



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

January 1994

Volume 5, Number 2

The President's Message

Our last meeting, at Bruce Sanborn's beautiful and spacious shop in New London, was an historical event. It was the first such demo to require *two video cassettes* to capture the lecture and demonstration by conservator, restorer, and orator Mark Adams.

The interest in Mark's restoration of historical pieces and his involvement with such noted dignitaries as Andy Warhol, Harrison Ford, and George Schultz, (to name but a few), was so great that, even after we officially ended the meeting, people interacted, one-on-one, with Mark for another hour and a half.

Mark is one of those people who can, and often does, survive on 3 or 4 hours of sleep per night as he intensely throws himself into his work. He is a walking encyclopedia, when it comes to finishes and the old ways of working them, and quite a detective when it comes to figuring out the pieces of the puzzle along the way to restoration. I want to personally thank, my friend, Mark, for an outstanding demo and lecture.

As most of you know by now, Jere Osgood received the "Best-in-Show" award in our second annual juried exhibit at the Barrett Gallery in Portsmouth. When I called to inform him of his award, he received the news with typical aplomb and genuine humility. He actually seemed surprised by the Juror's choice.

At the award ceremony, Peter Korn explained why he picked Jere's table for Best-in-Show. He praised the purposeful simplicity and restraint of form, and the integrity of the construction saying that "the more you look at it, the more it holds your interest".

All this leads to congratulations once again. This past October, Jere was nationally honored, when he was named a Fellow of the American Craft Council, in a ceremony in Chicago. This is tantamount to making him the equivalent of a Japanese National Treasure and I, as President of the Guild, am excited and honored that Jere is such an active and sharing member of our organization. Congratulations Jere.

January's meeting will be somewhat of a departure for the Guild. Rather than a demonstration in a Craftsman's

shop, David Lamb will moderate a panel discussion on design. There will be a panel of six designer/craftsmen (Jere Osgood, Fred Puksta, Lee Schutte, John Skews, David Lamb and myself) all coming from unique and individual perspectives. This promises to be a lively time of insightful debate, and commentary on our craft, by a diverse panel of professionals. Be sure to bring your list of questions; this should be good!

Terry Moore

A Guild Apprenticeship Proposal? A Call For Discussion

Terry Moore

For a few years now, it has been my desire to see some sort of an informal apprenticeship system available to people who are serious about learning the craft. Recently, it has been a hard economic time for anyone working wood. This prolonged recession hit our profession first and, for most of us, business is still quite slow. Obviously, right now would not be a good time to consider serious thoughts about leaving your lucrative law practice to take up woodworking. However, there are some people who feel a certain compulsion to do just that.

When a person reaches the point in their life where they are driven to work with wood, come hell or high water, then there are only two suggestions to give: enroll in a college level woodshop program or study under a craftsman in the shop. The later alternative is virtually nonexistent in this country, and very rare indeed, amongst the Guild membership. My view is that an informal system could be implemented in the Guild, but first, we should determine the level of interest in developing such a program.

I envision a networking system, whereby, we would first develop a list of Master Craftpersons willing to take on a student/apprentice. Then, we would develop a similar list of potential apprentices detailing their level of ability and arena of interest (e.g. wood turning or chairmaking, etc.). These two lists could then

be cross-referenced, by one of the Guild's computer wizards, and a match between master and apprentice would be made.

Details and terms would be worked out between student and master. But primarily, it should be viewed as a schooling situation, because it certainly will not be a money making situation for either the master or apprentice.

For instance, this last summer, I decided to give the idea a try, and I took on two people under two different arrangements. One apprentice, Riley, had just graduated from Dartmouth, and had experience through the Student Workshop, but wanted to experience a working shop environment, and to study traditional techniques in a more, in-depth way.

Our arrangement was rather loose, but in essence, it went something like this:

Riley worked for me two days a week on whatever task I would assign. This included hand planing, scraping and sanding tabletops, organizing, stacking and restacking, etc. Then, the rest of the week, he worked on his own study piece which happened to be an end table. This was a small, simple piece. However, it gave him the opportunity to learn double mortise and tenon joints, dovetailed drawer rail joints, handplaning, sharpening, use of the scraper, hand dovetailed drawers, veneering and finishing.... All the while, we were discussing aspects of design as it affected the simple end table.

This type of situation is potentially, mutually beneficial. However, the student has to be financially independent, or has to work a second job (Riley was a bar tender), as no money changes hands. Obviously, this situation cannot last long, unless money is no object. Indeed, after three months, Riley took a job with a furniture shop in Massachusetts.

Even in the short term, this situation can be mutually beneficial, especially if the student can do carpentry or has some other useful skill. For instance, it could be a way to, affordably, put a new addition on your shop by exchanging labor.

Another option could be study of specific subject matter, such as bowl turning, chairmaking, dovetailed drawers, etc. Obviously, these might be short term classes or short term apprenticeship studies. Compensation could be bartered, or a fee paid, with the details to be worked out by student and master. The possibilities are endless! Since the Guild has no marketing department, nor any capabilities to set up its own gallery, my inclination is to steer novices through the Jury System of the League of NH Craftsmen. That could be viewed as sort of a graduation from apprentice to juried member of the League, able to make and market their own work through the League galleries, the Sunapee Fair, and the Annual Juried Exhibit. That makes for a lot of exposure, and I believe, that to sell work, you need to show it at every opportunity.

I know that other Guild members have had similar experiences sharing their expertise with their apprentices. They may use different approaches, but the end product is the same. As they pass on their knowledge, they invest themselves in others who are eager to learn from them.

It is a very informal approach to the old apprenticeship system, and it takes time and commitment on the part of the craftsman, and hard work on the part of the apprentice. I would like to hear how you may have handled it, either as a master or as an apprentice. It could be a useful exercise.

I think this warrants some group discussion to determine interest level and available opportunities. What do you think? Maybe, we can begin discussion at the public meeting in January.

Green Issues

See The Forest, Not The Trees

A Reply To Terry Moore

John Skewes

In the last issue of *The Old Saw*, Terry Moore brought up the issue of Rain Forest Hardwoods and asked for other viewpoints.

A statement Terry made caught my eye, "But surely a tree is not an animal, it is a plant, large vegetation, a crop no different than corn or sugar beets". He goes on to say that sensible harvesting can be implemented and the forest can live on. While that may be true for our New England forests, it is not so simple to apply to a rain forest.

Our forests are able to regenerate, logging can even emulate the cycle brought on by naturally occurring forest fires. Not so in the rain forests, logging and forest fires are not the norm.

The rain forests are huge and fragile living organisms that once disturbed are never the same. I recently listened to an interview with an ethno-botanist who has spent years in the Amazon. He told a story about a drug made from a plant compound. The compound was derived from a certain plant species that grows only high in the forest canopy, and it was found to help cure certain cancers. They asked the man who collected the plants to go back and get more. He did as he was asked but they couldn't duplicate the compound. They asked the man to go back and collect from the same tree, but the tree was gone.

To see the rain forests as you would a garden or a Christmas tree farm is to see the forest in a light that reflects your own values and to see it as you wish it to be, not as it is. To raise the value of the trees may just make strip logging pay better, who knows?

Perhaps we should raise the value of the forest as a whole, not just the trees. We can start by paying the forest the respect it deserves. It is not a garden, it is a home, an environment, a biological and botanical wonder that we are only beginning to comprehend. To say that we can manage the rain forest, is to say we can lasso the moon. The premise for allowing logging seems to be that ranching is bad, settlement is bad and mining is bad, but logging for North American furniture makers is okay. I understand that there are political and economic issues to consider, but let's stop the devastation first, then talk about proper use of the forests. Proper use may not include logging. Are we prepared for that?

Terry defended the use of Rosewood in his desk for the Sunapee Fair by saying that it is old stock bought at a W.A.R.P. auction. He made no mention of using less vulnerable substitutes or his willingness to give up the use of exotics until proper forest management is understood and implemented.

As far as burning old veneer in protest? No, I'm not inclined to burn it, but the comparison to Elephant ivory is lost on me. The loss of the Elephant population to poachers is a *tragedy*, the loss of the Rain Forest would be a *catastrophe*. My choice is to not use exotics and therefore make no excuses.

If you want to make precious heirlooms out of rain forest hardwoods to leave for future generations, go ahead, but first ask yourself the meaning of the word precious. Then, ask yourself what you are really leaving the generation that will inherit your choices.

More Green Issues

Certification of Environmentally Responsible Forest Management

At this time, there is no recognized national certification in regards to environmentally responsible forest management. Organizations in the mid- and far-west have initiated programs, but they have little effect on east-coast lumber certification. A California group called Scientific Certification Systems appears to be making progress in this area.

Black Mountain Wood Co. has been selectively buying mahogany and various hardwoods from IPHA members who have in place forest management programs using a silvicultural practice called enrichment planting. This method replants and nurtures tree seedlings in appropriate locations that have undergone disruptions by timber harvesting operations. Furthermore, these mills have been granted timber concessions in perpetuity with the commitment that no clear cutting or burning will be permitted.

Editor's Note: The above information was adapted from the Black Mountain News.

Turning Corners

Jon Siegel

The arrival of December's *Woodshop News* has awakened this woodturner to the dichotomy of modern woodturning. The sculptors get all the attention, not only from the galleries and museums, but also from the press. Pictured on the cover is rock star turned woodturner, Dennis Elliot, who, even though he spent \$10,000 to customize his lathe, has "paid his dues" according to *Woodshop News*. Has he?

And yet, inside this same issue, I was surprised to find a wonderful article on practical woodturning by Ernie Conover. *Woodshop News* deserves tremendous praise for publishing the excerpt from Conover's book. It is one of the few articles on turning which I have read and I can agree with 100%.

You're the best duplicator for your lathe.

In case you missed it, here is part of Conover's opening paragraph on the subject of duplication:

"... one of the most frequent questions I'm asked is, 'What's the best duplicator to buy for my lathe?' My answer is always, '*You're the best duplicator for your lathe.*' ... Over the years, I've concluded that duplicator dependence boils down to a lack of confidence..."

In order to pacify the advertisers, *Woodshop News* prominently featured under "Tools and Techniques," a review of a new model of the Vega tracer (\$395). This is exactly the kind of tool that Conover is telling people not to buy. But, pardon me if I have digressed, this brings me back to my main point — Mike Darlow and the great "art versus craft" debate.

Last April, Darlow shook up attendees at the World Turning Conference in Wilmington, Delaware, by delivering a scathing attack on bowl turning and the making of art objects on the lathe. According to Darlow (whose shop in Sidney, Australia makes quantities of kitchen utensils and a variety of architectural pieces), bowl turning is a useless diversion. In an auditorium filled with gallery owners and museum curators, these ideas were met with shock and horror.

Although he needlessly upset his audience, I do feel that Darlow was getting at something important. In spite of the greatly increased interest in turning in recent years, there just may be "trouble in paradise".

Charles Darwin taught us that variation is essential to evolution. Woodturners today are at an "evolutionary bottleneck". This is what biologists call it when there are so few members of a species that they necessarily become inbred to the point where they are genetically identical. When this happens, evolution ceases due to the lack of variation.

There is clear evidence of this in the *Woodshop News* article:

Alan Stirt recalls:

"I was sitting on a jury for a show a few years ago, and we saw one of [Elliot's] carved wall pieces...It gave me a jolt at first and someone said 'That looks just like your work.' But I looked at it more and it was different."

In 1993, woodturning is no longer an industrial art and, as a result, is now practiced by relatively few people.

The mass production of furniture parts and other turnings on automatic lathes has made hand turning of production parts obsolete. Or has it?

Everyone knows that the design and quality of production wood turnings are usually poor. Everyone involved with woodturning, today, ought to be concerned about this.

For hand turning to survive, it must be nurtured and preserved so that it can be moved forward for future generations.

Who is better able to do this — The bowl turners (artists/sculptors), or the makers of production quantity, practical works (craftspeople)? The truth is we need both. Were it not for the bowl turners, there would not be the resurgence of interest in turning which we have seen in the past few decades. If not for them, there would be no museum displays of lathe work, no galleries of turnings, no American Association of Woodturners, or Woodturning Center. And indeed, there would not be as many companies making and marketing tools and equipment for turning.

Perhaps the bowl makers know something that we mere crafts people do not — How to make knots, crotches and burls (the parts that the rest of us throw away) into "art objects" worth thousands of dollars. They seem to possess the powers of alchemy. Yet, bowl turners, who are basically sculptors, are somehow detached from the traditions of woodturning. This is what worries Darlow and this writer also.

If the energy of the woodturning community is focused on sculptors arguing over whether their work is different from one another, who is left to make the custom balusters, furniture parts, and porch posts of the world?

Who is to keep the traditions of these turning methods and designs alive?

Who speaks for woodturning?

I Wonder...

Guild Juried Show Was A Hit At the N.W. Barrett Gallery

John Skewes

Our bi-annual juried show was held at the N.W. Barrett Gallery in Portsmouth this year. For those of you who didn't get to see it, I'll try to give you a little tour.

My hat is off to the gallery staff. The gallery is a difficult space to work with, a kind of corridor with a turn at either end. It is an upstairs space in the shape of a long U, the floor slopes to the center from either side, the ceiling is quite high, and it was nicely lighted by both track and natural light.

Because it was not a theme show, the pieces didn't relate to each other except in quality. The exhibit shared the space with the paintings and the artwork, that are always in the gallery. To my eye, the place was full of art and furniture, but, unlike multimedia shows, the woodworking didn't have to compete with other craft work. It was clearly a woodworking show.

You will have to forgive if I am not a competent reporter, op-ed is my beat. If I don't mention or list every piece in the show it is a reflection on me, not the work. This said, here is what I saw.

I have tried and abandoned many things in my shop. Carving out burl bowls comes under the heading of activities I have abandoned. Richard Croteau, on the other hand, has kept at it, prevailed, and mastered it. His burl was not only a bowl, it was fluid and smooth, it seemed not so much carved as poured. Jonathan Clowes's Mobile was also fluid in a different way. The three pieces of the laminated ash mobile spun like ribbons in the up-draft from the spiral stairs, very nice.

Of course, Jere Osgood's Layton Table achieved the grace and fluidity we have come to expect from Jere. Its understated nature and mastery caught the eye of Juror Peter Korn and was awarded Best in Show. David Lamb, Terry Moore and Bill Thomas each turned out beautifully veneered pieces.

My favorite, David Lamb's beautifully figured, and exquisitely finished, Hall Table was the only one of the three not to win an award. By contrast, with the other two, it is not an attention grabbing piece. You have to look close to see the details of the carvings and moldings, but even from a distance, the lines of the table draw you in.

Bill Thomas's Queen Anne Lowboy in walnut and walnut burl veneer won Best Traditional Work, although it might have won most hours in a piece. Strong lines pull you close, and workmanship keeps you there, just looking, and hooray for northern hemisphere hardwoods in fancy work

Once again Terry Moore turned out a piece so tight I just shake my head. Woodworkers looked inside and out, touched it and tried the doors. Terry's "Drinks Cabinet" tells no secrets, it is just well made. Want to know

how he does it? Ask him and then practice, practice. Mark Haubrich's Pencil Post Bed, Brian Braskie and Lenore Howe's Tiger Maple Rocker, Scott Jenkins Tall Clock and my Desk on Frame filled the Shaker "style" niche. Perhaps we could get together and sell the lot as a suite, I would feel in good company.

I think my favorite piece in the show was Mark Bucknam's Cradle. Mark is not a professional woodworker and he is proof that the term professional is not synonymous with quality. Other pieces in the show were well made, but not all were as lovingly made.

I think that, ultimately, our children are our finest products. When we take the time to make our children things, be they sweaters or cradles, we are telling them something about ourselves and expressing to them their value. My *Favorite in Show* to Mark Bucknam.

Well, that is what I saw. If you didn't make it to the show, please catch it next time, then write to *The Old Saw* and tell us what you saw.

Don't Forget!

Due it Now

The Guild Year Started September 1st January 31 Is Last Date For Dues

On September 1st, the Guild started 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. Currently, we have 33 paid and 101 unpaid members. Let's get the dues in!

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, now.

Please, fill out the membership form, including telephone number, on the cover page and send it along with your dues to Teri Masaschi at:

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

Computer Users Group Meeting January 26, 1994

John Skewes

The Computer users (IBM & MAC) will meet at Roy Noyes house on Wednesday Jan. 26, 1994 at 6 P.M. For details, call John Skewes at 778-7360. Previous CUG attendees will receive a reminder mailing.

As always, we will begin the evening with some tech-know chatter, discuss problems, hardware, software and For Sale items. Non-computer users are encouraged to attend. If you are considering buying your first machine, maybe we can help you avoid getting burned in the most wicked and fast changing of consumer markets

The main topic of the evening will be Computer Aided Drafting. The key word there is Aided, the computer by no means draws for you. The computer speeds the drawing process and automates certain actions like copy, flip and rotate. These features are a godsend, which you will appreciate if you have ever tried to draw the same turning or carving detail on both sides of a sketch. With the computer, you can draw it once, copy it, flip it over and place it where you want it.

If your client thinks you like drafting, and keeps sending you back to the board for changes, the computer makes life a little less stressful. You can keep the original drawing, and on another layer, or overlay make your changes, print it out and pray they like it.

The two most often asked questions are: How long does it take to learn a CAD program and does it save time? The answer is yes....yes it saves time, once you learn the program.

Typically, one can be drawing within 3 or 4 hours and be very productive in computer drawing in one to two days
Bear in mind that you didn't learn to sketch or draft at a board in a day or even a week.

The amount of time it takes to learn a CAD program depends on how complex and able the program is. We will look at two programs, Auto Sketch for Windows 1.0 (basic) with John Skewes and Generic Cadd 6.0 (advanced) with Joe Sarno and Roy Noyes. If time allows, we can look at two new products AutoCad LT for Windows and Auto Sketch 2.0 for Windows.

Every wood working piece starts with an idea. Most of the time, it is then sketched or drafted by hand. Sketching or drafting with a computer is faster and more accurate than doing it by hand with a pencil or ink. The computer allows you to generate, print, store, and fax a drawing. The level of accuracy in drawing is impressive and automatic dimensioning eliminates math errors which waste valuable material. Old drawings are easily copied and modified for another application. Prints from either a bubble jet or a laser printer are convenient to handle and make a professional looking presentation. Come see for yourself.



Woodturners Notes

Peter Bloch

Since the last *Old Saw* newsletter, the Woodturners Group has had two meetings, and in both cases 8-12 turners attended. The October meeting was at Dick Bachelder's in Alexandria, and featured Dick demonstrating the turning of a crotch wood bowl. The November meeting was supposed to be at Mike Fonner's shop, but he broke his thumb, so it ended up in my shop in New London.

We had a discussion of sanding for bowl turning, covering a wide variety of techniques, materials and tools. This led to the placing of a large group purchase (over \$2,000) of abrasives from The Sanding Catalog (Klingspor). Ed Epremian had arranged a 25% discount for us. Dick Batchelder and I have finally gotten all the stuff sorted and distributed.

Also new, is the fact that we have been accepted as an official chapter of the American Association of Woodworkers. Temporarily, our official name is the Granite State Woodturners, but another candidate is "The Revolutionaries".

The next meeting of the Woodturners Group will be at Mike Fonner's shop in Manchester, on February 26. Call him at 603/627-2396 for directions and weather advisories.

We are making plans to host a full Guild meeting in April. The demonstrator will be Mark Sfirri. He is a highly innovative woodturner and teacher from Pennsylvania, whose specialty is multi-axis spindle turning for use in furniture and accessories. His work has been featured in many woodworking magazines and at national exhibitions. This demonstration is open to all (\$5 admission for non-Guild members). The date is Saturday, April 2, 1994 in the Wood Shop at UNH in Durham. Details will be announced in the next *Old Saw*.

Canterbury Shaker Village Notes

D. Emerson

I'm looking forward to another great Wood Day on May 7th, and I'm counting on our woodturners to help us top last year. Woodturning will be done in the same area as last year, and the antique lathe will be in operation for Wood Day. Take turns, you guys.

Possibly we can get the wood-frame table saw going too. It needs new babbitt bearings and a new wood top. How about it, Bill Thomas, Jon Siegel, and David Lamb? You are the Guild antique tools experts. I hope the press will be as fascinated by antique machinery, in operation for the first time on Wood Day, as they were with the "almost-Shaker" boat last year.

The Carpenter Shop Gallery has done very well with sales that increased four times over last year's sales. The store that the Shaker Village operated on Main Street in Concord, through December, has given us a big sales boost also. Total Gallery sales, including those at the

store, will be over \$13,000 for the year. Hopefully a place will be found to operate the Concord shop this year.

Some Gallery pieces will be held over from last year, but new, and also more of the same, pieces will be needed. We open in April, so I need work in early March. Candle stands and end tables from \$175 to \$650 did especially well. More "smalls" and larger pieces are needed too.

Buying a piece at Canterbury Shaker Village seems to give people the confidence to spend more than they might otherwise spend. Michelle Crown, Barb Beeler, and I will take some credit for salesmanship, but it is the fine work that you give us to sell that deserves most of the credit. You keep it coming and we'll keep it going!

See you at the January meeting, and don't hesitate to call me, at any time with your ideas and questions.

Editors Note: Dave is Woodworking Coordinator at Canterbury Shaker Village and can also be reached at home evenings, at 603/783-4403

My Friend -- John McAlevey

Steve Cunliffe

John and I met many years ago, while working on a house in Bradford. John was making and installing cabinets while I was working on the stairs. The owners had a huge, friendly, Newfoundland dog, but with one ugly habit -- drooling. The drool would hang halfway from his head to the floor, with gobs the size of quarters. If he turned his head fast, look out. There was slobber everywhere -- tools, woodwork, clothes. It was disgusting, but I laugh about it now, and it did cement a friendship that has lasted many years. Getting John's personality in print is too much for me. Most of you know him from Guild meetings as a "beret-bearing radical", unafraid to speak his mind and interjecting that needed profanity that no one else would use. However, if you are lucky enough to know John better, then you know of his kindness and generosity.

Many times, I have called John for advice and he has shared all he knows. Often, he will go through back issues of magazines for helpful articles and mail them to me. I am not the only one to seek his advice. He has helped dozens of woodworkers (many of you), from beginners asking "How do I become a woodworker", to technical questions on design, joinery, and finishes. Ted Blachley and I were lucky enough to have lived near John and to see him often. He encouraged us to join the League, he has given us work, and even allowed us to use his tools and shop.

John McAlevey's contributions to the craft of woodworking in this area are unparalleled. I am very proud of my friendship with John.

Editor's Note: This article could not be printed in the last Old Saw because of space limitation, but we felt John deserved a belated tribute like this,

Great Deals for Guild Members

Ed Epremian's effort to get great deals on many wood-working items for Guild members is really starting to pay off! Lucky Ed is basking in the Florida sunshine, but other members are keeping things going, great guns.

No Shop Can Have Too Many Clamps!

Through a suggestion from Jere Osgood, members at the September meeting were able to place a group order for \$960 worth of Wetzler clamps at approximately 45% off the list price plus prepaid freight.

This deal is still available, if there are enough clamp orders to make another group order worthwhile. All you need for ordering information is the Wetzler stock number and the quantity you want to buy. You can get the information anywhere, and catalog and price sheets will be available at the next meeting, if needed.

If you want clamps, contact Terry Moore at the next meeting or call him at 603/863-4795.

Abrasive Blockbuster Deal

Peter Bloch and Dick Batchelder have established an arrangement with The Sanding Catalog (Klingspor) for abrasives, and the Turning Group has received shipment of a \$2000 group order at a 25% discount. Catalogs and other information for future orders will be available at the next meeting, or contact Peter Bloch at 603/526-6152, if you want to purchase abrasives.

Router Bit Bonanza

Dick Batchelder has arranged for a deal on Eagle American router bits. The discount will be much lower (about 10%). Eagle American catalogs and price sheets will be available at the next meeting. Bring your list of needs to the next meeting or contact Dick Batchelder at 603/744-9993, if you want to purchase router bits..

Books and Videos

At the September meeting, member response on purchasing books and videos, from Taunton Press and Sterling Publishing, was rather weak, but group orders are possible if there is enough interest. If you are interested in woodworking books and videos, contact Dick Batchelder at the next meeting or call him at 603/744-9993.

Guild Lumber Source Directory

Steve Bussell has almost finished work on the Lumber Source Directory for Guild members. The response has been good. Fifteen of 36 suppliers have responded to date, with the latest reply being received on 12/22/93.

The location of the suppliers ranges from Lyme, NH (Tuckaway Timber Co.) to Portland, ME (Black Mountain Wood Co.) to Littleton, MA (New England Hard-

wood Supply). The variety of hard woods is wide ranging with one dealer stocking 33 domestic and imported species. Several dealers report stocking hard wood plywood, also.

Three dealers, Black Mountain Wood Co., Portland; Rand Lumber Co., Rye; and Woodshop Products, Pembroke offer a 10 percent discount to Guild members. Be sure to mention that you are a Guild member to get the discount.

Information about each supplier, address, phone numbers, etc..., has been compiled along with a list of available species, sizes and prices. If all goes well, the Lumber Source Directory will be available for distribution to paidup members at the January 22nd meeting.

Editor's Note: Savings on just one or two of these items will more than pay your \$15 dues and you'll get the Lumber Source Directory, too. So, fill out the membership form in this issue of The Old Saw, and send it in with your \$15 dues money. Help us continue to serve you.

\$15+   -----  = 

Teri (Browning) Masaschi Coordinating Guild Women's Group

Guild Treasurer, Teri Masaschi has volunteered to coordinate the founding of a Guild Women's Group, if there is sufficient interest. She is looking for ideas on what special interests Guild women have and what activities such a group might like to sponsor. Any Guild woman, wife, or girl friend of a Guild member is eligible. If you are interested in forming a women's group, call Teri at 603/764-9395 for more information.

Guild Winter Meeting -- Jan. 22, 1993 Panel: What Is Good Design?

The Guild Winter Meeting will be a panel discussion on what constitutes good design, instead of a shop demonstration. The discussion will be moderated by David Lamb, and panelists will be Jere Osgood, Terry Moore, John Skewes, Fred Puksta, and Lee Schutte.

This promises to be an outstanding discussion, with outstanding woodworkers whose individual view points have been developed by training which ranges from strictly traditional apprenticeship training, through new American design schools, to strictly self taught. An outstanding panel on a help topic that is rarely covered, but often badly needed by many of us.

The meeting will be held, from 10 am to 2 pm, in the auditorium of the NH Vocational Technical Institute on Fort Eddy Road in Concord. Coming into Concord on Route 93, from north or south, look for the signs for the NHVTI and Fort Eddy Road (Exits 14 and 15).

A poll, taken at the last meeting, showed that almost every member is interested in learning more about design. As a result of this interest, David Lamb has offered to coordinate the founding of a Design Group which will feature regular meetings devoted to the subject. For more information on the Design Group or the panel discussion on design, contact David Lamb at 603/783-9912.

Woodworker's Calendar

Guild 1993-94 Meeting Schedule

Program Chairman Ted Blachly announces the following meetings of interest to the Guild. Anyone with suggestions or questions on up-coming meetings may contact Ted at 603/456-2385.

January 22, 1994

NH Technical Institute Auditorium, Concord, NH
Panel discussion - What Is Good Design? Business meeting starts at 10 am Contact David Lamb at 603/783-9912 for more information.

January 26, 1994

Computer Users Group at Roy Noyes shop in Chester, NH. Contact John Skewes at 603/778-7360 for more information.

January 28 - March 25, 1994

League of NH Craftsmen, Nineteenth Annual Juried Exhibition at The Manchester Institute of Arts and Sciences, 148 Concord St. Manchester, NH. Awards presentation 8:00 pm, Friday, January 28, 1994. For more information, please call 603/623-031.

February 26, 1994

Woodturners Group meeting at Mike Fonner's shop in Manchester, NH. Contact Mike Fonner at 603/627-2396 for more information.

April 2, 1994

UNH Woodshop, Durham, NH
General Meeting. Turning with, nationally known woodturner, Mark Sfirri demonstrating multi-axis spindle turning. Members free, Non-members \$5. Contact Peter Bloch at 603/526-6152 for more information.

May 7, 1993

Wood Day at Canterbury Shaker Village. Demonstrations by Guild members, Carpenter Shop Wood Gallery, chicken barbeque and more. Contact David Emerson at 603/783-9511 (days) or 603/783-4403 (evenings) for more information.

May 21, 1994

Jere Osgood's shop, Wilton, NH. Jere Osgood will be demonstrating Veneering Techniques. Contact Jere Osgood at 603/654-2960 for more information.

September 17, 1994

Paul Tuller's shop, Dublin, NH. Paul Tull will be demonstrating Mortise and Tennon Joints. Contact Paul Tuller at 603/563-8884 for more information.

Classified Advertising

For Sale

Delta, 10 inch Contractor's Saw, 2 years old, Used very little, Like new, 1 HP, \$500.

Jessamy Cornell

603/332-7138

For sale

Boxes, 200 double ply cardboard, 13x19x8H, used, good condition, \$.40 ea or best offer.

Jon Siegel

603/934-2765

Services

Machine shop services, English and metric threaded parts, shaper collars (plain & B.B.), planing (jointer tables, fences, etc.) to 20x48 inches, dovetail slides remachined. Antique machines a specialty.

Jon Siegel

603/934-2765



The Editors Corner

Roy Noyes

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

Authors and Reporters Wanted

If you enjoy reading *The Old Saw*, how about helping me by contributing an article, or a report on some activity you are taking part in? Don't worry if you think that you can't write well. Get it to me, any way you can, and I will edit it for publication. Without your help there wouldn't be any *Old Saw*.

Copy Deadline For Next Issue

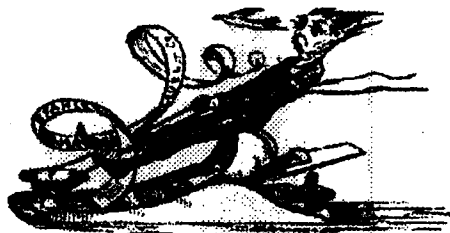
The normal deadline for items for *The Old Saw* is one month prior to the next meeting. There's a lot of work in putting the newsletter together and last minute items create a real problem in meeting the mailing deadline of two weeks before the next meeting. **Please submit any items for the next newsletter to me not later than Saturday, March 5, 1994.** The newsletter will be mailed about March 19, 1994.

Copy Guidelines For Authors

If possible, please submit copy on either 3.5" or 5 1/4", IBM compatible, floppy disk in ASCII format to save re-typing. 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!

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



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: _____ Telephone/Fax _____

Business Name: _____ Home: _____

Address _____ Work: _____

Town: _____ State: _____ ZIP: _____ Fax: _____