



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

September 1993

Volume 5, Number 1

The President's Message: How Do We Best Protect The Rain Forests?

Where has the summer gone? It is the end of July as I pen this report and I have led a Hermit's existence all summer long! My 16 year old son, Toby, a lifeguard at a beach in Sunapee, is as brown as a berry. In comparison, I am anemic and sickly looking. What a life we woodworkers have chosen to live! I have been frantically working (even nights and weekends) to get ready for the various shows and exhibits as well as working to try to keep customers happy. What a juggling act this month has been!

My new design for this year is a cabinet desk made from old Brazilian rosewood veneer with curly maple accents. I occasionally receive some chiding for my use of "Tropical Woods" in my work. So it came as no surprise that when I delivered my new creation to the Sunapee Living with Crafts Exhibit, I was rebuked by another woodworker. While I respect this person's personal philosophy and world view, I have to personally disagree with it.

His view ran like this: "We should under no circumstances, use tropical wood because it depletes the rain forest and encourages others to use it and therefore further depletes the forest". But, I say, what about all the old stock kicking around in dark forgotten storage facilities and in people's shops? His answer was to gather it into piles and burn it like they do with elephant Ivory. What a waste!

This brings many questions to my mind. Is a tree the same as an elephant? This argument diminishes the plight of the elephant. We have all seen pictures of massacred elephants with their faces hacked off and their babies left to die by Ivory poachers. But surely a tree is not an animal, it is a plant, large vegetation, a crop no different than corn or sugar beets.

What we should be discussing is sensible harvesting methods which allow for and enable reforestation of the same species. This is currently being done successfully in certain tracts of land in the Amazon and in Asia. Indeed, the case has been made that we should not devalue tropical lumber by diminishing its use. A useless, valueless crop

will more likely be stripped and burned to make room for a valuable useable crop.

I personally feel that the minuscule percentage of rain forest that actually becomes usable lumber is far overshadowed by the large farmers who strip and burn acres and acres every day to make temporary, one season pastures for beef cattle that end up in American hamburger places. If we are to attribute blame, it should include the gold and emerald miners who wash away huge tracts of land with high powered hoses after stripping away the vegetation and burning it. The Brazilian government is also encouraging settlement into the Amazon. They are building roads and encouraging settlement much the same way that America did with our west. People move into the Rain Forest and strip and burn the "useless" trees. Then they plant crops which the thin layer of topsoil cannot support and are inevitably forced to move on or strip and burn more land because of crop failure.

I'm for keeping the forest a forest, selectively harvesting and encouraging sensible use of all lumber, not just the tropical variety. When we do this, regrowth is encouraged and sensible forest management will be a by product, as the future "crop" will have intrinsic value.

I might also add, in my defense, that I purchased the old rosewood veneer stock for the desk on display at the Sunapee Fair L.W.C. Exhibit from the Woodworkers Alliance for Rain Forest Protection sale in Chicopee, Massachusetts.

Well, there is my viewpoint on a very controversial issue. What do you think? Have you worked through this issue for yourself? Send in your viewpoint for the next newsletter.

Terry Moore

Adieu, Adieu, Kind Friend Adieu

Terry Moore

I would like to take a moment and pay tribute to a fine craftsman and friend, John McAlevy. John has been very active and involved in the craft scene in NH, working in the League and serving on the wood jury as well as serving on other committees in the League system.

John is a graduate of the school of American Craftsman at R.I.T. and has been making top quality hand-crafted furniture since the 1960's. His designs are clean and understated—never flashy or faddish and the integrity of his construction methods are evidenced in his use of solid wood, through joinery and satin smooth oil finishes.

When the newer fellas were beginning to show interest in woodworking, John's work was our inspiration. Far from being unapproachable, he always welcomed visitors to his shop and would take time to answer questions and help out less experienced woodworkers.

John McAlevy was one of the founding members of the Guild of NH Woodworkers. In fact, the first meeting was held in his shop in Warner, NH.

Why, you may ask, do I write all this? No, it is not his Obituary!! John has not yet passed on to the big workshop in the sky, he has just moved out of State.

JOHN—Here's wishing you the very best of luck and happiness in your new home and new workshop in Tenants Harbor, Maine. We will all miss your work, your unique humor and your very presence in our midst. Keep up the good work!

Peter Bloch Coordinating Turning Group New Woodturners Group Is Now Spinning Into Action

Peter Block

The new Woodturners Group (We'll come up with a better name soon, I hope) held an organizational meeting in early July at my shop. About 12 people showed up and we had a great session. Everyone approved of an overall concept for our group and a large number of specific ideas for meeting topics were collected.

Generally, we decided that our group would be for "serious" woodturners. I suppose that this is for each person to evaluate, but I would say that it means that all of our members do turning on some kind of a regular basis. If you think you are serious about turning, then you are!

We plan to have four meetings a year. Each meeting will focus on a very specific topic and one will be designed for the general membership of the Guild. Our two meetings in the Fall will deal with crotch-wood turning and "Taming The Skew." In early Spring, we will host a meeting for the entire Guild and hope to bring in a nationally known woodturner for that demonstration. In June we will probably have a session on metal turning.

Any turner interested in becoming a member of our group is asked to contact Peter Bloch (526-6152)

David Lamb Hosts Spring Meeting

Terry Moore

The meeting in David Lamb's shop was very successful. In front of a capacity crowd, David made carving a ball and claw foot look easy. So easy that most of us left his shop thinking "I could do that".

If you got home and actually tried it and it did not quite turn out as perfect as David's, take heart, it really isn't that easy! David is such an accomplished craftsman that he makes it look easy. Thank you, David for a great demonstration.



Notes From The Secretary Expanded Coverage of Meetings?

Loran Smith

It is with a certain amount of irony that I announce the addition of *WOODWORKER* to the list of magazines whose "Calendar of Events" section will be listing the various functions of our Guild. I say irony because, in the seven months since I was named Secretary, I have yet to get any of our events included in one of those columns.

Now before you begin impeachment proceedings, let me explain. It seems that all of these periodicals require notification of the listing 3 to 4 months prior to the issue date and our seat-of-the-pants approach to scheduling meetings has not given them sufficient time for inclusion. However, at the last meeting of the Steering Committee, it was decided that we try to schedule our events for up to a year in advance, which should appease even the most stringent of editors.

Obviously, if you are a paid member, you will receive plenty of notice via the *OLD SAW*. But, if you're like me and read any of these magazines cover-to-cover, consider these notices a friendly reminder. It may even draw in new members or lure back some of those whose membership has lapsed. At the very least, it will help put us on the map.

So the next time that you pick up *AMERICAN WOODWORKER*, *FINE WOODWORKING*, *WOODSHOP NEWS*, or *WOODWORKER*, there's a pretty good chance that you will find a listing of our next event... or maybe not.

Starting The Year With The Finish Fall Meeting - September 18, 1993

The next meeting will be hosted by Bruce Sanborn in his spacious and beautiful shop in New London. The demonstration will be put on by Mark Adams of E. Lempster, NH. Mark, a good friend of Terry Moore and David Lamb, is nationally known for both his restoration of

priceless museum antiques and his architectural finishing business where he has French polished such distinguished rooms as the Office of the Secretary of State, Washington, D.C.

Mark will give a combination slide lecture of work he has done and a demonstration of applying fine finish. Don't miss it!

To reach Bruce's shop, take Exit 12 off I89. Coming north, take a left at the foot of the ramp, coming south take a right. Go 100 yards and take a right on to Burpee Hill Road. There is a Burpee Hill Cabinets sign about 1 mile on the left. That's it.



Just A Canoe Paddle?

John Skewes

Once in a while I'm asked to make something truly special. I have a friend who makes feature films for PBS about solo canoe trekking and ecology. A couple of years ago, he brought me an antique Labradorian canoe paddle and asked if I could make him two copies out of Ash.

The paddle is by any standard crude. The surface is rough, scarred and uneven, but when you hold the paddle you know it has a soul. It came from the land to be shaped by tools and became a tool, one piece of wood with the singular purpose of moving man across the water. For whatever reason, Rob loves this paddle. He journeyed across the Northwest Passage during the Arctic summer with this marvel in his hand and he wanted to retire it before it was lost or broken. So he came to me.

The paddle has a long narrow blade like an oar, a relatively short oval shaft and a beautifully round upper grip. Running the entire length of the paddle is a hard line ridge giving it a strong back and a knifelike edge that enters the water effortlessly and passes through the air like a wing. The man who made the original took pride in his work. It is an odd, perfect design.

Most of my work is making objects out of pieces of wood joined together to make a whole. The single piece has little meaning. The paddle is something primal, one piece of wood, primitive and perfect.

The problem you face in carving wood, is wood, too much wood, and how to remove it. Copying the original was an exercise in contacting another person through the work he left. It wasn't my work, it was the master's. How did he do it, where did he stand, which tool, how much?

I run my hands over his work, then over mine, heft his paddle, then mine, then plane and shave some more. I hold his paddle in profile and study the thick and thin. Then I look at mine and see where I've been timid, not removing enough wood, afraid of going to far and not knowing when to stop.

I imagine a smiling man working with the water in view, out of doors with young ones around. He can make these paddles one after the other without calipers and a bench vice and his hands know when the work is done.

The master's paddle is nut brown and shows the wear of a common object. Mine looks like a bone. His is bent as if it didn't spring back from the last stroke. Mine seems unnaturally straight. My paddle is just being born and has no tales to tell. I am giving it a soul and becoming a master.

As Rob journeys in the Arctic summer, this paddle is part of a simple trinity, man, canoe and paddle and the trinity is part of a larger whole.

On my shop wall I keep a photo of two flint spearheads made in Oregon 10,000 years ago. They are perfect. They were made stone against stone, hand and eye. When asked, I say they were made by the original American Craftsman. He keeps me humble.

When Rob called again and wanted two more paddles I was thrilled. This time I copied a paddle made in my shop. Now, it had tales to tell.

A A W Symposium at Purchase, New York

A Big Success

Peter Block

Since I spent the last 12 months mercilessly plugging this turning symposium, it's only fair to tell you what you missed.

Yes, there were more than 100 demonstrations that covered almost every aspect of turning from bizarre, one-of-a-kind oddities to functional and production items and discussion groups about design and marketing.

Yes, there were exhibits of woodturnings. In the University museum, there was a representative sampling of turnings from the collection of Arizona State University (the best collection of its kind). And then, there was the "instant gallery" including 2 or 3 pieces from each of the attendees,... a total of about 500 pieces that represented the cutting edge of where we are at in turning.

Yes, there was a trade show full of interesting machines, tools, books, videos, and hardwoods. Business was brisk. Yes, there was a banquet, a clam-bake, other exhibits at commercial galleries in the tri-state area, and more and more.

Yes, this was the largest woodturning event ever (I think there were about 750 turners there)

So where were you?

Well, a few Guild members did make it: Dick Batchelder, Tim Elliot, Ed Epremian, Jim Fischer, Mike Fonner, Bill Frost, and me. Some of us got the chance to begin thinking about the new Guild Woodturners Group (see the article in this issue), and we made new friends from all over the country.

Next years symposium will be in Colorado in June. I'll try to keep you posted.

The Guild Year Starts A New Year!

Do I Have to Pay Dues Again?

On September 1st, the Guild starts a new year of exciting activities. Our year runs from Sept. 1 to Sept. 1. Treasurer Teri (Browning) Masaschi reminds everyone that the annual dues of \$15 per member are due and payable on September 1, 1993 regardless of when you last paid them. Sorry, but because of the paper work, the Guild cannot pro-rate dues.

The Guild policy on dues is that anyone not paying their current dues by January 31, 1994 will be dropped from the mailing list.

We really don't want to do that, so please get your dues to Teri.

Please send your dues to Teri Masaschi at:

The Wentworth Collection

Box 131, Rt. 25 at 25A

Wentworth, NH 03282

Canterbury Shaker Village Wood Day

Best Ever

Roy Noyes

May 8 was the best Wood Day yet at Canterbury Shaker Village. The previously reported boat mystery was solved by Wood Day. The 30 foot, wooden, Johnson motor launch, at Wood Day, was not the actual boat that the Canterbury Shakers used from 1927 to 1938 to get to their camp on Lake Winnesquam. It appears to be identical to the Shaker boat except it is two feet longer. In addition to the Johnson motor launch, we had a reproduction of a classic 24 1/2 foot Hereshoff E racer and a 1/4 scale dory to keep Lou Yelsin's lapstrake canoe company in the shed. Also in the shed were demonstrations of coopering, hand hewing timber and steam bending. The main tent had plenty of furniture, plus books and a good showing of antique tools. Bill Newbold went home happy with an antique chisel marked "Newbold" for only \$12 and David Lamb got away before we could find out what he had bought.

The Carpenter Shop Gallery was packed completely full of Guild member's furniture ranging from little tables to a full size bed and desk. Bruce Lundgren, David Lamb, Marty Milkowitz, Frank and Jeane Procopis and Eric Schultz answered questions about the display and did anything and everything to keep it all going smoothly.

Wood Day's tradition of fine demonstrations of traditional woodworking skills continued. In the North Shop, we noted Tom Duprex planing rough lumber into flat boards, Ben Adriance cutting dovetails, Garrett Hack making inlay banding, Loran Smith making curly maple bench spindles astride a shave horse, Mark Lord tout-

ing the advantages of water based stains and finishes, and Robert Pothier making restoration window sash.

Also in the North Shop, there was a display of GNHWW literature and a TV/VCR showing Peter Bloch's VCR tapes of previous meetings.

Wood turners were every where. In the Laundry Addition, Jon Siegel and Andy Motter led a contingent of turners. Dick Bachelder was turning plates and bowls. Mike Fonner and Andy Motter took turns showing visitors how easy it is to get intricate shapes out of green cherry and answered questions by demonstrating techniques that novice turners were having trouble mastering in their shops.

After lunch, David Lamb gave an illustrated lecture, in the Chapel, on Shaker Furniture From A Furniture Maker's Point Of View.

Wood Day was a great party. The barbecued chicken was delicious and it was great to meet so many old and new woodworking friends. See you there next year.

Canterbury Shaker Village News

David Emerson

I'd like to thank all of you who made this Wood Day possible and provide an update on plans for next year.

The interest in and enthusiasm among wood turners was so great that we want to feature turning next year as we did boats this year.

We expect that boats will be back too. The almost Shaker boat will be back all finished and Lou Yelsin has a gleam in his eye. Any new ideas for unusual attractions?

Also, I need new workshop demonstrations. Al Greene's mortise and tenon demo packed them in. The market for more advanced workshops is clearly there.

Canterbury Shaker Village and the Carpenter Shop Gallery are having a very good year with sales already more than double last year's. See you at the next meeting and please bring your ideas for workshop demos, or call me. 783-9511 days or 783-4403 eves.

Jon Siegel Volunteers To Coordinate

Joint Turned Object/Pottery Show

The Potter's Guild is interested in exploring the possibility of a joint show with the wood turners of our Guild. Jon Siegel has volunteered to determine the interest among our members and to coordinate the effort with the Potter's Guild if there is enough interest to warrant it. Jon has studied ceramics and ceramic design in his investigation of wood turning shapes and his wife is a potter, all of which makes him a perfect choice for this assignment.

Any turner interested in such a show next year is asked to contact either Jon Siegel (934-2765) or Terry Moore (863-4795) for further information.

Annual Juried Exhibit Underway

John Skewes

This year our Juried exhibit is being hosted by the N.W. Barrett Gallery, 53 Market Street in Portsmouth, N.H. in the Upstairs Gallery The juror is Peter Korn founder of The Center for Furniture Craftsmanship, Hope, Me.

The show will formally open on Sept. 11, from 3-5 p.m. and will run through Oct. 23 1993.

Eligibility requirements are any work by a current member of the GNHWW not previously shown more than once in this state.

Delivery date: Wednesday, Sept. 8, 1993, 6 to 8 pm.

We are hoping that on delivery day you will hang around for a while after your piece makes the trip up the stairs so that you can help another.

Portsmouth is a busy town in the fall and the Barrett Gallery has a good reputation and a loyal following. I encourage all members to stop by and see the Upstairs Gallery, it is very nice. I hope that, once again, we can put together a show that truly reflects the talents of our members. Let's challenge ourselves and stagger the public with a memorable show.

Guild Computer Users Group Meeting

The last meeting of the Guild Computer Users Group was held June 8th from 7:00 p.m. to 9:00 p.m. at Roy Noyes shop in Chester.

The topic of the evening was Relational Databases. These are programs that allow you to connect one database to another, i.e. inventory database, sales database and customer information database to produce a report that hopefully has a calming effect. They are extremely customizable and powerful programs but remain a mystery to most of us.

As always, our first hour is devoted to techno-chatter and troubleshooting. Experts and non-experts are welcome, bring a snack. C.U.G members will receive a reminder just before the meeting. To get on the C.U.G. member list write or call Roy Noyes, Editor, The Old Saw.

Guild 1993-94 General Meeting Schedule

Program Chairman Ted Blachly announces the following general meetings for the Guild 1993-94 year. Anyone with suggestions or questions on up-coming meeting may contact Ted at 456-2385.

September 18, 1993

Bruce Sanborn's shop, New London, NH
R. Mark Adams on fine finishing

January 22, 1994

NH Technical Institute Auditorium, Concord, NH
Panel discussion - What Is Good Design?

March 19, 1994

UNH Woodshop, Durham, NH
Turning with a nationally known woodturner

May 21, 1994

Jere Osgood's shop, Wilton, NH
Veneering Techniques

September 17, 1994

Paul Tuller's shop, Dublin, NH
Mortise and Tennon Joints



The Editors Corner

Roy Noyes

178 Derry Road Chester, NH 03036-4311 Tel. 887-3682

Copy Deadline For Next Issue

The normal deadline for items for the Old Saw is one month prior to the next meeting. There's a lot of work in putting the newsletter together and last minute itmes create a real problem in meeting the mailing dealine of two weeks before the next meeting. Please submit any items for the next newsletter to me not later than Monday, December 20, 1993. The newsletter will be mailed about January 11, 1994.

Copy Guidelines For Authors

Copy sets to about 100 words per paragraph and about 1500 words per page. Typical news items should run about 250-300 words, major stories 1500 words. Longer stories will be included if there is available space. We currently try to keep the newletter to 8 pages but more would be possible if necessary to cover some particularly important topic.

If possible, please submit copy on either 3.5" or 5 1/4", IBM compatible, floppy disk in ASCII format to save retyping. Please include a paper copy for backup, in case I have trouble reading your disk.

If you don't understand what this means, just send either typewritten or clear hand written copy. Thanks!

David Lamb To Lead Formation of New Design Group

David Lamb has volunteered to determine the interest among our members in a design group. David has studied design (see associated article in this issue) and has an excellent background to lead the formation of a Design Interest Group (DIG) if there is enough interest to warrant it.

Any member interested in joining a DIG is asked to contact either David Lamb 783-9912 or Terry Moore 863-4795 for further information.

An Opinion On Good Design

David Lamb

What is *Good* design? What is *Original* design? Must good, original design be radical, avant garde or clever? I've pondered these questions for the last twenty years in this trade. The more I have thought about it the more frustrated I've become. Does it have to be all *fresh and new* to be good, original design? Hopefully, this can be the opening dialog in a discussion of a topic that is very important for all of us to consider.

Our backgrounds, our exposures to design and our experiences are our greatest assets as designer craftsmen. I have had a training that is very different from most American woodworkers and I have had wonderful and very diverse influences during my career.

My experiences include an apprenticeship to a European Master and all the disciplines that he demanded. I also attended an art school furniture program with its freer and more relaxed "build from the top down" philosophy of design first and learn how to build later. I respect all of my teachers as humans that, with their abilities and craftsmanship, will leave the world better than they found it.

After many years of reflection on both of these learning experiences, I've concluded that having a traditional apprenticeship is by far the most complete and thorough way of learning the trade. It is a slow, deep way of learning and "woodworking" is just one part of it. Design is another part. Proportion, refinement, detailing, delicacy, feminine and masculine qualities, boldness and subtleties, color, balance and a myriad of other qualities are discussed between teacher and apprentice.

Perhaps, the most important element of an apprenticeship is learning the "philosophy of the trade." Not just the do's and don'ts, but the why's and wherefore's. The proper attitude, the retention of quality even if you lose financially on the job, the continuity, the sense of tradition are all important aspects of the philosophy of the craft..

Good design needs a foundation, it needs to make sense, it needs to be solid in its concept and execution.

So much can be learned from the past and should not be recklessly discarded. It is a mistake to deride the continuation of ancient designs as being stuck in antiquity. Part of the process of learning what constitutes good design is learning how to use old, traditional design features. How better to understand good design than to continue the evolution of old design triumphs!

I feel that good design evolves from the traditional designs rather than just popping into some craftsman's head as *fresh and new*. More often than not, what is called

fresh and new is an undeveloped and feeble attempt at being different, for the sake of being different, whether it is really good design or not. This approach merely adds fuel to the fire of "who's who in the art crowd" to continue and encourage mediocrity in design by supporting *fresh and new* instead of proper evolution.

I am not saying that all contemporary designers fall into this trap, not by any means. But, this attitude seduces many naive craftsmen, show judges, buyers, curators and appreciators. Inarguably, there is good design in both contemporary and traditional styles. It is also a fact that there is bad design in both of these styles. Neither discipline is immune to bad design.

Good design makes it's own statement.

Good design can be either traditional or contemporary. Good design makes it's own statement. It can be understated and simple or it can be powerful, with a presence. Good design needs a foundation, it needs to make sense, it needs to be solid in its concept and execution.

The other side of the *new and fresh* problem is ignorance. The most common statement that I hear about traditional work is "Oh, that's a nice reproduction" when it isn't a reproduction at all. It is an interpretation of a traditional design. The fact that it has familiar lines leads uneducated people to think "reproduction" and not "interpretation". There is a big difference.! To say that you can't work within certain design parameters and still be creative is pure *bunk*.

How better to understand good design than to continue the evolution of old design triumphs!

What is the difference between being influenced by Robert Adam and Thomas Shearer and being influenced by J. H. Ruhlman and James Krenov? All of these men were influenced by the past. Does the 100-150 years that separate these groups make that much difference? Whether their designs came from Pompei, Byzantium or European folk art, they all fed off tradition.

Krenov went to the Carl Malmsten furniture school in Stockholm, where students copied Malmsten's work to understand design principles. His designs are all from traditional Swedish folk designs, and Krenov's work hasn't veered very far from that at all.

There are many excellent craftsmen in the Guild and the League of NH Craftsmen whose work falls within traditional guidelines. We all leave a very distinct mark on what we do, and it is very identifiable as our work. 18th Century craftsmen, such as Affleck, Chapin, Gillingham and Goddard did very distinguishable work. They were very creative. They opened the same design books for their inspiration and interpreted what they saw in their own way.

At the turn of the century, two landmark buildings were built in Boston which are very famous for their important architectural design. They are the Boston Public Library, designed by McKim, Mead and White, and the Museum of Fine Arts, designed by Guy Lowell (who also designed the NH Historical Society Building in Concord). These designers worked within ancient, traditional design parameters but guess what? They were considered great designs when new... And still are.

We can work within the rules of traditional designs and still be just as creative as when working under the influences of Art Deco, Post Modern or any other 20th Century design.

Perhaps, the *authorities* of today have become saturated by all the mass marketed junk that are poor excuses of period designs of past greats. Now, in the opinion of these authorities, all period work seems to fall in that category and if it isn't *fresh and new*, it isn't good, original design. But, I'll bet that they wouldn't put the Fine Arts building in that category, even if it's design source is 3,000 years old and not contemporary to its time.

Surely, we can work within the rules of traditional designs and still be just as creative as when working under the influences of Art Deco, Post Modern or any other 20th Century design.

The Apprenticeship system started dying off in this country about 100 years ago. I believe that without apprenticeship, important design traditions started to be lost and without them the understanding of what is good design is being lost, also. The discussions between the master and the apprentice must be started again.

What do you think?

Editor's Note: Dave Lamb is moderating the January Meeting which is a Panel Discussion on Good Design. Panelists will include: Jere Osgood, Terry Moore, John Skewes, and Fred Puksta. Don't miss it!

Turning Corners

Jon Siegel

On April 22, 1993, The Wood Turning Center of Philadelphia hosted the World Turning Conference at the Hagley Museum in Wilmington, Delaware.

The three day conference consisted of lectures, slide presentations, and panel discussions each morning; followed by demonstrations in the afternoon. This conference was attended primarily by historians of technology or furniture making. These were museum curators as well as a wide variety of people involved with turning in its various contemporary forms.

Noteworthy presenters were Bob Stockdale, Rude Osolnick, Michelle Holzapfel (Marlboro, VT), Stephen Hogbin (Ontario, Canada) and Mike Darlow (Sidney, Australia).

Some of my favorite presentations were: Charles Hummel (Winterthur Museum) on the Dominy Craftsmen of East Hampton, NY, whom I had read about in Aldren Watson's wonderful book. Mark Salwasser on the history of the old Schwamb Mill in Arlington, MA (a great place to visit) where he is resident turner of oval picture frames when he is not working at Woodcraft Supply. But most thought provoking of all was Australian turner and author of books on turning, Mike Darlow, who asked the question "Who Speaks For Woodturning?" This will be the topic of the next "Turning Corners".

Editor's Note: Jon Siegel is a woodturner from Andover, NH and former editor of the Old Saw. He was too modest to mention that he also gave a demonstration at the World Turning Conference on turning of Dutch foot table legs.

GNHWW Dues Notice (See other side)

Fill Out, Tear Off and Mail In

Please describe your specific woodworking activities and interests so that we may better serve you needs.

Suggestions for additional activities, programs or improvements to the Guild.

Please list any activities you would like to participate in or any demonstrations you could give.

I would like more information on the following activities:

The Guild of NH Woodworkers
The OLD SAW Newsletter
178 Derry Road
Chester, NH 03036-4311

Classified Advertising

Jig Saw and Single-end Tenoner

Jig Saw, Rockwell Delta model 40-102 on steel stand, 16" throat, tilting table, Owner's Manual. \$200
Single-end tenoner, L. Power mfg., circa 1885, top and bottom heads. bearings for trim saw, sliding table, babbitt bearings. \$150

David Lamb 783-9912

Table Saw

For sale to someone who appreciates it. Darra-James 12" tilting arbor table saw, new ball bearings, 1 1/2HP single phase motor, needs rip fence. Excellent condition. \$1000 or B. O.

Bill Thomas 478-3488

Shop Machines

23" Unitronix bandsaw, 3HP/3PH belt drive. Excellent condition. \$2900.

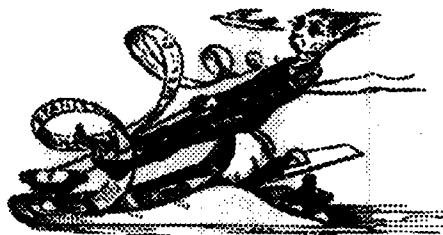
16" Crescent jointer: 5HP/3PH, 4 knife head, 82" table. Excellent condition. \$2400.

6"x103" oscillating belt, Powermatic edge sander, 3HP/3PH, Beveling table on 36" flat platen, fixed table on jointing platen, inter-changeable, multiple diameter spindles. Excellent condition. \$2800

Sonic humidity control system. Complete, requires water and air supply, Owners manual. \$600

Trying to down-scale shop. Will consider trade plus cash for smaller machines of same type.

Fred Puksta 242-3205



(Cut Out And Mail In Or Present With Dues)

The Guild of New Hampshire Woodworkers

c/o Teri Masaschi, Treasurer

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

Tel. 603-764-9395

Date: _____

Enclosed are my dues of \$15.00 for the the Guild 1993-94 year. I understand that the Guild year runs from September 1, 1993 to September 1, 1994 and that dues are not pro-rated.

I consider myself: Beginner ☐ Hobbist ☐ Advanced ☐ Semi-professional ☐ Professional ☐

My work is: Boats ☐ Cabinets ☐ Furniture ☐ Turnings ☐ Other (explain) _____

The Guild may sell its mailing list to the woodworking community to make money for activities. If you do not want your name given out on these lists, please check here: ☐

Name: _____

Address: _____

Town: _____ State: _____ ZIP: _____