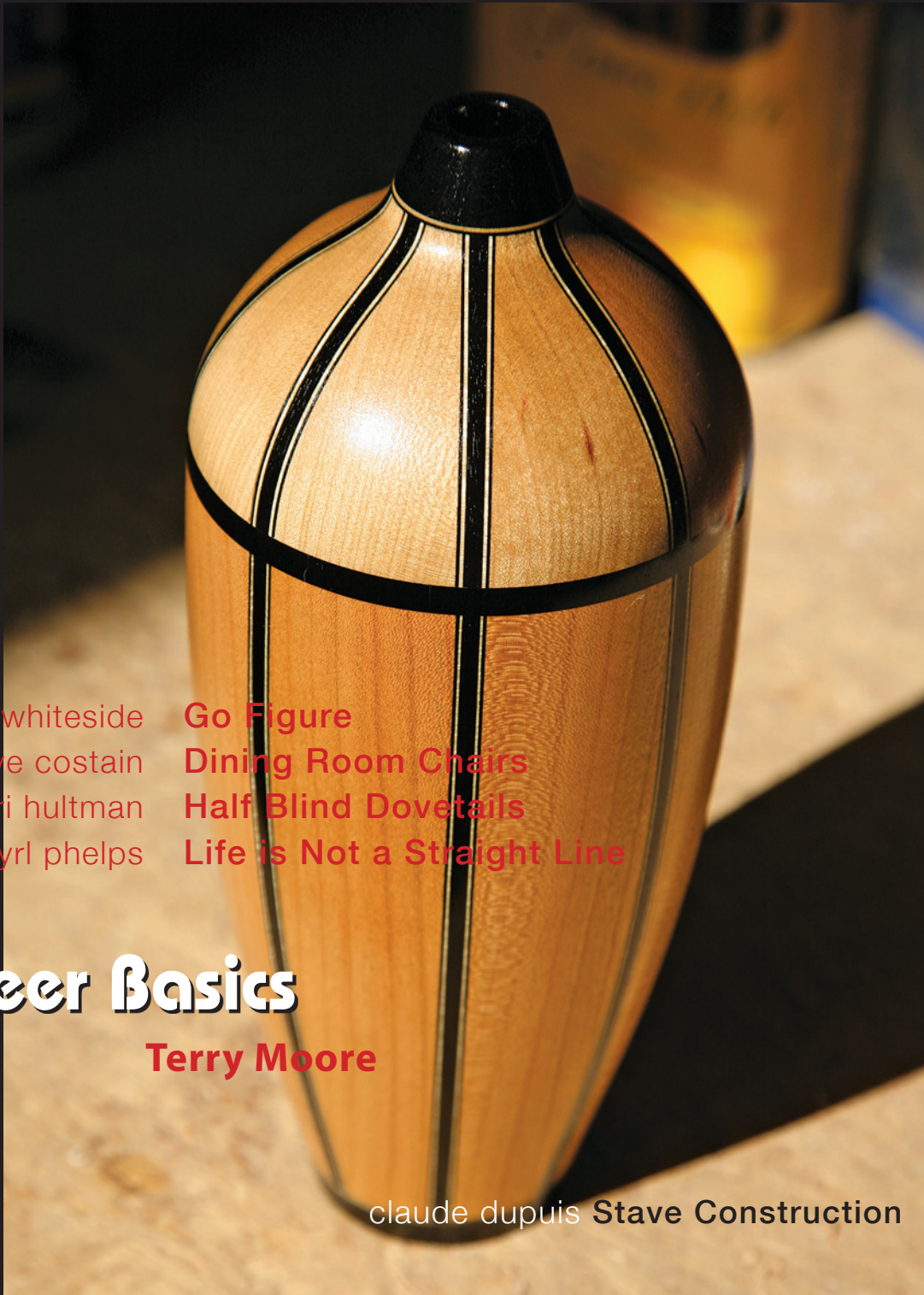


Winter 2011 — Vol 3 No 2

The Journal

of the Guild of New Hampshire Woodworkers



john whiteside **Go Figure**
steve costain **Dining Room Chairs**
kari hultman **Half Blind Dovetails**
myrl phelps **Life is Not a Straight Line**

Veneer Basics

Terry Moore

claude dupuis **Stave Construction**



The Journal

Winter 2011 • Volume 3 Number 2

features

- 2** Member Profile—Myrl Phelps
- 5** Building a Nutshell Pram
- 8** Q&A—Ask The Old Saw
- 10** Making A Traditional Chest of Drawers
- 15** Does CAD Hinder the Creative Process?
- 16** Stave Construction
- 22** Half Blind Dovetails
- 28** Veneer Basics
- 34** Eight Dining Room Chairs
- 40** Go Figure
- 43** Cadillac Crosscut Sled
- 46** Grinder Tool Rest Jig
- 48** Member Gallery



member profile

Myrl Phelps

Life is Not a Straight Line

When I was asked to write about the life experiences which led to my present day woodworking, all I could think at the time was “Thank God I didn’t have to give a speech!”



My parents grew up in Danbury, NH as did I, being number four of eleven children. We lived on a small farm where my shop is now, and out of necessity learned to work with our hands. My father was a “jack of all trades—master of none” having a garage, a store, being a caretaker, logger, plumber, electrician, real estate agent and mostly wheeling and dealing to make a living. There were always guys hanging around his shop and he learned that he needed to outline the hand tools on the wall so that they would find their way back. This is where I learned to know where all of my tools are at any given time.

Life is Not a Straight Line

My earliest experiences in woodworking were raiding my grandfather’s tool box to play with the tools and then leaving them outside to be lost and to rust. Next would be when my parents bought a grocery store which had an unfinished rowboat on the second floor and my father hired Art Rainey to finish it. He “gave” my brother Jim and I to Art to help out. I was probably twelve at that time. So, I learned to use a very dull block plane for which Art complimented my ability to my father. That was earth shattering because men did not usually give out praises to children.

So, I got hooked, and with my mother’s help I built my bed with surrounding shelves and a closet, but no door since I didn’t know how to make one or how to hang it.

High school was all about going to college so I never took shop, only mechanical drawing. I was bound to UNH where I took Wildlife Management and then worked for the NH Fish and Game for a summer becoming disenchanted and not knowing what to do next. After another semester, the wild life got the better of my grades and I dropped out.

One day in the spring, a contractor came into the store looking for someone to lug block and mix cement for a day and my father promptly “volunteered” me. I only weighed 125 lbs. but I managed to keep up while he laid 350 block that day and he gave me a job for \$2.50 an hour! I learned to build houses from the ground up since we did everything ourselves. However when business was booming, we just did the framing and finish.

In 1982 I took off and went to Colorado and worked there until their economy tanked. So, I came home and in ’85 I went to work on my own and have done mostly small additions, remodeling and a lot of custom interiors. I like challenges, the weirder

Member Gallery

Bill Thomas Rindge, NH

Pair of Round Tables—Mahogany and mahogany veneer—16½" diameter x 28½" high. These two tables were designed to complement a pair of wing chairs I made for a client. They are small enough to be useful in a variety of situations and can be considered of the Queen Anne period style, but the design is my own creation. The three delicate legs with turned pad feet give each table a light, uncluttered feel, and the turned top with raised rim adds a special touch.



PHOTO BY BILL TRUSLOW



Bruce Wedlock North Reading, MA

Pie Crust Tray—Mahogany with wipe-on poly. This is a tray I made to explore the pie crust technique. The tray center part was turned on a lathe, but the rim was all hand carved.

Mike Korsak Enfield, NH

Entry Table—The primary wood is figured yellow birch, paired with rosewood beads and turned knob, rosewood/aspen banding in the legs, Douglas-fir drawer sides and back and western red cedar for the drawer bottom. The internal drawer runners, guides, and kickers are all made of ash. The legs are tapered on all four sides with a secondary taper beginning just below the banding. The top is a single piece of yellow birch with underbevels on all four edges shaped with planes. The top is attached to the aprons with a combination of ash buttons and pocket screws with hand-cut, v-shaped holes. The rosewood drawer pull is attached to the drawer front with a wedged through tenon. This piece was finished with a shellac/dye mixture to highlight the figure, followed by two coats each of Danish oil and Tung oil. A coat of wax rounded out the finish—one last step toward durability.



PHOTO BY BILL TRUSLOW