wide” or general interest meetings. Our programs committee takes this responsibility very seriously and invests a great deal of time and effort into the process hoping to make each meeting a worthwhile experience for all.

They first need to find topics that have a reasonably broad appeal and speakers qualified to lead discussions and demonstrations on the subject. Then there is the issue of a venue. With the Guild now at over 550 members, and our meetings open to non-members as well, it is always an educated guess as to how many people will attend a general meeting. Location also plays a role as we try to have meetings in various locations around the state.

Other topics to be addressed include filling the morning agenda, which we now do with presentations by some of the sub-groups. This has proven to be very popular and is a way to let these sub-groups share their information with a broader audience. A business meeting is always part of a general meeting agenda, and various steering committee members and officers must have these reports and details ready to go.

Then there are a myriad of smaller but equally important details that need to be addressed. We try to video all the major presentations and that requires coordinating equipment and operators. Name tags, refreshments, seating, port a-potties, signs and banners, the DVD library, clothing sales....

As you can see, there is a lot of activity in the weeks and days before a Guild meeting comes together, and hopefully on the day of the meeting all of this is transparent and people just have a great time and learn a lot about woodworking.

There are two things that you as a Guild member can do to assist in the process....

First, if you see one of the people involved in coordinating one of these meetings, hosting a meeting, or a presenter at a meeting....Let them know you appreciate the effort!

Second, if you have suggestions for either topics, speakers, or venues, let the Program Committee know about it. They are always seeking input.

Oh, one final thing you can do... Volunteer to help... The Guild is always seeking members willing to volunteer. The strength of this organization has always been the contributions of its members.

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Video Cameras Needed for Symposium

We need some extra video cameras for each room on Saturday May 5th. These don’t have to be special or even very new. If it works, we can probably use it.

Contact Bob Couch if you can help!
So many woodworkers talk about how they were influenced to become a woodworker by spending time with their father or grandfather in a home workshop, or a school woodworking program. Had I been a boy, I would have been exposed to both metalworking and woodworking at home and in school. Both grandfathers and my father were inventors, toolmakers, and pattern makers, and all my uncles were engineers. Talk of inventions and patents filled dinner table conversations. My father built our house, a kayak, then restored a yacht, but I was not privy to any of it. My brothers were permitted into the shop, but I was expressly forbidden by a sign on the door: “No girls allowed.” One day, when I must have been about 8, inspired by Lucille Ball in the movie, The Long, Long Trailer, my best friend and I decided to build a trailer, and we snuck into the shop area and borrowed a hammer, nails, saw, and scrap wood. We found some wheels and cobbled together a strange looking affair, and took it to the top of the longest hill in the neighborhood. It happened to be right in front of my grandmother’s house, and as we sailed down the hill, she ran after us crying, “stop, stop, you are going to kill yourselves!” It was then we realized we had no braking system. The tools and trailer were confiscated, and I was remanded to “women’s work,” which I found incredibly boring.

In high school, the boys took shop and the girls took home economics. I felt I got a bum rap. I refused to like it. My aunt, who had a home ec degree, was mortified when I flunked home economics, so she taught me sewing. My grandmother was an excellent seamstress, so she taught me tailoring, and soon I was making all my own clothes, including suits and winter coats. The process is not dissimilar from making furniture – measure the raw material, cut it out, put it together in standardized ways, and you have a useful object, made with your own hand. I did have one experience involving wood: at 13, I bought a grungy old desk and sanded it to bare wood, then borrowed library books on refinishing and put a finish on it.

I scored a very high interest and aptitude for engineering on some standardized tests. The guidance counselor took me into his office and explained that because I was a girl, I was not allowed to take physics, and because I was not finding algebra interesting, he advised me against any higher math courses. Women, he told me, could not be engineers. Girls had only three options: librarian, teacher, or nurse. “What about art?” I asked. He asked if I liked to paint landscape pictures. No, that did not particularly interest me. Well, then, I wouldn’t like art school. Better to stick with a career meant for females.

My family took church attendance seriously, and in the youth group, we were encouraged to think ahead when choosing a career. Think ahead, that is, to the very end of life, when money, power and influence would not matter, but how we helped others would be the measure of our lives. Observing my large extended family, I noted with teenage idealism they were obsessed with success, money, and constant competition

Continued on next page
to own the next best thing – something better than others had. It seemed so artificial to me. I decided I wanted a meaningful life and career, where I was contributing to helping others in a tangible way. Given my three choices, I enrolled in a 5-year program at Columbia University in NYC to study nursing. There, I met my best friend, and when he decided in his senior year to not become a physician but to enter seminary instead, I followed him to Princeton, NJ.

We were back in NYC in less than a year. Everyone was marching for justice, freedom, and equality, and we wanted to be where the action was. Bill, my husband (still my best friend) found a job teaching science in Bedford Stuyvesant, I found a job with the Visiting Nurse Service of NY in the South Bronx, and we found an apartment in East Harlem. We had excitement and adventure in spades. We would come home and share adventure stories – I was held up by a gang wielding knives; Bill had a student pull a gun on him; and on weekends, in addition to relishing the culture of the city, we worked with a local gang through a church program.

A beautiful baby changed all that. The local public school was unsafe, and private schools were not available to us. There was no place for middle class families in Manhattan at that time. We began reading Rodale Press’s Organic Gardening and Farming magazine, and decided to move to Maine to grow all our own food and raise a child in the healthy country air. Neither of us had any experience with farming or country; both of us had been raised in suburbia. But we were young and full of hubris. We saved one salary for a house while I began borrowing books from the library on restoring old houses. They looked so beautiful restored; we decided we would do that. I researched all I could on buying an old home, and drew up a list of criteria – such as a field for a garden, a sliding hill, and an awful kitchen so we could remodel it my way.

Bill found a teaching position, and began looking for “the” house. After several discouraging months of searching, he found our dream house. It was love at first sight. We bought it that day. It met all our criteria, but it required a lot of work. Living in an apartment, we had not budgeted for the inevitable repair of things that were actually working when we purchased the house. The first to go was the furnace, in the dead of winter, followed by rotting sills, joists, and corner posts, roof, septic system, and other unexpected events that kept us perennially in debt to the house. The kitchen was, happily, awful. It had a huge picture

Continued on next page
window, facing north, which was the first solid object the wind found after crossing the big field, and that kitchen was drafty and cold. We decided to combine a tiny kitchen and a tiny dining room, and tore out the walls and that drafty picture window, insulated it, and – and progress stopped. Bill became very involved in directing school plays at the school where he taught. I waited, very impatiently. The walls read “Johns Manville,” were dark, and did not resemble the beautiful kitchens in the books. We rearranged appliances until we were satisfied with their placement, but still no old beams on the ceiling, no white walls with Sturbridge mustard trim, and no cherry cabinets.

I discovered nagging did nothing to speed the progress on the kitchen, so when a list of adult education courses arrived, I found a woodworking course listed. It didn’t teach me how to hang drywall, but it did take me to the previously forbidden world of high school shop. It was love from the start. We were taught how to use each machine safely, and introduced to the expansive world of woodworking. The first thing I made was a cabinet with a raised panel door for a built-in ironing board in the kitchen. It is still warped to this day, but it is Sturbridge mustard in color, and it works. I managed to persuade Bill to hang drywall, a job he continues to passionately hate, and I took each window out and re-glazed it using a room that would eventually become our parlor, since I had no shop. There are over 35 windows in this house, and I repaired every one. I learned to trim the windows and doors, and I was on my way working wood.

From the time I was a child, I loved antiques. I accompanied any one I could to antique shops, auctions, and lawn sales. Manhattan was a gold mine for used furniture; on trash day you could walk up any street and find furniture someone tossed out that just needed a little work. In my first apartment on the West Side, I spread newspapers over the linoleum on the kitchen floor to strip, stain and finish furniture. I filled our Harlem apartment with restored furniture, and in Maine I had a 10-room house to fill! A Maine neighbor was an auctioneer, and Bill “ran” for him, often coming home at the end of the night with a piece that no one wanted – but at a bargain price. I spent summers in a screen tent, stripping furniture that I’d found in my Saturday jaunts.

I had a worn metal tray that needed repainting. I saw an adult education ad for “tole painting” and took the course to learn how to paint the tray. Instead, we were taught to paint gift shop items made of wood. Soon I was immersed in decorative painting – buying books on new designs, then taking off creating my own designs. Bill found a buyer on the coast who ordered 500 of these trinkets for Christmas for his store. I bought a Sears band saw and cut these decorations out, sanded, painted and decorated them with artist’s brushes. No matter how fast I worked, I could not finish that many per day, and soon I was bleary eyed from concentrating on painting tiny flowers and words on small wood objects. That 500-order experience was enough to end my tole painting venture. I never did paint that tray! It was a long time before I started another business.

I had better luck taking a stained glass course, and made two windows to match the floor tile, which are installed in our laundry and bathroom. Room by room, we sanded floors, removed and replaced wallpaper, repaired and painted ceilings.
and trim and made built-in furniture. I learned more about properly restoring old houses, and left the rest of the plaster and lath and unique architectural features undisturbed.

At first, we wanted to say we had done everything ourselves. We learned to tile floors, build chimneys, do our own plumbing and wiring, create brick walkways, re-upholster furniture, make curtains or drapes and install Velux roof windows in the middle of the night. After Bill spent all summer building a chimney, we began to realize perhaps it was better to hire an expert for certain tasks. We had four Count Rumford fireplaces built (they do indeed heat the room!). I hired a person who had a well equipped shop to work in, and together we made a raised paneled wall above and around the dining room fireplace, with a built in china cabinet tucked in beside it that has arched doors. We made a built in bookcase in the parlor with molding that matching the existing parlor molding. I built a lattice étagère for the bathroom with matching curved latticework above the shower, hung flowered wallpaper and restored wicker furniture to create a room with a garden theme. We finished the kitchen. One room at a time we worked on this house, turning ideas into reality. I kept taking adult education wood shop classes so that I had access to a shop and machines.

Then we met a child who needed a home. She had been in 6 foster homes after being abandoned at 18 months. She was abused and severely deprived; at age 7 she could not count to 10, did not know her colors or alphabet, could not tie her shoes or climb the steps to the slide. The state social workers cheerfully informed us that with a permanent home, these children adjust and do very well. We were naïve enough to believe them.

It was much more difficult than the state was willing to admit. Her first words to us were, “what are your rules; I ain’t gonna do ‘em.” She tantrumed every minute she was awake, and nothing pleased her. She didn’t want what we had for breakfast; she wouldn’t let anyone comb her hair or help her get dressed, but was unable to do it herself. As she grew older, she began destroying property. Whenever we thought of disrupting the adoption, we feared for what would become of her, so we stuck it out, but it was very stressful and not much fun. Today she is in supported living, and for the most part contributing positively to society, with an occasional setback. She is the most grateful person I know, and over and over says, “You didn’t have to take me; thank you for giving me a family.”

During this time, I was driving the back roads of Maine to visit the sick at home, another adventurous job. Looking for something more creative, I enrolled in art at the local community college, and started talking with administration about starting an architecture program. They listened, and began a program. Despite severe learning disabilities, I graduated at the top of my class with an Associates degree in Architecture. I loved it, but as I began to intern in that field, I realized that it just was not going to work for me as a career. I was now thoroughly addicted to working with wood. I wanted to learn how to make period furniture and master the entire sequence of making furniture, filling in the gaps in my experience. I began dreaming of attending the North Bennet Street School.
This school was founded over 100 years ago to teach practical skills to immigrants crowding the North End of Boston. There are 8 programs, including the renowned Cabinet and Furniture Making program, all teaching traditional fine craftsmanship, focusing on using hand tools and power equipment skillfully, technical mastery of the materials and methods of each craft, and problem solving based on a thorough understanding of best practices. When my husband was accepted into a doctoral program at Harvard, I interviewed at NBSS. I was attracted by the enthusiasm and dedication to excellence among faculty and students. I was discouraged from getting my hopes up by the person with whom I interviewed: “You know,” he said, “it is harder to get into the Cabinet and Furniture Making program than it was for your husband to be admitted to Harvard.”

I was surprised and thrilled to be admitted. We first learned to think out a project by drawing it; every single joint and hidden line. We learned to restore, care for, and use hand tools, and to maintain every machine used in a small shop. The first project was a toolbox with drawers to store our growing accumulation of hand tools. We then designed, drew, and built another case piece, a table and a chair, drawing on period furniture to learn best practices of the craft. This was the kind of fussy, demanding attention to detail and quality I enjoyed. I found the structured framework extremely valuable in filling the gaps in the knowledge I had previously pieced together, and I have relied on this systematic process to guide my work since. I drew up a personal list of skills I wanted to master in the short 18 months of the program, and a list of skills I could learn later, and chose each project to learn the skills I knew I needed to learn at school. I realized that this is a life-long learning process, and that there are always new things to learn. This is what makes furniture making so interesting – I will always have more questions.

One of the skills I saved for later was carving. My husband graduated and found a job in Cambridge Mass. We had kept our home in Maine, and after graduation, I went back to work in Maine full time evenings in home health to earn money to build my shop. I drove from Maine to Boston after work Friday nights, arriving around 1 AM on Saturday morning. A few hours later, I drove to Springfield, where I studied carving with

Queen Anne Chair, by Joyce Hanna

Continued on next page
Dimitrios Klitsas, a master carver who learned carving in Greece beginning at age 13. To walk into Dimitrios’ shop is to be astounded by the work of a master carver; his work is incredible and prolific. Later I took a couple of week long carving courses at the Center for Furniture Craftsmanship from Chris Pye, who comes to the US from the UK just to teach this course.

Before I had a chance to build any furniture, I experienced some serious health issues, which have dogged me for the past 10 years. Some days I feel fine, and accomplish a lot, but most of the time fatigue and pain interfere with a good day’s work. For months, sometimes years, at a time I have been on bed rest from complications of this disease. But, my love of the craft gives me determination, enthusiasm, energy, and hope which keeps me fighting when doctors convey discouraging news. They call me “feisty,” probably with reason. I can’t wait to get into my shop and putter away on a project, and this is what I think about when I am stuck in an MRI or CT machine.

After trying to grow a business for many years, I finally decided to end the business last December, so that I can concentrate on what I truly enjoy, and finally finish up this old house. One of my great joys is the Period Furniture Group, where at present, Allan Breed is demonstrating the making of a document chest, which I hope to complete. This is very generous of Al, and I feel very fortunate to be learning from such a master of the craft. I have been a member of several woodworking clubs, but I am blown away by the incredible Guild that New Hampshire woodworkers have created, and I am grateful to be allowed, as a Mainer, to belong to this group.

It took several years to save enough money for a shop. I’d had many years to design this shop, and I used my architecture background to draw up detailed plans. I decided to add on to the end of the kitchen, so that I could easily mix household tasks with working wood. This has worked very well for me. I designed 9 windows facing south and east for maximum solar gain, with a small bench room, a larger machine room, and a cathedral ceiling. Fans push the heat back down in winter, and a high electric window assists the escape of overheated air in the summer. It is super insulated and overbuilt so that when I purchased a one ton 20-inch jointer and a heavy lathe, I did not need to worry about the weight. It feels to me like a sacred place, and it always brings me joy to work in that sunny cheerful space.
Woodcraft has been a long time supporter of the Guild and in this issue we feature the Woodcraft store in Newington, NH. This store is owned and operated by Julie and Jim Ford who also own and operate a Woodcraft franchise in Jacksonville Florida. The Newington store was opened a little over 13 years ago and moved to its current location next to Wal-Mart in 2009. The store is managed by Mark Nelson (manager) and Fred Chellis (asst. manager) and has a dedicated staff of talented and experienced woodworkers (professional furniture makers, cabinet makers and luthiers, as well as hobby woodworkers).

According to Fred Chellis, “we are one of the larger Woodcraft Stores and are frequently in the 5 or 6 top performing stores nationwide.” We are happy to support the Guild in any way we can to promote the Art/craft of woodworking.”

The store’s support of the Guild extends beyond the discount that they make available to our members, as they frequently host meetings for us and make our members feel welcome. In addition, they have often donated products for our auctions and other fund raisers.

To further show their support of the Guild they are offering a special coupon to readers of this issue of The Old Saw. This coupon can be used in addition to your regular Guild discount but must be used in person and is only valid at the Newington Store.

You must print out and bring this page with you.

In each issue of The Old Saw we will run a short feature on one of the Guild sponsors. As an organization we are very fortunate to have a wide range of businesses who support the Guild and our members in a variety of ways. In the last few pages of each issue of The Old Saw we feature a listing and small banner advertisements for each of these sponsors. We do not charge these sponsors for this advertising, only ask that they provide a benefit to all of our members, generally in the form of a discount of 10 percent or more.

We encourage you to support our sponsors with your business and to let them know each time you visit that you appreciate their support of the Guild. Please be courteous in asking for your discount and always present your membership card as proof of a current Guild membership. Please do not ask for the discount in a loud voice in front of other customers who may not be receiving the discount, and please do not ask them to give you the discount when you do not have your membership card.
February Meeting Report

The February meeting was hosted on a mild day at Scott Russewick’s shop in Canterbury, NH. The meeting agenda promised a meeting jam-packed with interesting presentations and information and the large crowd of Guild members on hand was not disappointed.

Following the coffee and social time, the Period Furniture Sub-Group gave a presentation on the Townsend Document Chest project that they have been undertaking with the guidance of Al Breed. Michael Brown presented a brief history of the chest and it’s Newport RI influences and Roger Myers then presented an overview of the project and process the group has been following. Two of the sub-group members, Dilek Barlas, and Jerry Olson had their in-progress work on hand and a completed chest by a student of Al Breeds (Stephen Fee) was also on display.

Following the PFG Sub-group presentation, Catherine Green, who is the Standards and education Manager for the League of New Hampshire Craftsmen gave a presentation on the process of becoming a juried member of the League. This was an excellent overview of the process, removing much of the mystery and myth surrounding the jury process, and Catherine encouraged all members interested in the process to contact her and she will provide as much assistance as needed.

After lunch, the featured presenter Jeffrey Roberts took over the workbench to show a retrospective of his work and a demonstration on carving a ball and claw foot. Jeffrey is a member of the New Hampshire Furniture Masters Association and also a juried member in The League of NH Craftsman. In addition to his demonstration, Jeffrey provided some additional insight to the audience on the process of getting juried into the league.

Special thanks go to Scott Russewick and his wife for being such gracious hosts.
The Guild finances are operated on a cash flow basis and we are on a fiscal year of September 1st to August 31st. This means that all income and all expenses are accounted for at the time that they occur and that we claim nothing as depreciable assets. Actually, the only thing that the Guild does own is the video equipment that we use to record meetings.

Because most members still pay their dues around September 1st, our cash balances go up at that point in the year and then taper down until the end of August. Our only other major sources of general fund income are the Turning Symposium (Have you registered yet?) and the sale of raffle tickets at the Sunapee Craft Fair (Have you contacted Al Hansen to help with this?)

Each year the Steering Committee puts together a budget for the coming year. The major expense is the “Journal” and we go over what the projected costs for that will be. Other areas of expense are the cost of meetings, insurance, and costs associated with membership and internet.

As of April 7, 2012, we have 550 paid members. This is an all time high for paid membership. Most members are paying using the PayPal feature on the website. You can use this feature to sign up for the turning symposium, too. This greatly reduces the work load on both the membership chairman and the treasurer and is really appreciated.

As a 501(c)(3) not-for-profit entity, we are required to file annual reports with both the New Hampshire Attorney General’s Division of Charitable Trusts and the Federal Internal Revenue Service. These reports are available for viewing on the website.

http://www.gnhw.org/resources/hampshire-charitable-trust/
http://www.gnhw.org/resources/internal-revenue-service/

The treasurer reports to the Steering committee each month on the state of the Guild finances. In these reports, the treasurer goes over the balances in the different funds and income and payment activity. The treasurer also gives a report at each general meeting of the Guild. These reports are made part of the Steering Committee minutes and are posted to the website.

http://www.gnhw.cloverpad.org/scMinutesRAS

Included with this summary is a cash flow report for the year to date.

C. Peter James, Treasurer
## Cash Flow Report

**Category Description** 9/1/2011 to 4/7/2012

### INFLOWS

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<th>Category Description</th>
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### OUTFLOWS

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<td><strong>TOTAL OUTFLOWS</strong></td>
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### OVERALL TOTAL

| **OVERALL TOTAL**                     | **$5,136.22** |

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**Mill Brook Gallery and Sculpture Garden**

236 Hopkinton Road, Concord, NH 03301

Mill Brook has an exhibit underway “In The Grain” - Included in the exhibition are several Guild members.

From the Gallery website:

“Don’t miss this unconventional, cutting edge exhibit focusing on the art of wood. Among this extraordinary collection of innovative useful, decorative and thought-provoking objects, “In the Grain” features sophisticated, highly-crafted works by many leading craftsmen and sculptors.

Artists:

Anne Alexander, Michael Alfano, David Belser, Peter Bloch, Jon Brooks, Dustin Coats, Jeff Cooper, Judith Cooper, David Crane, Michael Crocker, Stephan Fowlkes, Donna Dodson, Sharon Dugan, Tom Dunne, Dan Dustin, Deb Fanelli, Jon Garcia, Eric Grant, Gints Grinbergs, Steven Hayden, Linda Hoffman, David Hurwitz, David Leach, Wendy Lichensteiger, Bob Katz, John Magnan, William Martin, Stephen Mauren, JoHannes Michelson, Joseph Montroy, Clifford Moran, Andy Moerlein, Roger Myers, Myrl Phelps, Suzanne Newbold, Scott Ruesswick, George Sauderson, Antoinette Prien Schultze, John Weidman, Jere Williams, and others.

A Tradition of Craft

Work by three GNHW members is included in an exhibition currently underway at the Connecticut Historical Society in Hartford, CT. “A Tradition of Craft” runs through September 8th and features the work of 34 period furniture makers and members of The Society of American Period Furniture Makers.

The three Guild members whose work was selected for this juried exhibition include Kevin Ainsworth (Langley Boardman Arm Chair); Freddy Roman (Seymour Chest with Mirror) and Bruce Wedlock (Federal work table).

A variety of forms representing 150 years of American furniture styles are on display, including at least six pieces chosen for their Connecticut origins. Also displayed are a selection of tools, and scaled miniatures by SAPFM members. To provide a point of comparative analysis, the CHS staff has pulled over a dozen items from the museum’s collection that will be displayed side by side with SAPFM members work.

For Further information, visit the CHS website at: http://www.chs.org/exhibits

Above - Seymour Table by Freddy Roman

Left - Federal Work Table by Bruce Wedlock

Right Boardman Armchair by Kevin Ainsworth

Article excerpted from SAPFM.org
Woodworking Schools
McLaughlin Woods  www.experiencewoodworking.com
The Windsor Institute  www.thewindsorinstitute.com
The Breed School  www.allanbreed.com
Homestead Woodworking School  www.woodschoolnh.com
The Wood Finishing School  www.patinarestoration.net
Woodturning School  www.woodturningschool.org

Tools & Supplies
Woodcraft - Newington, NH  www.woodcraft.com (Portsmouth)
Woodcraft - Woburn, MA  www.woodcraft.com (Woburn)
Rockler - Salem, NH  www.rockler.com (Salem)
Rockler - Cambridge, MA  www.rockler.com (Cambridge)
Brentwood Machinery  www.brentwoodmachine.com
Chester Tool Works  www.chestertoolworks.com
Gary R. Wood & Co.  www.garyrwood.com
Williams & Hussey Machine  www.williamsnhussey.com
Liojier Hand Stitched Rasps  www.hand-stitched-rasp-riffler.com

Lumber & Wood Products
Highland Hardwoods  www.highlandhardwoods.com
Goosebay Sawmill & Lumber  www.goosebaylumber.com
The Millwork Shop  www.t-n.com
Northland Forest Products  www.northlandforest.com
Classic Designs by Matthew Burak  www.tablelegs.com
Wolfgang’s Wood - Strafford, NH  603-664-7691
GH Evarts & Co.  www.ghevarts.com
Maine Coast Lumber  www.mainecoastlumber.com

Services
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