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Aurelio "Bolo" Bolognesi
GENERAL MEETING - February 16
President’s Message

President’s Message – 10-/27/2012

Dear Fellow Guild Members, I hope this extremely cold weather is finally behind us! It has cost me a small fortune to keep my shop just reasonably warm temp lately. The good news is that the days are getting longer and the year is going very well. I hope everyone is getting some good shop time in. I know I am.

Thanks to our Membership Chair, Dave Michaels, the Guild is continuing to grow faster than it has in recent history. Our membership has grown to 561 so far this year so a BIG THANK YOU goes to Dave!!

I would like to personally thank David Frechette for stepping up to be our Treasurer. He has officially taken over from Peter James and he’s doing a great job. Peter is also feeling better every day and made it to our recent Steering Committee meeting. It was great to see him out and about again.

I would also like to recognize and thank Steve Colello and Victor Betts for taking on what I consider to be two of the most important responsibilities of our Steering Committee, our programming. Steve has taken on Small Meetings and he has some great plans for our Small Meetings event this coming March and some good ideas he’s already working on for our October Small Meetings. Victor has agreed to take over as our Program Chair and he is already hard at work planning our April meeting and summer trip. You may have seen his request for ideas in Touchups and if you haven’t already done so, please share your ideas with him.

We have a great February 16th General Meeting all planned out for you. It is being hosted by D.R. Dimes & Company. Doug Dimes, the President and Chief Designer will be our morning speaker. Doug will take us through their entire process from CAD design to final finishing. Doug has designed some of his own CNC machines which are pretty fascinating to watch spit out classy looking dovetails in seconds.

The afternoon will feature Aurelio Bolognesi (Bolo as he likes to be called) is a NH Furniture Master, who graduated from design school in Lugano, Switzerland then worked in Paris and the Caribbean before coming to the states and opening up his shop in Hardwick Mass. I’ve always been fascinated by the unique designs Bolo has come up with and even more fascinated by the mechanics he incorporates into many of those pieces so I’m looking forward to hearing more about his process. Check out Bolo’s website at www.aurelio-bolognesi.com

The next Guild-wide event will be our Small Meetings day on March 16th. These are already set up in the calendar and have limited seating so I would suggest that you go take a look at what Steve has put together and sign up for the one you would like before they are sold out.

So be well, stay warm and in the mean time, keep the shavings flying!!

Bob
Member Photo Galleries...

You may have noticed that the member photo galleries have not been updated recently and are a bit hard to find on the website. That is due to the fact that we are in the middle of some improvements to the website which will include better hosting for our galleries. So please be patient and we will let you know when the galleries are back up...and there will be new additions and lots to see!

Small Group Meetings

March means springtime, but it also means it is time for another round of small group meetings and we have four excellent meetings lined up for this year, all taking place on March 16th. Pete Boorum will be hosting a meeting at his shop in Bedford on “Making Very Thin Lumber”; Claude Dupuis will have folks at his shop and discuss the process used to construct a segmented bowl blank; If your machines need some TLC, learn how to set up and tune up your shop machines at Peter James shop; and finally, Steve Costain will take you out of the world of wood for a bit and review metal working for woodworkers!

As the name implies, these are SMALL group meetings with very limited attendance due to space and registration is required. If by press time you find the sessions are already full, fear not, we have another round of small group meetings in the fall (with different topics). If you were unable to register, and you really were interested in the topic, let our small group meeting coordinator (Steve Colello) know, so that we can try to set up more meetings like this!

Hand Tool Sub-Group Meeting Rescheduled

The February meeting of the hand tool subgroup was rescheduled from February 9th until February 23rd due to the blizzard that is underway as I write this. The meeting will be at Steve Belair’s shop in Auburn, NH and the topic is spokeshaves, drawknives and similar tools. Register for the meeting on the Guild website.

Boats!!!

The annual event that gets my boat building juices flowing is just one month away. The Maine Boatbuilders Show is taking place March 15-17 in Portland.

The show website (http://www.portlandcompany.com/boatShow/) should provide answers to your questions about the boat show, but please contact me if you need additional information. The Guild boat building group has no meeting/event taking place in conjunction with the show but I hope to see some of you there.

Nate Carey
General Guild Meeting - February 16th

The Guild’s next general meeting will be on February 16th and will feature NH Furniture Master Aurelio “Bolo” Bolognesi who will speak about his design process, and one of his favorite aspects of furniture design, incorporating interesting engineering elements to add functionality.

The meeting will be held at D. R. Dimes and Company in Northwood, NH (see related article on the next page).

9:00 to 9:30 Coffee and Social
9:30 - 10:00 Subgroup Reports
10:00 - 11:30 Douglas Dimes - Talk/Tour of D. R. Dimes
11:30 - 12:00 Short Business Meeting
12:00 - 1:00 Lunch (Bring your lunch..no nearby restaurants)
1:00 - 3:00 Aurelio “Bolo” Bolognesi, NH Furniture Master

Aurelio Bolognesi is a Graduate of the ”Centro Scolastico per le Industrie artistiche,” a design school in Lugano, Switzerland. Aurelio worked as a designer in Paris, the Caribbean, and New York before establishing his studio in Hardwick, Massachusetts.

Aurelio, who goes by the nick name Bolo designs and builds elegant one-of-a-kind furniture suitable for any interior. He uses time-proven traditional joinery, with integrity and without compromises...

“Furniture you will love to see and touch; tomorrow’s antiques”.

Member of the New Hampshire Furniture Masters Association

Besides being part of some important private collections, in particular the Liz and Jerry Reilly and the David Tatlock collections, Bolo’s work has been shown in several galleries and at the Currier Museum of Fine Art, the Portsmouth Museum of Fine Art, and Paradise City Art festivals.
D. R. Dimes & Company
American Furniture

Our Host for the February Meeting is Douglas Dimes the president of D. R. Dimes and a fifth generation master craftsmen.

From the companies website:

*For over forty years D.R.DIMES & Company has been crafting museum quality reproduction American furniture. Founded by Douglas Richard Dimes in 1964, the company grew from a one man shop to an American institution. Along the way he was commissioned by nearly every major Early American museum in the country.*

*Mr. Dimes’ great grandfather Richard Dimes — an English silversmith who had immigrated to the U.S. in 1881 — started Towle’s hollowware line. Dimes eventually founded his own company, Richard Dimes Co., in South Boston going on to establish himself as a one of the finest silversmiths in the US. Richard Dimes Co. also worked for major museums to recreate early American masterpieces by the likes of Paul Revere.*

*The company’s president and fifth generation mastercraftsman, Douglas P. Dimes, is very cognizant of his family’s history and is committed to the ideals of his father and forebears.*

*D.R. Dimes & Company makes only the finest examples of Early American design because Mr. Dimes believes those pieces were and are among the finest Windsor chairs & furniture ever made. With nearly forty years of effort and scholarship D.R. Dimes offers an amazing variety of Early American forms which are often copied as much as the originals.*
Not a Moxie...a Moxon.....

In the 17th Century Joseph Moxon published a text called The Art of Joinery. This little gem was republished by Lost Art Press, a company of Christopher Schwarz, the former editor of Popular Woodworking. In the course of the publishing effort and associate activities, Schwarz spoke often of the benefits of something that became known as a Moxon Vise. What was being spoke of (and Moxon wasn’t the only person of his day to make reference to this) was a twin screw vise that would be used for a variety of joinery tasks.

There have been many versions made of the twin screw vise, commercially available, and home made, and it has long been on my list of shop tools I wanted to make. I imagined it would be very useful in holding work for dovetailing, serving to keep the boards flat as well as aligned, and for a variety of other purposes. I just never could seem to get around to it and not having wood tap and dies large enough, the project just sat on the back shelf. A little free time just before the Holidays and a review I had seen for some hardware was all the inspiration I needed.

The hardware I am speaking of is from a great little company called “Benchcrafted” (www.benchcrafted.com) and is simple and wonderful at the same time. Their Moxon bench vise hardware consists of some acme threaded rod, associated nuts, and two large cast handwheels. This package, including leather for lining the vise chop is $149.00 That might seem like a lot of money, but in my mind it is worth every penny. In use, you bring the left side of the vise close to the work and then when you insert or remove stock from the vise, a simple flick of the wrist on the right hand wheel brings the jaws up tight. This is quality hardware, worth the investment!

Now, just to complicate things, I have also always wanted a bench riser, to bring the work surface of my bench higher for doing inlay, paring dovetails, and so on. The Benchcrafted site does mention adding a riser to the back of the vise as an option, but I took it just a step further and I am delighted with the result. In building the vise and riser, I also incorporate a small vise from Lee Valley, the Veritas Inset Vise (selling on line for $89.00). By adding
The Guild of New Hampshire Woodworkers

This vise, and some dog holes, my little Moxon Vise/Bench on Bench has become a terrific addition to my work bench. I built mine out of 8/4 walnut for the vise chops and bench surface, with maple for the under structure, but you can use most any strong hardwood. The vise will hold a 22” board between the jaws, and the bench surface and inset vise will hold a table leg for inlay work.

I will let the pictures, and the instructions on the Benchcrafted site cover the details of the build. The angle on the front chop is to allow the saw to tip down when cutting half blind dovetail pins. The front (moveable) jaw sits about 1/8” lower on the bottom than the fixed jaw. This lets you slide the vise up to the edge of the bench and have perfect alignment of the fixed jaw to the edge of your bench. If you have any questions, feel free to drop me an email. Or, Benchcrafted does sell a complete kit (without the bench riser) for 399... but what fun is there in that?

Roger Myers
roger@strathamwood.com

The top is long enough to hold a typical table leg in place for detail work or inlay.

The under structure provides support for the rise and jaws and a place to clamp the vise to your bench.

Tail Board sitting on the pin board ready to mark out the pins, and then cut them.

The relief on the moveable jaw allows you to angle the saw when cutting half blind pins.
The Calculating Woodworker

Introduction to Area

Area measures the size of an enclosed surface. For this discussion we will limit ourselves to flat or plane surfaces. The basic unit of area measurement is that space enclosed within a square with a side of unit length. The area within an arbitrary boundary is compared to the area in the unit square, and then expressed as a number of those square units. For example, if the area within a boundary is equal to seven times the area of a square inch, then the corresponding area is expressed as seven square inches. In like manner, the land area of New Hampshire is expressed as 9,350 square miles.

The term square also mathematically means a quantity is multiplied by itself, and is denoted algebraically by an exponent of 2. Exponents are written as a superscript or raised number in an equation.

For example, we can express the area $A$ of a square which has a side of length $S$ as

$$A = S^2$$

If the side $S$ equals 3 inches (in), then the corresponding area would be $A = 3 \times 3 = 9 \text{ in}^2$ or nine square inches. The exponent 2 tells us to multiply the side length 3 by itself, giving a value of 9, and the unit is “square inches”. If the side were 4 feet long, then the area would be $A = 4 \times 4 = 16 \text{ ft}^2$ or 16 square feet. The proper unit is always the square of the corresponding unit of length.

Rectangles

A rectangle is a four-sided figure with a right angle in each corner. Opposite sides are of equal length. If we denote the lengths of the sides as $W$ for width and $H$ for height, then the area contained within the rectangle will be

$$A = W \times H$$

If we wished to calculate the area of a typical board’s surface, we probably would measure the width in inches and the length in feet. This brings up a very important, but often confusing, issue: consistent units. It is essential in most cases that all the numerical values inserted in an equation be measured in the same units. Consider the board surface. If the board is 6 inches wide but 8 feet long, and we insert these two numbers into the equation for area, we get $A = 48$. But what are the units? They are neither square inches nor square feet. The units would be inch-feet, not a very useful number.

The proper way to solve this problem would be to first decide in what units you wish the area to be expressed. If it is in $\text{ft}^2$, all the numerical lengths in the equation must be in inches. If you wish the area in $\text{in}^2$, then all the numerical lengths must be in feet. So for this example if you want the answer to be in $\text{ft}^2$, then we must change the 6 inch width to the equivalent value in feet: $6/12 = 0.5 \text{ feet}$. Now multiplying the width by the length we get

$$A = 0.5 \times 8 = 4 \text{ ft}^2$$

In like manner, should we want the area in $\text{in}^2$, we must convert the length into inches:

$8 \times 12 = 96 \text{ inches}$. The area then becomes

$$A = 6 \times 96 = 576 \text{ in}^2$$

Remember: when you insert numerical values into an equation, all the similar physical quantities (length, volume, time, mass, etc.) must have the

By Bruce Wedlock
same units for that physical property. There is one measurement used by woodworkers that breaks this rule, and that is board-feet. We will discuss this in detail when we study volumes.

**Parallelograms**

A parallelogram is very similar to a rectangle. The difference is that the angles at the corners are no longer 90°; but the sum of the angles of two adjacent corners is 180°. This results in sides of equal length and parallel to each other. Parallel describes two lines in a plane which no matter how far they extend will never intersect. Essentially, a parallelogram is a rectangle that has been squished in one direction.

The height of the parallelogram is the perpendicular distance between two opposite width sides. So the height $H$ is given by the dashed green line. Note the slanted sides are not equal to the height as was the case for the rectangle.

With this definition of height, the area formula remains the same as for the rectangle. This can be seen by moving the triangle produced by the dashed line to the left edge of the parallelogram which then produces the previous rectangle.

**Triangles**

The area of a triangle can be easily found by converting the triangle into a parallelogram. If we take an arbitrary triangle, make a copy and place the two together we can create a parallelogram.

From the diagram we can see that the two triangles are identical. So the area of each triangle must be one-half of the area of the parallelogram. Therefore, the area for a triangle is the area for a parallelogram multiplied by 1/2.

$$A = \frac{W \times H}{2}$$

Note that the height of the triangle is the distance from the side denoted to be the parallelogram width or the triangle’s base to the peak opposite this side. It may be necessary, as shown above, to extend this base line in order to measure the perpendicular distance from the triangle’s base to its peak. Regardless of which triangle side is taken as the base, the result for the area is the same.

**Circles**

All the areas discussed above are enclosed by polygons, a figure bounded by a connection of straight lines. Any area enclosed by straight edges can be divided into parallelograms and triangles. The total area will then be the sum of all these individual pieces.

The common boundary that will not submit to such a division is the area of a circle. The history of the solution to this problem goes back several millennia and is a fascinating tale of geometry, religion and intrigue. We don’t have time for all that, so let’s take a look at a geometrical process that evolved in its solution.

If we draw a circle of radius $R$, we can circumscribe a square around it’s outside as shown at the right. The red square is circumscribed around the circle.

We observe the area of the circle must be less than the area of the red square. Since the side of the red square is equal to the circle’s diameter $D = 2R$, then the area of the red square is $4R^2$. So the circle’s area must be less than $4R^2$.

The green square is inscribed in the circle. To find the area of the green square, $A = S^2$, we note the triangle made up of the diameter line $D$ and the two sides, $S$, is a right triangle. Applying the Pythagorean Theorem that the square of the hypotenuse of a right triangle equals the sum of the squares of the remaining sides (explained in the Oct/Nov 2012 Old Saw), we find that
\[ D^2 = (2R)^2 = S^2 + S^2 \]
\[ 4R^2 = 2S^2 \]
\[ S^2 = 2R^2 \]

So the area of the green square is \( S^2 = 2R^2 \), and the area of the circle must then be greater than \( 2R^2 \). Clearly, the circle’s area is proportional to \( R^2 \). This makes sense since the dimensions are the square of a length. But what is the constant of proportionality? We have shown it must be larger than 2 and smaller than 4. For over 3,000 years mathematicians struggled with improved approximations for this constant before a usefully accurate number was eventually determined circa 1,600 AD. That number is 3.14159…. and is denoted by the Greek letter \( \pi \). Don’t be impressed by the Greek symbol. It’s just the name given to a numerical constant that relates the area of a circle to its radius.

\[ A = \pi R^2 = 3.14 R^2 \]

Here we used a shorter version of \( \pi, 3.14 \) which is accurate enough for woodworking calculations. The squiggly equals sign denotes \textit{approximately equal}. It should also be noted that \( \pi \) relates the distance around a circle, its \textit{circumference} \( C \), to its diameter and radius.

\[ C = \pi D = 2\pi R \]

Pi is a number whose decimal part never ends, like \( 1/3 = 0.33333… \) Computer geeks compete to calculate \( \pi \) to more and more digits, the current record is 500,000. Of course we don’t need this much accuracy. Knowing that a string wrapped around a bottle is a bit longer than three times the bottle’s diameter is sufficient.

\textbf{Glossary}

\textbf{Area} A measure of the space enclosed by a surface boundary

\textbf{Base} The side of a triangle from which the height to the opposite peak is measured.

\textbf{Consistent Units} Numerical values inserted in an equation must be measured in the same units.

\textbf{Circumference} The outer boundary or perimeter of a circular area; also the length of this boundary.

\textbf{Circumscribe} A figure drawn outside of another figure which touches each side.

\textbf{Diameter} A chord that passes through the center of a circle; the maximum length of a chord for a given circle.

\textbf{Exponent} A superscript number of a mathematical term to indicate how many times the term is to be multiplied by itself.

\textbf{Hypotenuse} The side of a right triangle opposite the right angle; the longest side.

\textbf{Inscribe} A figure drawn inside another figure which just touches each side.

\textbf{Parallel} Two lines which never intersect regardless of their length.

\textbf{Parallelogram} A four-sided figure with opposite sides of equal length, with the corner angles not 90°

\textbf{Plane} A flat surface of two dimensions.

\textbf{Polygon} A multi-sided figure whose sides are straight line segments.

\textbf{Radius} A line drawn from a circle’s center to it’s circumference. One-half of the circle’s diameter.

\textbf{Right Angle} An angle of ninety degrees.

\textbf{Rectangle} A four-sided figure with opposite sides of equal length and a right angle in each corner.

\textbf{Square} A four-sided figure with equal sides and a right angle in each corner. Also, the multiplication of a number by itself, denoted by a superscript of 2. \( X \times X = X^2 \)

\textbf{Superscript} A mathematical number or symbol written up and to the right of the main expression.
Guild Demonstrations....

No, not angry protests, the other kind of demonstrations!

Guild members have been very active in recent months demonstrating woodworking at various venues including Rockler and Woodcraft... We appreciate these businesses allowing us into their space to promote woodworking and the Guild. Not only does this help to build the Guild membership, but it helps to fulfill our mission of education. On this page are photos from a recent demo days where Marcel Durette entertained and educated a lively crowd... Our sincere thanks also to all those members who take the time to reach out and share their skills and knowledge.
Woodworking As A Business Sub-group

The Woodworking As a Business (WWAB, or Pro) subgroup met on January 5th at Owain Harris’ shop in Deerfield, NH and there was a large turnout for this second meeting of the group. Members discussed a number of topics including pricing work and marketing in the digital age.

Our thanks again to Owain Harris for hosting the group and offering the space on a regular basis.

Period Furniture Sub-Group

The Period Furniture Sub-Group held its first meeting for the latest project, the Langley Boardman Portsmouth Table (see the last issue of the Old Saw for several pictures) at Al Breed’s shop in Rollinsford on January 19th. It was a packed house as usual as Al and Roger Myers went over the plans for the table, which they measured at the Rundlett May House, thanks to the cooperation of Historic New England. Roger drew up the plans for members to be able to reproduce the table as part of the meeting series (reproduced tables are not to be sold or marketed for profit, per Historic New England). Many members took advantage of buying the two sheets of plans which were offered for a nominal fee of $25. If you were unable to attend the meeting and would like the plans, e-mail Roger. Also included is a packet of pictures that will be useful in building the table.

Al then went on to demonstrate the reeding of the legs and the process that he uses to do this. Al will turn the legs for any member who feels that his turning skills are not up to the task. Members supply the materials and Al will charge a nominal fee per leg, I believe it was $20 per leg (not including the material). Roger and Freddy Roman will reproduce bandings for those members who do not wish to undertake that task, and per some recent emails, Bruce Wedlock will also demonstrate the processes he uses for reeding and banding...this to take place at Woodcraft in Newington on Saturday March 9th. Bruce has also made some observations on the design of the table and changes he plans to make... that is the great thing about a project like this... you can choose to make a full blown reproduction or change the details up to please yourself. The same thoughts apply to your construction processes...you can approach it as they did in the period (ca. 1815) with hand tools, or use power tools where you feel they are appropriate, In any case you will have fun, learn something, and end up with a beautiful piece of furniture.
Claude started with a sincere thank you to MHS and its shop Teacher Phil for his time and use of his classroom. Claude then proceeded with an introduction and a show of hands of new people. They were asked where they were from and how they had heard about the meeting. There were several new people from all parts of the state. At least one heard about the meeting at a recent Woodcraft Demo by a Guild of NH Woodworker volunteer. It probably was Marcel, who is also a member of the GSWT and was at Woodcraft recently doing a woodturning demo. Another found us surfing the web. Tim Elliot sent out a survey a week prior to the meeting with two questions. Do you intend to attend and what topic interest you. By week’s end we had a total of 3 responses. Got to make one wonder how many people will show up to the meeting. well to our surprise it was one of our best turnouts with close to 50 in attendance. It turned out to be a great meeting.

Claude proceeded with a short business meeting that started with an explanation of why the GSWT should have its own By-Laws. First the GSWT are a Chapter of the AAW and they recommend that all AAW Chapters have their own By-Laws. Second, having By-Laws will get the organization better organized. Third, it will spread the work load and responsibilities of running and organizing the club affairs over several people. The GSWT are also a sub-group of the GNHW and their respective By-Laws must not conflict with each other.

1) There are still conflicts that need to be sorted out and therefore today’s vote will be postponed to the next GSWT meeting. Date and location TBA.

2) Today’s Board of Directors consist of self appointed volunteers (needed to get things started) until such a time that the GSWT holds elections voted on by the membership. Date TBD

The current Board of directors are as follows;
David Belser as President (Currently inactive due to work)
Claude Dupuis  Acting President till David returns or there is an election
Gene Geph as Finance Director
Tony Holmes as Secretary Tim Elliot as Communications Director
Jon Siegel
Donna Bandfield
Richard Batchelder
Peter Bloch
Marcel Durette
Woody Magnuson
3) Gene is stepping down as Finance Director so we are looking for a replacement volunteer for that position. Current monies owned by GSWT and held by GNHW is $118.11 and can be used for club expenses. The monies are raised by raffles and auctions. The goal would be to raise enough funds for another “Alan Lacer” type demo.

4) Insurance; The AAW can no longer carry liability insurance for their Chapters until further notice. The good thing is that because we are a sub-group of the Guild we are covered under their umbrella as long as it is a GNHW sponsored event.

5) Adirondack Symposium “Totally Turning 2013” coming up.

6) League of NH Sunapee Fair. New this year; The Sub-Groups will be responsible for their own organization of the week long show. Claude has volunteered to be the point person for the GSWT.

7) Bruce Haskell passed away and Claude asked the attendees to sign a sympathy card.

8) This year’s AAW Symposium is being held in Florida. Claude asked that we think about putting together another Collaborative Project as we did with the spheres and cupcakes.

That ended the Business meeting.

Now on to the main meal of the day. Some woodturning.

The Merrimack High School is well equipped with a number of lathes. They have two large jet lathes and several mini lathes. We created 7 stations with a lead turner at each with the intention the lead would show a technique and let the attendees give it a try with guidance by the lead. Attendees were encouraged to move from station to station with the hopes that they could try different turning techniques that fit their interest.

Prior to starting we did have a quick discussion regarding safety. As Marcel stated, we are spinning a piece of wood toward us and poking it with a stick. Safety glasses and or a shield are bare minimums. Be careful and pay attention to what you’re doing.
Donna Bandfield’s topic was bowls and see held the attention of several turners with a variety of teaching tools.

Claude also manned a station and he too turned green bowls.

Tony manned two stations and his topic was pen turning.

Marcel manned a station and his topic was lidded boxes.

C Peter James gives it a try.
Jon Siegel manned a station and his topic was spindle turning.

Woody Magnuson manned a station and his topic was small spindle turnings.

Tim Elliot also manned a station and his topic was small turning.

Jim, Marcel, Woody and attendees look at and discuss several finished pieces.

The success of this meeting would not have been possible without the work of all those who volunteer. Thank you to all that helped at both the planning stages and station leads.

To the next time. Claude

Photos by Tim Elliot.
Guild Summer Trip...

The final details are still being worked out, but this year’s summer trip is coming together and will present an opportunity to visit a landmark woodworking school in a historic location, and it will very likely be the last such opportunity you will ever have!

This year’s trip will be to the famed North Bennet Street School which is located in Boston’s historic North End, adjacent to the Old North Church. No, the North Bennet Street School is not going away, but this summer it will be relocating a few blocks away to a new location, still in Boston’s North End.

Dan Faia, director of the cabinetmaking and furniture program (CFM), will be our host for the visit. We will have an opportunity to tour the historic facility, home to the school since it’s founding in 1885. While some of the programs at North Bennett Street have already taken up residence in the new facilities, the CFM, jewelry, and piano programs will remain at the current location until the end of this school year, moving to the new building on North Street over the summer. As the semester will still be underway, there will be students working at their benches and student work throughout the bench rooms which will make for an interesting tour, but as the facilities are somewhat congested, please be extremely considerate of the students’ time, and their work in progress.

Following the tour of the school, you will have the opportunity to take in a few historic sites in the North End, have lunch at one of the many, many restaurants in the area (can you say pizza and pasta!!) and then we will head up to Two International Place where there will be a juried exhibition ongoing of student and alumni work from The North Bennet Street School.

As parking in the North End is both very limited and expensive, arrangements are being made for bus transportation. Check the Guild website and calendar for the latest details!

For more information about the North Bennet Street School, its history, programs, and the upcoming change in facilities, visit the school’s website www.nbss.edu
### Save the date...

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<td>March 27th</td>
<td>Steering Committee Meeting</td>
<td>Cobb Hill Construction, Concord, NH</td>
</tr>
<tr>
<td>April 6th</td>
<td>BIG Meeting</td>
<td>Matt Wajda’s Shop, Rollinsford, NH</td>
</tr>
<tr>
<td>April 13th</td>
<td>Hand Tool Sub-group</td>
<td>TBD</td>
</tr>
<tr>
<td>April 24th</td>
<td>Steering Committee Meeting</td>
<td>Cobb Hill Construction, Concord, NH</td>
</tr>
<tr>
<td>May 18th</td>
<td>Summer Trip</td>
<td>North Bennet Street School and Boston’s North End</td>
</tr>
<tr>
<td>May 18th</td>
<td>PFG Subgroup Meeting</td>
<td>Al Breed’s Shop, Rollinsford, NH</td>
</tr>
<tr>
<td>May 19th</td>
<td>Granite State Luthiers</td>
<td>Jeb Hooker’s Shop, Pittsfield, NH</td>
</tr>
</tbody>
</table>

This information is accurate at the time of publication however as things can change, please refer to the on-line calendar at the Guild website. Also note that many meetings request you to register on-line so that attendance can be managed. Small Group Meetings have very restricted attendance due to space limitations and registration is required!!
### Woodworking Schools

<table>
<thead>
<tr>
<th>School</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>McLaughlin Woods</td>
<td><a href="http://www.experiencewoodworking.com">www.experiencewoodworking.com</a></td>
</tr>
<tr>
<td>The Windsor Institute</td>
<td><a href="http://www.thewindsorinstitute.com">www.thewindsorinstitute.com</a></td>
</tr>
<tr>
<td>The Breed School</td>
<td><a href="http://www.allanbreed.com">www.allanbreed.com</a></td>
</tr>
<tr>
<td>Homestead Woodworking School</td>
<td><a href="http://www.woodschoolnh.com">www.woodschoolnh.com</a></td>
</tr>
<tr>
<td>The Wood Finishing School</td>
<td><a href="http://www.patinarestoration.net">www.patinarestoration.net</a></td>
</tr>
<tr>
<td>John Whiteside’s Hand-Made Guitars &amp; Lessons</td>
<td><a href="http://www.northroadguitars.com">www.northroadguitars.com</a></td>
</tr>
</tbody>
</table>

### Tools & Supplies

<table>
<thead>
<tr>
<th>Supplier</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woodcraft - Newington, NH</td>
<td><a href="http://www.woodcraft.com">www.woodcraft.com</a> (Portsmouth)</td>
</tr>
<tr>
<td>Woodcraft - Woburn, MA</td>
<td><a href="http://www.woodcraft.com">www.woodcraft.com</a> (Woburn)</td>
</tr>
<tr>
<td>Rockler - Salem, NH</td>
<td><a href="http://www.rockler.com">www.rockler.com</a> (Salem)</td>
</tr>
<tr>
<td>Rockler - Cambridge, MA</td>
<td><a href="http://www.rockler.com">www.rockler.com</a> (Cambridge)</td>
</tr>
<tr>
<td>Brentwood Machinery</td>
<td><a href="http://www.brentwoodmachine.com">www.brentwoodmachine.com</a></td>
</tr>
<tr>
<td>Chester Tool Works</td>
<td><a href="http://www.chestertoolworks.com">www.chestertoolworks.com</a></td>
</tr>
<tr>
<td>Gary R. Wood &amp; Co.</td>
<td><a href="http://www.garyrwood.com">www.garyrwood.com</a></td>
</tr>
<tr>
<td>Williams &amp; Hussey Machine</td>
<td><a href="http://www.williamsnhussey.com">www.williamsnhussey.com</a></td>
</tr>
<tr>
<td>Liogier Hand Stitched Rasps</td>
<td><a href="http://www.hand-stitched-rasp-riffler.com">www.hand-stitched-rasp-riffler.com</a></td>
</tr>
</tbody>
</table>

### Lumber & Wood Products

<table>
<thead>
<tr>
<th>Supplier</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highland Hardwoods</td>
<td><a href="http://www.highlandhardwoods.com">www.highlandhardwoods.com</a></td>
</tr>
<tr>
<td>FBN Millwork</td>
<td>207-323-3134</td>
</tr>
<tr>
<td>Goosebay Sawmill &amp; Lumber</td>
<td><a href="http://www.goosebaylumber.com">www.goosebaylumber.com</a></td>
</tr>
<tr>
<td>The Millwork Shop</td>
<td><a href="http://www.t-n.com">www.t-n.com</a></td>
</tr>
<tr>
<td>Northland Forest Products</td>
<td><a href="http://www.northlandforest.com">www.northlandforest.com</a></td>
</tr>
<tr>
<td>Classic Designs by Matthew Burak</td>
<td><a href="http://www.tablelegs.com">www.tablelegs.com</a></td>
</tr>
<tr>
<td>Wolfgang’s Wood - Strafford, NH</td>
<td>603-664-7691</td>
</tr>
<tr>
<td>GH Evarts &amp; Co.</td>
<td><a href="http://www.ghevarts.com">www.ghevarts.com</a></td>
</tr>
<tr>
<td>Maine Coast Lumber</td>
<td><a href="http://www.mainecoastlumber.com">www.mainecoastlumber.com</a></td>
</tr>
<tr>
<td>New London Wood Products</td>
<td><a href="http://www.newlondonwood.com">www.newlondonwood.com</a></td>
</tr>
</tbody>
</table>

### Services

<table>
<thead>
<tr>
<th>Service</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manchester Tool Repair</td>
<td><a href="http://www.tool-repair.com">www.tool-repair.com</a></td>
</tr>
<tr>
<td>Tru-Cut LLC (Sharpening - Charlestown, NH)</td>
<td>603-826-4131</td>
</tr>
<tr>
<td>Northeast Saw (Sharpening - Manchester, NH)</td>
<td><a href="http://www.northeastsaw.com">www.northeastsaw.com</a></td>
</tr>
</tbody>
</table>
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