



THE NEWS LETTER OF THE GUILD OF NEW HAMPSHIRE WOOD WORKERS  
132 DRINKWATER ROAD KENSINGTON, NH 03833

December 1992

Volume 4, Number 2

### The President's Message

Despite the inclement weather, our September meeting at Grant Taylor's shop in South Acworth was a very informative demonstration on the construction and operation of a solar kiln. We were very happy to see that Grant's shop has been completely rebuilt after the fire and he is again in full operation in his "new and improved" workshop space. If you were unable to attend the meeting, be sure to take advantage of our video library (call Peter Bloch at 526-6152).

At the business meeting, I was elected to succeed John Skewes as Guild President. My thanks and gratitude to John for his vision and very capable leadership during the formation and beginning years of the Guild. All agree that the past couple of years have been an exciting time of growth. Please take time to drop a note or place a call to John expressing your thanks and appreciation for his dedication and leadership.

Consider, for a moment, the incredible wealth of talented woodworkers involved with the Guild, their willingness to freely share their knowledge, the great diversity of skill and personal philosophical approach to the craft. It is mind boggling. You get all this for the low, low price of \$15.00 per year. (Some people are getting it even cheaper --you know who you are -- Mail in your dues!!)

As the Guild's second president, my hope is to keep the enthusiasm and the Guild moving forward. I will try to keep our demonstrations varied, interesting and professional. This upcoming demonstration, hosted by Wayne Marcoux, is by Stephen Blagden

from Enduro Waterbased Finishes of Arlington, MA.

Future demonstrations will include bowl turning with Peter Bloch at the Dartmouth College workshop facilities in a Sunday afternoon meeting this coming March. . David Lamb has also agreed to give a demonstration, possibly in the fall or winter of 1993 -- subject matter to be decided later.

One of our goals is to expand our paid membership base. To this end, we will be working on an informative brochure for prospective members, our very own T-shirts, etc. Another goal is to encourage as much participation as possible from amateur and professional alike. Hopefully, we can explore ways to expand the exchange of ideas between seasoned veterans and enthusiastic novices by way of mini-apprenticeships or even "One on One" weekend seminars -- the possibilities are endless!

If you have any questions, ideas, or suggestions call me at 863-4795. If you have any gripes, call John Skewes -- just kidding -- call me, I'll at least listen. I look forward to seeing you all in January at Wayne's shop.

*Jerry Moore*

### Guild Fall Meeting Election Heavens Weep as Skewes Departs

Thirty members braved the rain and attended the Fall Meeting of the Guild on Saturday, September 26 at Grant Taylor's shop. The annual

election was held and the following slate of officers for 1992-93 was unanimously elected.

- ◆ President Terry Moore 863-4795
- ◆ Secretary Steve Cunliffe 428-7952
- ◆ Treasurer Teri Browning 764-9395

#### Steering Committee

- ◆ All Officers plus:
- ◆ John McAlevey 456-2135
- ◆ Jon Siegel 934-2765
- ◆ John Skewes 778-7360
- ◆ Paul Tuller 563-8884

#### Computer Committee

- ◆ Pete Boorum - Mac Users 669-4185
- ◆ John Skewes - IBM Users 778-7360

#### Editor of Newsletter

- ◆ Roy Noyes 887-3682

#### Technical Session VCR Tape Library

- ◆ Peter Bloch 526-6152

President John Skewes did not stand for reelection at his own request and was replaced by Terry Moore. Terry is an able leader and will keep the activities that have made the Guild successful and add ideas which will continue the growth in new directions as well as old.

Our special thanks go to John whose dedication and personal commitment of much time and effort have made the first two years of the Guild so successful. Fortunately, John will continue to be a spark plug in many Guild activities.

### **Guild Fall Technical Meeting Features Solar Kiln and Liquid Sunshine**

In the technical session, Grant Taylor described his experiences (good and bad) in the operation of his solar kiln. He discussed designs and materials to use in building a solar kiln and tips on proper operation in a very interesting presentation.

Grant stated that lumber was his third biggest cost after labor and insurance. The major advantage of the solar kiln is that he can reduce the cost of his lumber by about 50%. In addition, solar drying produces stress free material. Green, red oak is purchased locally from small sawmills who select the

straight grained, knot free stock and cut it to eight quarter thickness. Lumber not suitable for Grant's use goes for pallet stock.

He no longer uses his first kiln, which was of a pit design, because of the difficulty in loading and unloading it.

His present kiln is built from a Woodmaster kit. The front side and the roof of the unusual design is hinged at the peak and counter-balanced. This allows them to easily swing up and out of the way for front loading of the entire interior space. The kiln holds 2000 B.F. and takes about six weeks to dry green oak to 8% moisture. With loading times included he gets three drying cycles from March through October which are the only months when there is enough sun for proper drying.

### **Guild Exhibition At Killian Gallery Produces Rave Reviews**

Twenty-one Guild members showed furniture at the Sharon Art Center exhibition that was juried by Betsy Guenther, owner of Craftings in Manchester and antique dealer, Tom Seaver. This means over 20% of the Guild membership had work on display in the Killian Gallery from October 15 to November 15, 1992.

Furniture styles varied from Bill Thomas's classic Queen Anne chairs to Paul Tuller's Japanese Corner Bench of cherry and bamboo and Jere Osgood's modern Santa Clara walnut table.

Other modern pieces included Steve Cunliffe's postmodern entryway mirror of carved and polychromed basswood, Peter Cady's cherry Moonlight Sleep Child's Bed, Ted Blachly's McAloof Chair, and Wayne Marcoux' bent, laminated Side Chair

Conrad Szymkowicz' "Turner Table" in the Japanese style echoed the vertical stiles of Jim Becker's "Frank Lloyd Wright" Barrel Chair.

The simple, modern lines of Richard Melloh's cherry Hall/Sofa Table was balanced by Conrad's ornate Japanese Table with two burl tops and lamp inside

The stark, delicate appearance of John Skewes pair of black painted traditional Birdcage Windsor Chairs compared the later English style with Bill Thomas' pair of earlier, heavier, more ornate walnut Queen Anne Chairs.

John McAlevey's modern design Blanket Chest contrasted nicely with Teri Browning's antique reproduction, mahogany painted pine, 3 Drawer, Lift Top Blanket Chest with iron staple hinges and Terry Moore's modern Writing Desk was set off by Brian Braskie/Lenore Howe's Shaker Sewing Desk.

Younger members were well represented by Scot Jenkins cherry Tall Clock with chased brass hands and hand-painted dial, Charles Carr's cherry wall cabinet and Loran Smith's cherry Linenfold Cabinet with carved doors and Ash Stand.

Work by master turners included Jon Siegel's painted, 36 inch Round Mirror, Peter Bloch's white oak burl Bowl and Charles Sheaf's turned and carved butternut, Hollow Vase and his butternut, Natural Top Bowl.

Each of the pieces was displayed so that it could be viewed from all sides and visitors were invited to carefully feel the surfaces, gently open doors, pull out drawers and generally treat the work as real furniture.

According to gallery director Randy Hoel, the exhibit has been one of their most successful shows and he hopes for another in two or three years.

The show produced rave reviews from both the public and the media that brought curators and docents from the Currier Gallery of Art to see it.

The success of this exhibit is a real tribute to the leadership of the officers of our two and a half old Guild and to the members that worked so hard to make the pieces shown there.

## Portsmouth Furniture Exhibit At The Currier Gallery of Art

*Portsmouth Furniture* at the Currier Gallery of Art in Manchester from September 15 to December 6 examined the history of Portsmouth by analyzing the city's most plentiful surviving product: its furniture.

Focusing on the golden age of Portsmouth (1725-1825), more than 100 examples of furniture either made or used in the area told the story of the city's cultural legacy. The furniture was divided into three stylistic groups, Baroque, Rococo and Neoclassical. The emphasis was on the different designs and decorative techniques favored by each period.

The exhibition also featured case studies of three early Portsmouth furniture makers that were of particular interest to Guild members. York, Maine furniture maker Allen Breed made partially completed

copies of a piece from each of the three makers that provided insight into the working patterns and construction methods used in each. The construction method was also clearly described on printed cards for each detail shown.

A room vignette, based on the 1730 parlor of merchant George Jaffery, interpreted the domestic setting for the furnishings and the room use. This meticulously recreated space was the product of the preservation carpentry students from the North Bennett Street school.

A series of special events including a symposium featuring Curator Brock Jobe was presented in conjunction with the exhibition. A smaller version of *Portsmouth Furniture* will travel to the Wadsworth Athenaeum, Hartford, Connecticut and the Portland Museum of Art, Portland, Maine.

## Computer Users Meet For First Time

Twenty-seven of our members returned the computer questionnaire. Most expressed interest in meetings to exchange ideas on the use of computers in the woodworking business.

Tally of the 27 user returns show:

1	Apple IIe	3	286/clone
2	Mac Plus	5	386/clone
1	Mac LC	2	486/clone
3	Mac SE		
5	No computer but interested		
5	No Interest in computers		

Many users were too busy getting ready for the Sunapee Fair and the Guild show but six IBM users and one Mac user met at Don Reese's New Hampshire Wooden Clothes Dryer shop in Hampstead on July 16 from 5 to 9 pm. The evening was a formative meeting for the Computer Users Group.

Pete Boorum, the sole Mac devotee in attendance, demonstrated ClarisCAD on his Mac.

IBM demos included QuickBooks by John Skewes on his 386 and GenericCAD by Roy Noyes on his 486. Roy also demonstrated the Woodfind index of magazine articles and Sequoia Software's Listmaker and POP panel

layout programs for cabinet shops. A Listmaker and POP demo disk is available from Roy, if you are interested.

The demos generated much heated debate about the merits of the various computers and software, but all agreed that the meeting was well worth while.

The group decided to split into two sub-groups, one for Apple products and one for IBM clones, and to have another joint meeting in the fall. The sub-groups will provide a focus for each type of equipment, and the joint meeting will provide exposure for anyone wanting to see specific hardware and software in action.

If you are interested in attending the Computer Users Group meetings and haven't returned your questionnaire, please contact Pete Boorum, John Skewes or Roy Noyes.

## Dues Are Due

Our treasurer, Teri Browning, wants to remind everyone again that the annual dues of \$15 per member are due and payable on September 1, 1992. Our year runs from Sept. 1 to Sept. 1.

The Guild policy on dues is that anyone not paying their dues by January 1, 1993 will be dropped from the mailing list.

Please send your dues to Teri Browning at:

The Wentworth Collection  
Box 131, Rt. 25 at 25A  
Wentworth, NH 03282

Or pay them at the January meeting.

## Shop Fever

John Skewes

I have been working in my shop as a professional for seven or eight years now. I began with the feeling that I had found an occupation I would never get tired of. Who would ever want to retire from having fun in the shop every day? It took three to four years before I stopped going into the shop on weekends. It was about five years before I developed a dust allergy and seven before I learned to control it.

This last year I fought off a case of shop fever. I had never heard of it before. I know a boatbuilder who blacks out at the thought of going back to the romantic life of small craft fabrication. Rashes from glue, poor lighting, tight spaces, drafty

shops, rich people, you name it. Black out. I can't say exactly when it hit me. It's not like falling off a log, you can't say, "this is when I fell, that's where I hit. It was more of a malaise that set in.

Jobs never got done on time, starting them took longer. I would start late, take a long lunch and quit early. My shop had become my prison and my customers my jailers. Worst of all, I felt I couldn't tell my wife. How was I supposed to come out and say at dinner one night, "Oh, by the way, do you remember those years when your salary fed and housed us so that I could have my pipe dream? Well, thanks a lot but I think I hate it."

Fortunately I have friends, some of whom are woodworkers or otherwise self employed. I learned that there is such a thing as shop fever and it isn't so uncommon. For each person, the root cause and symptoms are different. For me it was claustrophobia, boredom and dust. One of the problems that launched my depression is my dust allergy that brings on chronic bronchitis. Your worst nightmare, right? Damn right it is!

Start thinking about your next career. I did. How about consulting? Everyone is a consultant nowadays, or maybe lumber sales or hardware. No job looked as good as the one I have and I enjoy the level of control over what I do and whom I do it for. I needed new challenges. The problems and rubrics that fueled my imagination in the first years are now shop routine.

Some jobs are a challenge, and I still like my designs, but the pace and pressure of deadlines can be numbing. So I talked to people about it and after while I even talked to my wife. One friend said quite simply, "don't quit, you'll regret it." I took that to heart and kept working.

Now, I think the fever has passed. I feel good. There are designs I am dying to execute. I looked at the lives of others and compared them to my own. Then I went about the business of making changes in how I operate.

First, I now control the dust. I have a dust collector for the table and radial arm saws, a vacuum for my belt sander, a room air cleaner for the hand and pad sanding and I wear a mask. I also vacuum the walls, floor and ceiling.

Second we bought a computer. Not only has it given me control over the books and correspondence in the business, but it has given me a new challenge. Every day I find a new way to use it. There is accounting, invoicing, record keeping, desktop publishing, word processing, CAD and more. The useless mess that was my office is now a good place of answers. I no longer fear tax time. I know every day how much money I have and exactly where it's going.

The third and most important thing is my resolve not to promise deadlines I may have trouble keeping. There is no reason to fear the ringing phone or to have the feeling that I'll never catch up, no matter how much gets done in a day. If customers sometimes have to wait six or eight months, that's life.

Each piece of furniture gets my undivided attention. I can do no better than one piece at a time. The only thing I'll promise is the most beautiful piece of furniture I can possibly make and that it will last for generations.

So if the short days of winter turn into long days of pain give me a call and we can have a cup of coffee over the phone. I've been there.

## Notes From The Dovetail Corner

### Quality of Workmanship

Roy Noyes

As I have said before, The Guild fascinates me. Despite the disparity in education and work experience of the members, we are far more alike than different. The articles in the *Old Saw* convince me of this. I have read and reread the previous issues a number of times looking for the common thread that comes out of the articles written by various members.

It is said in many different ways, but I think the common thought is quality of workmanship. Quality of workmanship in both our own work and in the tools that we use.

As working craftsmen, we take great pride in creating a thing of beauty. We study old designs and try to improve upon them. We enjoy the look and feel of fine woods used in a clean design with tight fitting, precision joinery and a smooth, flawless finish. We savor the appearance with our eyes and can't help running our fingers across the surfaces to ensure that they are flawless.

We know that, given proper care, our creation will continue to serve its purpose well, long after we are gone. We are proud to sign our name so that

generations of owners to come will remember the care we put into making it. This satisfaction with our work is as important to us as money.

Why should it be any different with our tools? We expect the same high quality design, workmanship and performance of function in our tools, whether they are hand tools or machine tools, and rightly so.

It seems to be symptomatic of our society, that many of the tool makers of today have only one concern - that is the lowest possible price. Tools for the mass market where the user has no great knowledge of what he is doing and no skills so that purchases are on price alone, not quality of product.

Compare a Stanley plane of 80 years ago with one of today. The Bailey No. 4 of 1912 was a good example of form following function. Clean, crisp castings, heavy forged steel blade and chip breaker, simple, efficient blade adjuster and a beautiful, smoothly rounded rosewood handle with a long horn that just fits between our thumb and first finger. It feels good and works well.

We know that, given proper care, this plane continues to serve its purpose well, long after the makers are gone. They were proud to sign their name so that generations of owners will remember the care they put into making it.

Now look closely at the Bailey No. 4 of 1992. Roughly machined castings, stamped parts and a plastic, imitation rosewood handle that doesn't look good and doesn't feel good either because of the rough mold line up the middle of the back. Tune it up the best you can and you still have a second rate plane. As it is sold, it doesn't cut wood well but it sells to the mass market that doesn't know better! No wonder that many people today believe that you have to have a machine to do good work.

Machines don't make up for the lack of skill, they just make some operations a lot faster and less laborious. We can keep our costs down by using a Jointer, Thickness Planer and Table Saw, but we couldn't do quality work without well tuned, high quality planes and other hand tools. This has been recognized by companies like Lie Nielsen in the US and Clifton in the UK who are making the highest quality hand tools based on the old Stanley and Record designs.

They have studied those old designs and made improvements on them. They believe that quality is more important than quantity and they too are proud to sign their names. Thank goodness that there are some metal workers that have the same pride in their work that we have in ours. What we both make costs more than the mass produced junk, *but it's worth it.*

The same kinds of problems are appearing in machine tools. Plastic, die castings and stamped sheet metal are being used instead of cast iron. Sure, it cuts cost, but has anyone told these people that it doesn't dampen vibration, that it distorts under pressure and warps with age and/or humidity? Fortunately, the Taiwanese are getting better at doing what they do best, copying old machines, cast iron and all.

A couple of years ago, I sold my 40 year old Sears 10 inch table saw and replaced it with a new Taiwanese 10 inch cabinet saw from Grizzly. Both are made of heavy iron castings, both do the job they were meant to do well and both were reasonably priced. However, the Sears power tools have gone the way of the Stanley hand tools and I had to buy an import to get what I needed at a price I could afford.

Unfortunately, only three of the old line, big names remain in the machine tool business. Highly regarded companies like DeWalt, Fay and Egan, Walker Turner, Atlas and many others are now defunct. General, in Canada, still produces the same high quality that it always did, however, Delta and Powermatic are shifting to Brazilian and Taiwanese manufactured lines of lower price and, in my opinion, lower quality.

Some of the earlier machines even had artistically designed castings and fancy paint jobs with gold and stripes that made them look as good as they worked. It is no wonder that many craftsmen prefer to search out old hand and machine tools at auctions and secondhand tool dealers to restore and use in their shops. It's a good way to get satisfaction, quality performance and a low price. That's a combination that's hard to beat.

Good modern design and modern materials properly used can make tools superior to any previously produced. The newest top of the line, power hand tools are an example of this. No craftsman would restore and use an old router or electric drill in preference to today's models. Why then should we have to restore planes and chisels to get a good tool?

## Winter Meeting, January 16, 1993

### Demos Waterbased Finishes

Steve Blagden of Waterbased Finishes, Inc. will conduct a demonstration on the proper application of the new waterbased finishes at Wayne Marcoux shop on January 16 at 1 pm.

This session will provide a good chance to learn about the latest in finishes and finishing methods and equipment. Find out how to meet the Clean Air Act and how to spray finish without an expensive spray booth. If you want to see how their finishes will look on your work, bring a sample of wood, ready for finish, along with you. Also, be sure that you enter your business card in the pot for the door prize. You could win a can of waterbased finish material.

There will be a business meeting at 11 am and a bring your own lunch from 12 to 1 pm with coffee provided by Wayne.

Wayne's shop is located in Manchester at 109 Wolcott Street. To reach his shop take Exit 4 off I 293 and go East on Queen City Ave. across the Queen City Bridge. (From the South take a right at the first light after the exit and from the North take a right at the second light to get to the bridge.) Turn right on to Brown Ave. which is the second street after the bridge. Note: **DO NOT turn on to Brown Ave from I 293** - it does not connect with this section of Brown Ave.

Take the second right after American Velcro on to Westland Ave. Take the fourth left onto Wolcott St. and go to the end. This is a very narrow street.

Please park as closely together as possible behind Wayne's house. Please **DO NOT PARK ON WOLCOTT STREET AND BLOCK THE NEIGHBORS OR EMERGENCY VEHICLES.** If you have to leave early, please park on another street where you won't block anyone and walk down to the shop.

### Canterbury Shaker Village Report

Dave Emerson

The 1992 season has been very successful. Attendance will equal or exceed previous records and Gift Shop sales set a new record. Workshops were well attended and the new

Carpenter Shop Gallery has justified an expanded effort for 1993.

Planning for 1993 is underway with interior designers Judy McMurray and Christine Hamm of Hopkington. A schedule and guideline have been established to ensure a professional Gallery next season. The Gallery will be open to the public from the beginning of April, therefore we need your work by March 1, so that the design team can do their job.

Wood Day is May 8, 1993. The theme is product and process so that we may feature your Shaker related designs for sale as well as our usual main event of woodworking demonstrations..

Invitations for Wood Day and the Grand Opening of the Gallery will go out early in January. Early entrants will receive top priority. Deadline for submission is mid-February. Send pictures for the brochure and a letter of intent to commit your work for the season. We need your standard best sellers.



## The Editors Corner

Roy Noyes

178 Derry Road Chester, NH 03036-4311

Tel. 887-3682

Please submit any items for the next newsletter to me by Monday, February 1, 1993. The newsletter will be mailed about February 15th.

If possible, please submit copy on either 3.5" or 5 1/4", IBM compatible, floppy disk in ASCII format to save retyping. If you don't understand what this means, just send either typewritten or clear hand written copy. Thanks!



## North Country Studio Conference March 1993

The North Country Studio Conference is planned for March 18-22, 1993 at the Shaker Inn and Conference Center in Enfield, NH. It features ten craft workshops. Other presentations will include Craft Aesthetics & History, the Business of Crafts, Computers, and Marketing Strategies.

The workshop on Steam Bending Wood Furniture by Bruce Beeken and Jeff Parsons, Shelburne Farms, VT and the workshop on Basket Making by Bryant Holsenbeck, Durham, NC may be of special interest to Guild Members.

For complete information and registration contact Conference Coordinator Ellwyn Hayslip 603-224-3375 (League) or 224-8558 (Home).

## American Association of Woodturners Annual Symposium

Peter Bloch

The American Association of Woodturners will hold its 7th Annual Symposium in Purchase, NY in June 1993. This is an opportunity that should not be missed by anyone interested in wood turning. Previous symposia have been held in Tennessee, Texas and Utah and this is the first one that has been scheduled in the Northeast. We may have to wait 5 - 6 years 'til it comes our way again.

This is an event that I can recommend without any hesitation... and I know from firsthand experience, having journeyed to the past two symposia in Dallas and Provo, Utah. As an example of what to expect in NY, here is a summary of what I experienced in Provo this past June:

- ◆ Three full days of 100 two hour demonstrations by the top turners from around the world, including Dale Nish, Richard Raffan, Stoney Lamar, James Prestini, Ray Key, Bonnie Klein, Ron Cronkite and Michael Peterson.
- ◆ A trade show for suppliers of lathes, accessories, books, burls and unusual woods from around the world.
- ◆ Social events such as a B-B-Q and a banquet, and plenty of other opportunities to meet the more than 500 attendees from all over the world.
- ◆ An incredibly varied exhibition made up of pieces brought by those in attendance. This was the largest exhibit of turnings ever -- anywhere!

All of this for a tuition fee of \$200, plus meals. And rooms on the University campus were only \$10 per night. It was an unbelievably good deal. I left each year's conference with my head full of energy, inspiration and advanced techniques;

and a suitcase full of great tools and chunks of wood.

These symposia are designed to be appropriate for every woodturner, from absolute beginner to the top expert. You may find yourself sitting next to David Ellsworth, John Jordan or Rudy Osolnick. With 100 workshops to choose from, who couldn't find more than enough to make it worthwhile?

So, save your money for this coming year's event on June 25 - 27, 1993, at SUNY - Purchase (near New York City) NY.

I believe it will be announced in Fine Woodworking and else where, but better yet, join the American Association of Woodturners (\$25 dues).

Send your dues to AWW, 667 Harriet Ave, Shoreview, MN 55126. You will receive the terrific magazine "American Woodturner," published four times per year, and of course you will get advance notice of the Purchase Symposium. But remember, you heard about it in the *Old Saw* first!

## Woodworker's Calendar

### January 16, 1993 (Saturday)

GNHWW Winter Meeting at Wayne Marcoux's shop, 109 Wolcott St. Manchester, NH. Contact: Steve Cunliffe -- 428-7952.

### January 27, 1993 (Wednesday, 7 to 9:00 pm)

GNHWW Computer User's Group Meeting at Roy Noyes' shop, 178 Derry Road (Rt. 102), Chester, NH. Contact: John Skewes -- 778-7360.

### March 6, 1993 (Sunday, 2 to 5 pm)

GNHWW Spring Meeting at Dartmouth College Workshops, Hopkins Center, Hanover, NH. Peter Bloch on bowl turning. Contact: Peter Bloch - 526-6152.

### March 18-22, 1993

North Country Studio Conference at Shaker Inn and Conference Center, Enfield, NH. Contact: Ellwyn Hayslip 224-3375 Days, Home 224-8558.

### May 8, 1993

Wood Day at Canterbury Shaker Village, Canterbury, NH. Contact: Dave Emerson -- Days 783-9511, Home 783-4403.

### June 25-27, 1993

American Association of Woodturners 7th Annual Symposium, Purchase, NY. Contact: AWW, 667 Harriet Ave., Shoreview, MN 55126.

## Classified Advertising

Biesemeyer 52" rails in unopened box - \$65.  
Sandvick chisel 7 pc. Chisel set, never sharpened - \$35. Electric glue pot - \$35. Or trade any or all for tiger maple, walnut, butternut or cherry, etc.

Bill Newbold 673-1261 eve.

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The Old Saw

Guild of NH Woodworkers

178 Derry Road

Chester NH, 03036