

The Colonial Woodcutter

The Newsletter of the Annapolis Woodworkers Guild

Meeting 7:00 PM June 12th. Davidsonville United Methodist Church

JUNE MEETING SPEAKER
MIKE JURY

June 2025



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Newsletter Submissions

If you have new projects, tools or fixtures that may interest to others, or if you have found a wood related news story, please share them with the Guild. Send a description, with pictures if possible, for inclusion in the Colonial Woodcutter to the editor, Duncan Adams at duncanladams@gmail.com. Items submitted by the first Thursday of the month will be published.

Many thanks to those who contributed to this month's issue.

June 2025 President's Message

Dear fellow members,

As the new president of Annapolis Woodworkers' Guild, I would be remiss if I didn't first give a shout out to Jim Cowan. He was a great leader for AWG and we all owe him our gratitude and thanks!

Some background information on me:

I have lived in MD my entire life, currently residing in Pasadena. I graduated from Catonsville Community College with an AA degree in Data Processing Technology. For my first "real job" I worked as a mainframe computer programmer at USF&G. I continued my education, part-time at night, at Towson State University, earning a BS in Business. In 1990 I left the corporate workforce to raise 3 beautiful daughters. Now, I also have 3 beautiful granddaughters!

I returned to the full-time workforce in 2004, beginning as an office manager for a small company which provided contract support to the government. After a couple years I moved from the office to government sites, working as a technical writer. I happily retired in December 2021, and never looked back.

I joined AWG in January 2023 and soon after began volunteering in the AWG toy workshop on Monday mornings. I'll never forget that first day. I was amazed at the seamless operation in the shop. I worked at the assembly table and literally felt like one of Santa's elves. I also volunteer at church as an elder, a lector, and a communion assistant. Last, but not least, I volunteer at MD Therapeutic Riding. I began there in 2022, working in the barn, helping to provide daily care of the horses. Now, most of my time is spent leading a horse in a lesson, or side-walking (walking next to the horse, offering physical support to a participant). In my spare time, I work in my yard, work in my workshop, bicycle, hike, or spend time with my family.

My woodworking experience began with a carpentry class I took at Anne Arundel County's Center of Applied technology in Severn around 10 years ago. I learned how to safely use power equipment (table saw, planer, router, circular saw, drum sander, etc.) and built an Adirondack chair. And then, I was bitten by the "sawdust bug." I built more Adirondack chairs, and bought more equipment. I don't have a specialty. I've made birdhouses and cutting boards; turned pens, bowls, ornaments, and table legs; made some scroll saw pictures, gifts, and ornaments. I've also made larger things like a sofa table, liquor cabinet, highchair stool, and a coffee table.

I enjoy woodworking and love the smell of sawdust. I am still a novice and am continually amazed at the knowledge, experience, and skill levels of so many members of this guild. I've taken several classes offered by our members (e.g., scroll saw, intarsia, inlay, box-making) and am grateful they are willing to share their knowledge and expertise. I hope to continue learning and improving my skills as a woodworker.

I will do my best to serve you as president of AWG. If you have any comments, concerns, or suggestions, feel free to contact me (443-742-7037, annsentinella@gmail.com).



Ann

June Monthly Meeting

**Thursday, June 12th, 2024, 7:00PM
Davidsonville United Methodist Church
819 W Central Ave, Davidsonville, MD 21035**

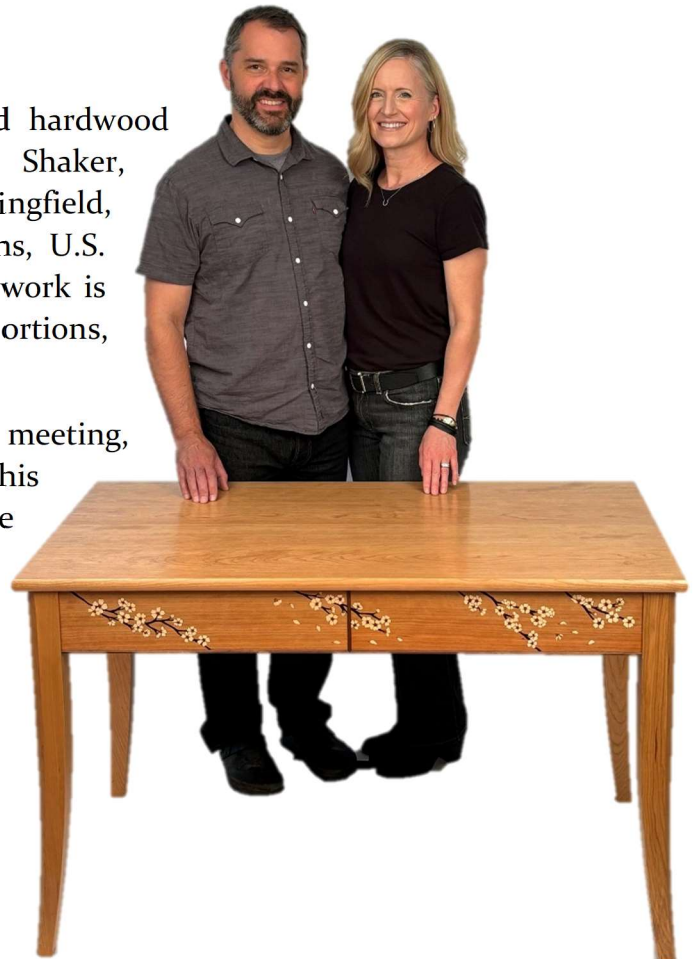
Please join us for our monthly meeting of the Guild. Please consider contributing to the “show-n-tell.” If you have an item you wish to show bring it to any meeting, leave it on the front table. There you will find a sign up clip board. Please write your name and description of the item. When your turn comes describe your project including wood species, finish, special techniques you used and any unusual problem you had to solve.

If you want to show off a project that is too large to bring to the meeting you have the option of showing your work via video or pictures. If you want to present a video or pictures at the meeting contact Chris Desautels before the meeting date at: Christopher.desautels@gmail.com or 301-332-8490.

June Speaker Mike Jury

Michael and Amanda Jury design and build hardwood furniture and decorative woodwork inspired by Shaker, Japanese and Danish designs in their studio in Springfield, Virginia. They are both classically trained musicians, U.S. Army Veterans, furniture makers and artists. Their work is meticulously crafted and elegant in its graceful proportions, heirloom construction and subtle ornamentation.

Mike, who spoke to the Guild at the June 2023 meeting, will bring some samples of his work and discuss his design philosophy and process of making fine furniture.



June Raffle

The June meeting raffle will be the annual “Big” raffle in which the prize will be a DeWalt 12 gallon, wet/dry Stealth Sonic shop vac.

[Ed Note: We use two of the DeWalt Stealth Sonic vacs in the toy workshop and can verify that they are unbelievably quite.]



Annapolis Makerspace

Need shop space?
Do you enjoy learning?
Want to meet other people like you?

Tools Available: Mitre Saw, Drill Press, Table Saw, Spindle Sander, Drum Sander, Band Saw, 20" Planer, Joiner, Various Hand Tools, 4x8ft CNC ShopSaber CNC Router, 100W CO Laser Cutter, 3D Printers, Cricut, SailRite Sewing Machine

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Return of the 2 x 4 Contest

At the May meeting Jack Hirrlinger made a pitch to bring the 2x4 contest back to the Guild. This was a Guild activity in the early days which required competitors to make something from a two foot length of common 2x4. He brought some of his entries for inspiration – a carved chain and pine soccer ball. Jack urged the board of directors to consider reactivation this guild activity. The board discussed his proposal at the last board meeting, and unanimously decided that it was a great idea!



The rules are simple:

- Buy a 2 x 4 (pine wood)

- Cut off a 2 foot section

- Be creative, use your imagination, and make something out of that 2' section

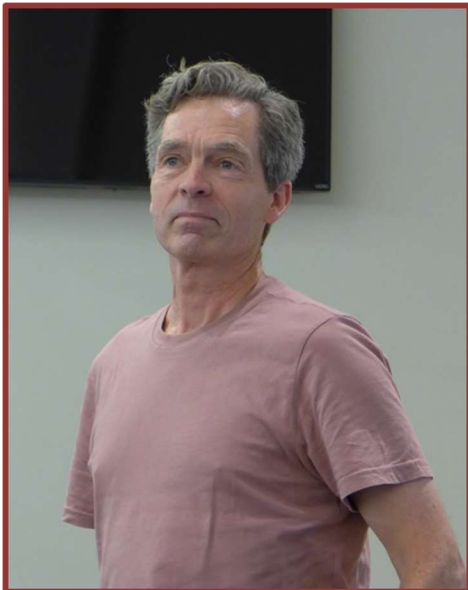
You can cut the 2 foot section into pieces, and glue, nail, or join the pieces together. You can paint or stain your project or leave it natural. You can embellish your project e.g., add sails for a boat, strings for a musical instrument; but **cannot** add any more wood. You may submit more than one entry for this contest.

If possible, take photos during the various stages of your project. Your masterpiece must be completed by our November general meeting. A panel of judges will look at the projects during our meeting break, and announce the winner at the end of the November meeting. The prize for winning is a paid membership to AWG for 2026, and bragging rights of course.

May Meeting

President Jim Cowan opened the meeting and introduced the proposed officers for the new Guild year: Chris Bucknall as first vice president, Tim Wilson as recording secretary Brandt Tingen as coordinator of special and requests, and Steve Lund as liaison with Davidsonville United Methodist Church. The members present approved the new officers. And, of course, in June Jim will rotate to second vice president and Ann Sentinella will become president.

Jim repeated the call for a new chair of the program committee. Please contact Jim for details.



Chris Bucknall
First vice president



Tim Wilson
Recording Secretary



Steve Lund
Church Liaison

Paul Hansen reported on the Guild's first joint effort with Annapolis Maker Space – a two day cutting board class in the first weekend in May. The class was set up to be a test of the feasibility of using the AMS shop for hosting woodworking classes. Paul reports that it was a complete success. The Makerspace is very interested in seeing beginner classes, particularly classes for women.

There is material remaining for four more students, so Paul is planning a class in the near future for two members each from AMS and AWG.



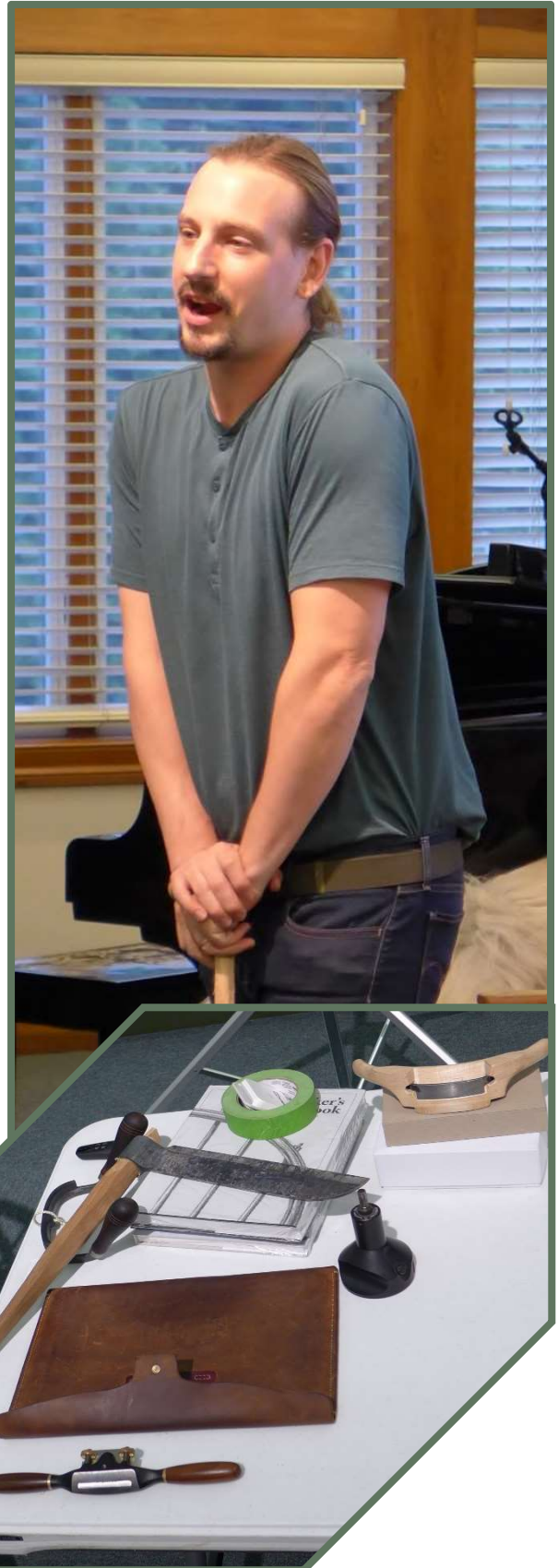
Paul is pictured with the boards made by Rick Hodgdon and Vince Antonioli.

May Speaker: Lewis Laskin Vernacular Chair Maker

New Guild member Lewis Laskin presented his techniques for making vernacular chairs which he defines as encompassing all types of folk chairs. He discussed both wet and dry wood methods.

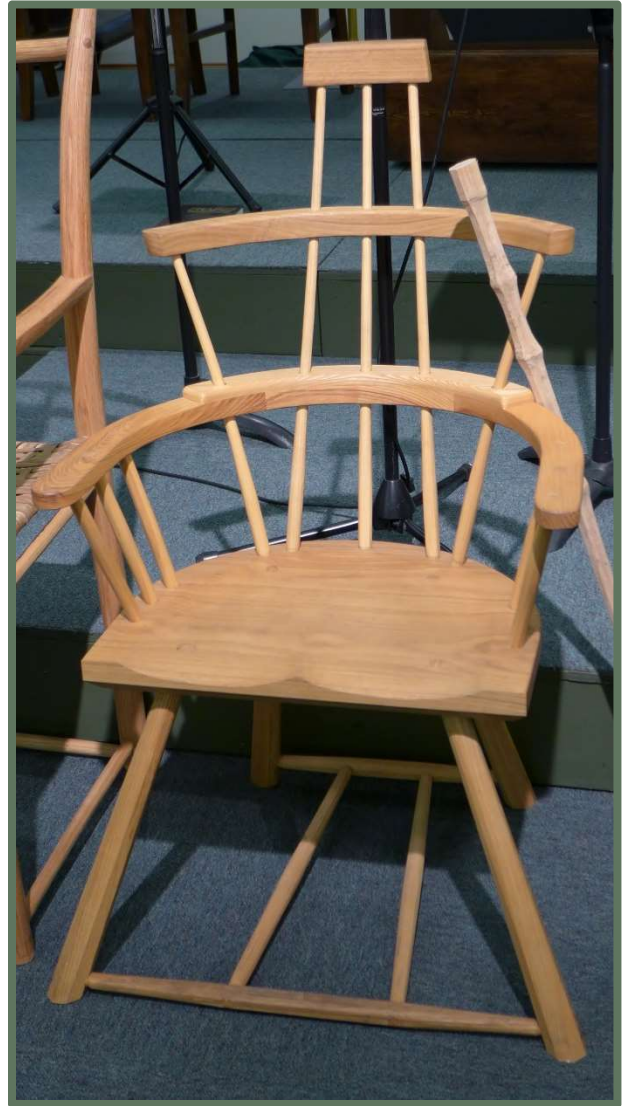
Lewis defined wet wood as having 60% moisture content – basically freshly cut logs. The advantages of working wet wood are that it cuts more easily, splits more accurately and bends better. He prefers ring-porous hardwoods like oak for wet work. It is important to select straight clear logs. He starts with a log that he splits into halves, then quarters, the eighths to produce straight sticks. Using a shave horse and draw knife he cuts off the corners twice making sixteen sided sticks which he later refines into the finished shape. His basic joint is a round mortise and tenon which can be cut with a number of traditional or

modern tools. For wet work chairs he uses woven seats, and sometimes backs, using hickory or poplar bark, shaker tape, leather or rattan.





For using kiln dried wood (what he calls “stick chairs”) Lewis uses the same sequence but with modern tools. The advantages of stick chair construction are that the wood and skills are more accessible to most hobby woodworkers and some design elements (crowns and arms in particular) are possible that cannot be implemented in wet work.



Lewis is an authorized dealer for Lost Art Press who publish books specifically for hand tool wood working. <https://lostartpress.com/>

With his wife Kathy, Lewis operates Avocations Studio at 77 West Street in Annapolis.

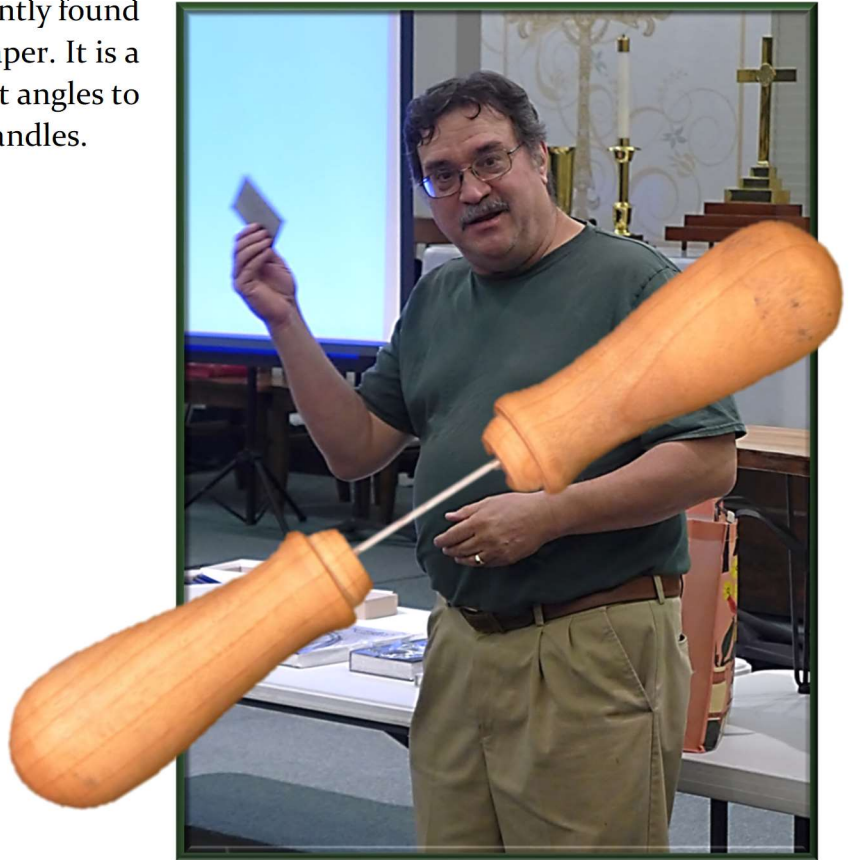
Show and Tell

Ann Sentinella used an interesting sycamore cut off to make a table. She used resin to fill a void and finished the piece with Odie's Oil.



Rick Hodgdon, Vince Antonioli and Brian Parker showed off the cutting boards that they made in the class organized by Paul Hansen at the Annapolis Maker Space.

Chris Desautels brought a tool he recently found that simplifies setting the burr on a card scraper. It is a burnishing bar that has grooves at the correct angles to get the desired burr. Chris turned his own handles.



Ken Davis made this step to ease getting into his RV. It features magnets along one side to secure it in the RV.





Randy Broussard talked about a UV resin that's been experimenting with for inlays. The kit, which he bought on line for \$17, includes two bottles of clear resin and a UV lamp. To use the resin for inlays Randy found a set of mica powders for \$24. The resin, which is designed for finger nails, cures in seconds.

The sample strip above is from Randy's trying combinations of mica to get desired effects.



Safety Brief

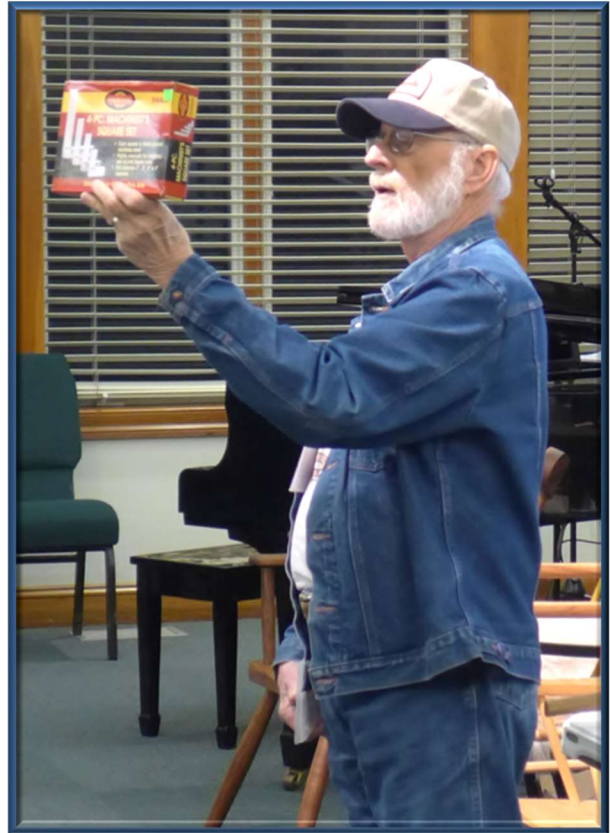
First vice president Ann Sentinella presented the safety brief on the subject of kickback. Kickback on a table saw is a sudden, uncontrolled ejection of the work piece or offcut, often towards the operator. The sudden movement of the wood can cause the operator's hand to move towards the saw blade, potentially resulting in lacerations or amputations.

She showed two videos that demonstrate the speed and power of a kickback event. Jim Cowan told his own story of a recent kickback that resulted in several stitches on his wrist.

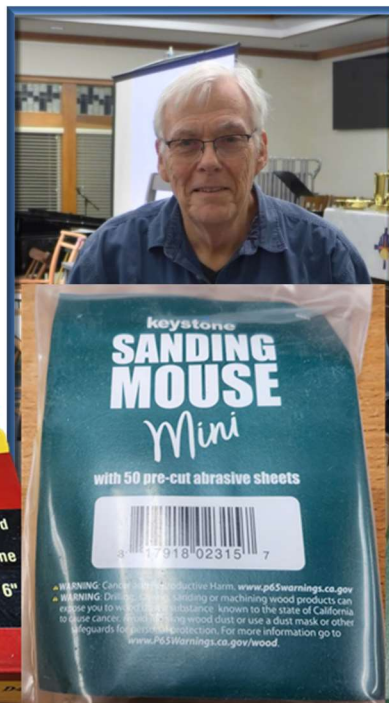


May Raffle Winners

Paul Dodson conducted the monthly raffle.
The members who won are pictured below.



Machinist Square Set
Ann Sentinella



Mini Sanding Mouse
Phil Carroll



\$50 Woodcraft Gift Card
Jim Menefee

Guild Trip to the Shops of Colonial Williamsburg

Ann Sentinella

Eight guild members traveled to Williamsburg a couple weeks ago. Ken Davis was kind enough to drive his camper so we all traveled in one vehicle. If you've never been to Williamsburg, you should put it on your list of places to visit. Just know that you cannot see everything in one day. It would be better to spend two or three days there; nevertheless, we did what we could with the time we had.

We ended up walking in two different groups, visiting several of the "Colonial workshops," e.g., the carpenter, cabinetmaker, farmer, cooper, brick maker, engraver, and joiner. All of the craftsmen and women dressed in period clothing. They were friendly, knowledgeable, and skilled at their craft. Many of them mentioned that in the colonial time, most of the strenuous work was performed by slave labor.

For this segment, I'd like to share what we learned from the carpenter:

They fell trees and make planks, which are then cut into boards. It sounds simple; but, it is a very manual, labor-intensive process. They cut away the bark and waste to make a "square log." The top surface is marked with straight lines, indicating the cut lines.



Sawing the “log” is a two-person job. One man stands on top and one stands in the pit below, each holding an end of the pit saw, working together to saw through the log. Periodically, the man on top would use a hammer and chisel to open the kerf. The cut wood has to be stacked and stickered so the planks can dry, one year for each inch of the boards’ total thickness, before it can be used in the shop.



Time Marches On

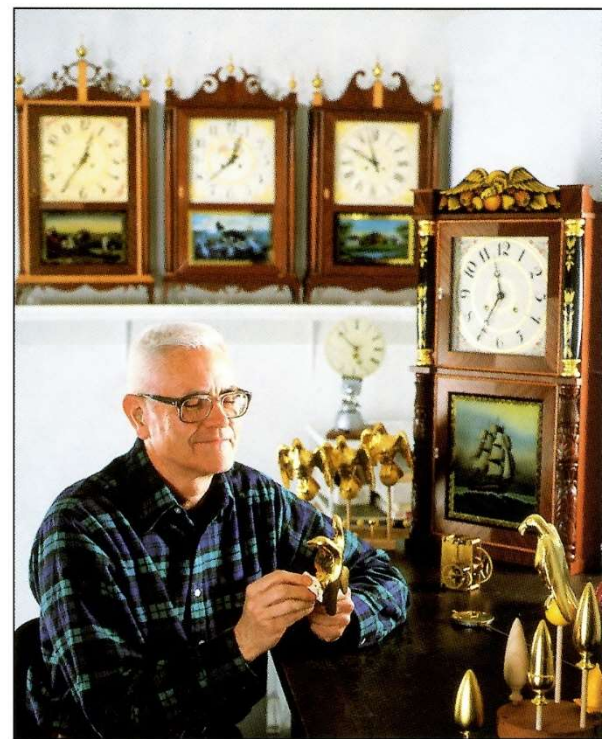
In his Maryland workshop, Edward Stone replicates the clock craftsmanship of Early America.

Tick TOCK. Tick TOCK. To most of us these clock sounds are comforting ones. Not to Edward Stone. He much prefers an evenly pitched "tick tock, tick tock."

"The most practical way to adjust a brass, mechanical clock movement is by ear," says the 63-year-old clockmaker. "You have to listen and adjust it until the ticks equal the tocks in volume. Otherwise, you can rest assured that in a few hours the clock will stop. But when you get 'tick tock,' it will run for a century."

In fact, Ed, who is quite a historian, says that a lot of early Simon Willard movements are working as well today as they did in 1802. "Willard patented the movement and his timepiece which came to be called the banjo clock, in that year," Ed explains. "It was one of the first American departures from the tall-case clock, or what we call a grandfather clock. The brass mechanism was powered by a seven-pound weight that traveled up and down the case. This enabled it to run for eight days." Since Willard was still making these clocks well into his eighties, Ed figures he has 20 years to go.

Ed also notes that during the early 1800s, silent-running clocks like Willard's banjo were



In his study, Edward Stone checks out a gilded finial for a clock case. On the desk is a double-decker and shelved behind him are three more types of his handmade pillar-and-scroll clocks. All have reverse-painted door glasses.

actually called timepieces. Only those that chimed, rang, or gonged to mark the passing of time were referred to as clocks. These timeless tidbits and many more emerge as Ed, speaking comfortably as he moves about his Bowie, Maryland, shop, unveils a fascinating part of American history. And it's one period that he has come to know quite well.



Simon Willard patented the banjo clock in 1802. Its weight-driven movement in the long case enabled it to run for eight days. Ed's gilded "Bride's Banjo" sells for \$3,000.

Time Marches On

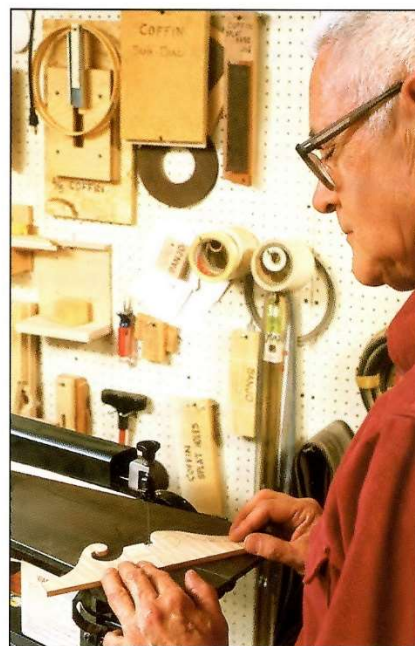
Getting a focus on clocks

"I build clocks from what I call America's Golden Age of clock-making," says the crewcut craftsman. "That was from about 1800 to 1840, and includes the styles invented and made by Simon Willard, Seth Thomas, Chauncey Jerome, Elnathan Taber, and of course, Eli Terry."

Ed studied the works of these inventors and clockmakers following his retirement from the U.S. Forest Service, where he had put in 27 distinguished years as a landscape architect. A hobby woodworker since high school, he had tooled up to build furniture and cabinets when he no longer had to show up at the office. But a course on Early American decoration at Washington, D.C.'s Smithsonian Institution altered his focus.

"The course was in bronze-powder stenciling, one way by which clocks, Hitchcock chairs, and other items were decorated," recalls Ed. "The teacher found out that I was a woodworker, and asked me if I could make boxes. She and other members of a historical society needed boxes of an Early American type to stencil. So, I went to their museum and made measurements and sketches of the kinds of boxes they wanted, then began making them. Eventually I began building some clocks for them to decorate, too. Before long, I had completely drifted into clock-making and was hiring them to decorate my clocks. And I've been a clockmaker ever since."

That happened eight years ago. Yet Ed's then-new fascination with clocks wasn't unlike what happened to a young America during his favorite historical period, when ingenuity and craftsmanship begot clocks.



Ed makes the scrollsawn splats (top trim pieces) for coffin clocks from $\frac{1}{4}$ " curly maple or mahogany with a cross-grain inlaid plinth up the center.

Mass production in wood

Just as he might have woven a story around a campfire in his Forest Service years, Ed talks about clock history. "Before 1802 in the United States, mostly tall-case [grandfather] clocks were produced. And after 1840, clocks really went into mass production, with manufacturers using decals or printed decoration instead of handpainting. And it was about then, too, that rolled brass and stamping machines appeared in the U.S., so the cost of brass movements went down considerably. Wooden movements couldn't compete. The way I look at it, clockmaking was pretty much the first mass-production effort in this country. And it all began with Eli Terry."

"In 1793, he completed his apprenticeship as a clockmaker," Ed continues, "and set up shop making tall-case clocks with brass and the less-expensive wooden movements. We believe he later took the opportunity to



In their day, these timepieces (called coffin clocks today) were popular for banks, schools, and churches where their simple style looked more appropriate than the fancier banjos, which shared the same movement.

watch Eli Whitney make government-contract gun parts in Connecticut. Whitney was to figure out how to make the parts interchangeable and produce them in a factory. Before then, guns were made one at a time by a blacksmith or gunsmith, and no two were alike. No one had ever done before what Whitney was doing. Well, Terry figured he could make clocks that way, too."

Terry knew firsthand of customer reluctance to pay the higher cost of brass movements (even further inflated by British taxes), so he turned to New England's hardwood forests—cherry for gears, oak for front and back plates, etc.

"In 1807, Terry managed to finalize a contract with two brothers to make 4,000 wooden movements for tall-case clocks over three years," tells Ed. "Everyone in New England laughed because nobody had made that many in a whole lifetime! Terry ended up spending the first year rigging the

machinery to run by waterpower. A young joiner by the name of Seth Thomas was hired to assist. In the second year they produced 1,000 movements, and the other 3,000 in the third year. Then, Eli took his money and retired."

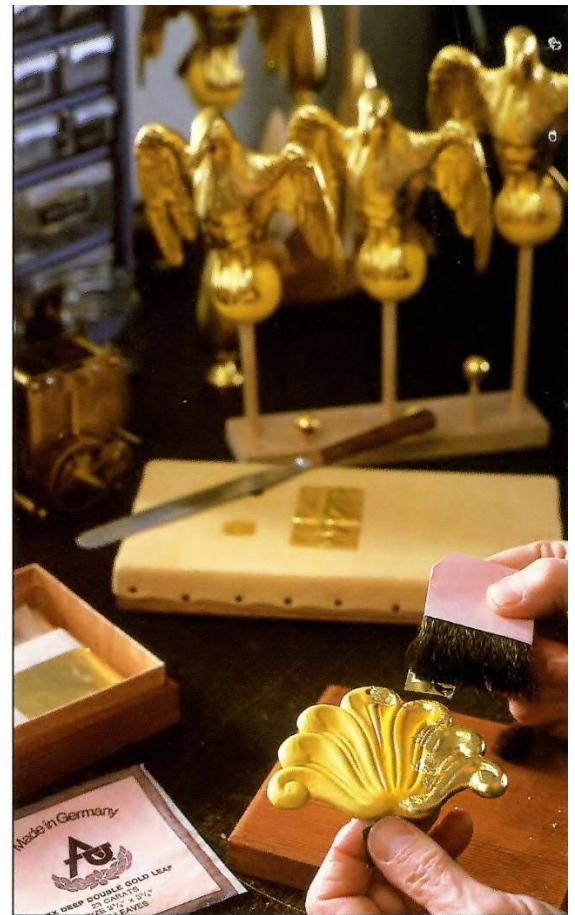
America first marks time

Apparently, though, Terry got bored in retirement. Around 1816, he invented the pillar-and-scroll shelf clock, and began producing them. Because he had mass production of the movements down pat, he could keep the price low, even while using hand-painted and gilded dials and glass tablets (door panels). At \$15 a clock, the average family could now own one.

Ed laughs at the irony of this historic achievement. "Of course, in those days, clocks were relatively unnecessary," he says. "Most people got up with the sun and worked until the sun went down, then ate and went to bed. Nobody worried much about it; the clock was pretty much just a status symbol. Due to Terry's factory system to mass-produce clocks, however, it suddenly became necessary for people to be somewhere at a certain time—to start their jobs in the factory, for instance."

The smaller, shelf-style clocks were popular with peddlers, too, who hauled and sold them in the western frontier. "Travelers' journals from those days often mention bare-bones frontier homes with only a table, one chair, and a Connecticut shelf clock," Ed points out. "They bought a clock to decorate their places."

"Peddlers also had a unique way of selling," he notes. "They'd tell the farmer and his wife that they would leave the clock with them for a month. If they liked it, they could pay for it when the peddler came back through. The folks would get used to the clock and not want to give it up!"



Ed lifts thin 23-karat gold leaf onto the sized trim piece with a squirrel's-hair gilder's tip, then burnishes it in place with a small paintbrush. "Gold paint will tarnish, real gold won't," says Ed.

The case for clocks

If you can find one today, an original Eli Terry pillar-and-scroll shelf clock in excellent condition might sell for several thousand dollars, according to Ed. A Willard banjo might carry a six-figure price tag. "But there are lots of counterfeit Simon Willard banjos," he says.

In comparison, Edward Stone's clocks seem quite reasonable. At \$3,000, his extensively gilded "Bride's Banjo" (shown *page 39*) is the most expensive. A pillar-and-scroll clock with fretwork and figured wood tops out at \$1,500. At the lower end, you can buy a simpler coffin clock (named such because of the case's resemblance to one) with a mahogany or curly maple case for around \$550.

What will you have purchased? A finely crafted, fairly authentic reproduction of a period clock.

"Fairly" authentic? Ed explains. "I change a few of the ways in



Early American clockmakers liked to lay veneer for the clock door in a chevron pattern. For a perfect seam, Ed tapes a joint together from the veneer's face side, then glues the back side. Next, he lays it flat to dry. The green seamstress' trim board provides an unequaled mar-free cutting surface, he claims.

Time Marches On

which the originals were done because I want my clocks to last longer. For example, on old clocks the craftsmen joined the casework expertly. But then to make the back, they nailed on boards—like they were banging together an orange crate. To cover it up, they pasted on a large advertising label. It's called a 'papered back,' visible through the door. I paper the backs of all shelf clocks, too, but the advertisement is over ¼" Baltic birch."

From going over old clocks, Ed also discovered that veneer was used extensively. "On a clock door, they'd put ⅛" mahogany veneer over pine. To hold the glass in place, they'd just let the veneer lap over into the cutout."

Ed veneers, too, but with limits. He veneers the solid-mahogany doors of his shelf clocks (most of which are done in a chevron pattern, as shown *preceding page*), the apron across the bottom, and the filigree-sawn pediment at the top. Only solid mahogany or curly maple becomes casework: Tops are ½" stock, bottoms and sides ¾".

No wooden movements

The solid cherry-wood gears in the movements used by early New England clockmakers had their faults, notes Ed. Besides humidity, which could warp them, the gears would pop teeth. "Of course, it wasn't hard to cut another and insert it," he says. "But if five or six teeth in a row broke, the gear was probably done for."

Ed doesn't attempt to re-create wooden movements because most customers cannot easily obtain repairs for them. He relies on quality windup brass movements of German origin, American weight-driven movements, or Japanese-made quartz, battery-powered movements. All swing their pendulums and some

count out the hour on a bell, gong, or chime rods. If the customer prefers the battery-powered, Ed makes and installs simulated winding stems and dial holes to preserve the original appearance.

"Unfortunately, quartz movements don't make tick-tock sounds as the originals did. And whoever designs quartz movements these days seems to know nothing about clocks," comments the clockmaker, "because you cannot have a pendulum swing too slowly. The more slowly they swing, the more majestic the clock looks. Yet, almost all quartz movements swing too fast, and that drives me crazy."

Ed mounts clock movements on a "subdial" made of either ¼" or ⅛" Baltic birch plywood. "I usually finish the case, fit the movement to the subdial, and then install the real dial that's



To bring out the figure in curly maple, Ed triple-stains with water-soluble aniline dye. Sanding with 320-grit between coats lightens the "flat" areas for more contrast.



This cross-banded banjo with a carved mahogany lower bracket and a reverse-glass painting of two War of 1812 frigates is a popular style and brings \$1,150.

handpainted and gilded on Masonite or metal,” he explains. “Then, I put the glass in the door. On the banjos, the last thing that goes in are the reverse-painted glasses. I do some of them, but have most done by a Michigan artist for \$200 and up, so they’re a valuable element.”

Accenting the wood

“Most people who see my maple coffin clocks [see *page 40*] call the case wood ‘tiger’ maple. We [woodworkers] know it as curly or fiddleback,” says Ed. “Whatever it’s called, my customers like it, so I’ve come up with a finishing technique to accentuate the figure.”

After the curly maple has been finish-sanded, Ed brushes on his specially blended mixture of water-soluble aniline dye (see photo *below left*). “That raises the grain,” he says. “Then, when I go to take the fuzz off with 320-grit sandpaper, it takes the stain off the flats, but leaves it in the curls. I end up staining it three times, sanding after each coat. But because of the sanding, what I’m really getting is three coats on the curls and one on the flats. The staining and sanding accents the figure. And the dye colors the wood without fogging or obscuring it as oil stain can.”

The accenting completed, Ed turns to a fairly flat finish that he likes on his coffin clocks. He wipes on several coats of polymerized tung oil, or sometimes Minwax antique oil, which works almost as well, he says. Pillar-and-scroll clocks, and the banjos, get a few coats of Bartley’s gel varnish (“It dries so fast that it doesn’t pick up any dust”). Over the varnish, Ed lays down paste wax, then buffs it.

The clockmaker admits that he’s extremely fussy about his wood, from the selection to the finishing. He travels to a hardwood supplier in Pennsylvania to hand-pick his



Ed builds few “triple-decker” clocks, but the one he’s assembling will feature a whaling theme, popular in New England during the period. Note the “subdial” visible behind the clock he’s working on. It will support the movement.

figured maple and mahogany stock, even buying cupped and twisted boards if they display the best curl. He knows that passes through his 10" Inca jointer/planer will flatten the figured boards.

“Other woodworkers I know—especially furnituremakers—say I’m crazy to pay \$8 a board foot for curly maple. And I say, what does it matter for a clock that only has two or three board feet of wood in it? I make my period clocks for special people. I put my name on them. So the clocks therefore have to be special.”

Written by Peter J. Stephano
Photographs: Steve Uzzell

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Tip of the Month

tips from our shop

SHOP NOTEBOOK

Cutting Long Finger Joints

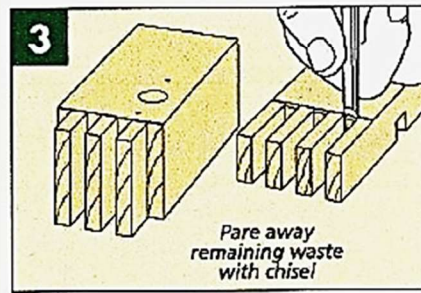
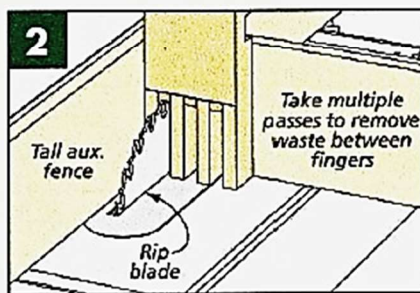
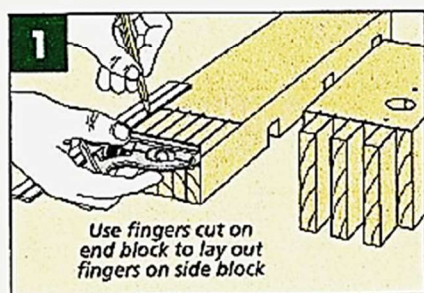
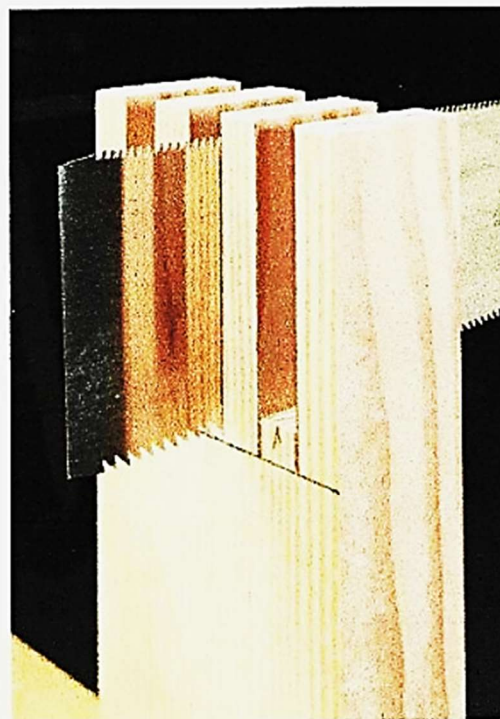
Cutting the finger joints in the tail vise end block for the workbench on page 28 is a simple task with a dado blade installed on the table saw. But when it came to cutting the finger joints in the mating side block, I couldn't use the same technique. The finger joints on the side block are $3\frac{1}{2}$ " long — too long to cut with an 8"-dia. dado blade. So I had to come up with another method.

I started by using the fingers already cut on the end block to

lay out the notches on the side block (Figure 1). Then, in order to get a deeper cut, I swapped out my dado blade for a standard rip blade and cut each notch by making a series of passes, as shown in Figure 2.

Even with a 10"-dia. blade though, I couldn't cut the notches to their full depth. So the remaining waste needs to be removed by hand. This is simply a matter of cutting along the sides

of each notch with a hand saw, as shown in the photo above. (I used a Japanese-style rip saw.) Then the remaining waste can be removed with a chisel (Figure 3).



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One on One Skills Classes and Instructors

Rick Hodgdon is setting up a program that will enable members to learn woodworking skills from experienced woodworkers in one-on-one settings. If you are interested in learning or improving your skills in the areas listed below, feel free to contact the instructor and schedule a session.

Member/Instructor	Skills	Email address
Rick Hodgdon	Veneering -- Table saw	mattaponiguy@gmail.com
Bill Carbin	Box Making	carbinwilliamj@yahoo.com
Chris Desautels	Chairmaking: Maloof and Windsor	christopher.desautels@gmail.com
Carl Wick	Basic Lathe Skills	cewick70@gmail.com
Bob Ashby	Routers, Shapers & Moulding	toolsrus1958@gmail.com
Paul Dodson	Scroll Saw, Basic woodworking, Shop Safety on any machine	pdwoodcrafts@verizon.net
Harry Chavez	Scroll Saw and Intarsia	harry.chavez@gmail.com
Adam Schmitt	General woodworking	scott@salanwoodbine.com
Dennis Harvey	Pen making	denharv@aol.com
Bill Kovalick	General woodworking / Adirondack furniture	bkovalick@gmail.com
Bill Schneck	Woodworking machine operations & safety, Basic joinery, dovetails mortise and tennon	mrwoodbutcher@comcast.net
Joe Epperson	Medium level woodworking	joedirt3478@outlook.com
Phil Christenson	Handcut dovetails, Tablesaw techniques	machristenson@aol.com

AWG Member Mentors

Want to learn a new skill? AWG has many member-mentors to help you. See the list below to con-tact one.

Have a vexing woodworking problem? There may be many other members with the same situation. AWG has a “problem box” where you can anonymously place your problem or question for discussion and possible solutions at the next meeting. You will find the box at a table near the meeting hall entrance door (when we are back in session at the church). Until then send your problems to the editor, President, or other AWG officer.

Last Name	First Name	Phone	E-mail	Mentor Subject
Ames	Don	410-268-0509	dfames@verizon.net	Use and maintenance of Edge Tools (planes, chisels, scrapers)
Ashby	Bob	410-969-2910	toolsrus58@comcast.net	Shapers, router tables and tooling for same
Chavez	Harry	410-863-5940	harry.chavez@gmail.com	Intarsia
Dodson	Paul	410-984-8488	pdwoodcrafts@verizon.net	Scroll saws and scrolling
Harvey	Dennis	240-463-4641	denharv@aol.com	Pen making
Hirrlinger	Jack	410-798-1339	tjhirr@verizon.net	Toys, tricks and puzzles
McDonald	Chris	410-326-1685	cmcdonald@thewavaz.com	Cabinets

AWG Officers

(June 2025 —May 2026 Term)

President – Ann Sentinella
1st Vice President – Chris Bucknall
2nd Vice President – James Cowan
Secretary – Tim Wilson
Co-Treasurers – Rodger Young
Tour Coordinator – Rick Hodgdon and
Rodger Young
Program Committee – Brian Parker, Sue
Springett, Bob Ashby, Art Mensch
and Carl Wick
Newsletter Editor – Duncan Adams

Endowment Coordinator – Bill Carbin
Entertainment Coordinator – Paul Dodson
Out Reach – Candy Van Iderstine
Show & Tell Coordinator – Bill Carbin
Special Projects Coordinator – Open
Membership Chairperson – Harry Chavez
Charity Coordinator – Andy Borland
Webmaster – Tyler Quevedo
Education Chair – Paul Hansen
Church Liaison – Steve Lund

Historian - Open

MEMBERSHIP and MEETINGS

Membership is open to all interested Woodworkers.

Annual Dues: Current members renew dues in January at \$50.

New members added during the course of the calendar year will be assessed dues that are a pro-rata portion of the remainder of the full calendar year during the month joined.

General Membership Meetings:

2nd Thursday of each month 7 PM

Davidsonville United Methodist Church

819 W Central Ave, Davidsonville, MD 21035

Executive Board Meetings:

4th Thursday of the Month at 7 PM

By phone/video until further notice

All are welcome at board meetings

Contact a board member for invitation

CONTACT INFORMATION

Correspondence:

Annapolis Woodworkers Guild

P.O. Box 6001

Annapolis, MD 21401

Website:

Annapoliswoodworkers.org

AWG's Supporting Vendors



Exotic Lumber Company

1610 Whitehall Road, Annapolis, MD 21409
410-349-1705 WWW.Exoticlumber.com



Rockler Woodworking & Hardware

12975 Fair Lakes Shopping Center Ste 2975
Fairfax, VA 22033
571-435-8030
<https://www.rockler.com/retail/stores/va/fairfax-store>



Somerset Door and Column Company

174 Sagamore Street, Somerset, PA 15501
800-242-7916 WWW.Doorandcolumn.com



Klingspor

2555 Tate Boulevard Southeast, Hickory, NC 28603
800-645-5555 WWW.Klingspor.com



American Woodcrafters Supply

212 East Main, Box G, Riceville, IA 50466
800-995-4032 WWW.Americanwoodcrafterssupply.com



Bruso Hardware LLC
67-69 Greylock Avenue
Belleville, NJ 07109
212-337-8510 WWW.Brusso.com



Lake Erie Toolworks
1234 Irwin Drive, Erie, PA 16505
815-528-4337
WWW.LakeErieToolworks.com/Pages/Club
10% Online Discount Code: **AWG10**



Würth Wood Group
6660 Santa Barbara Road
Elkridge, MD 21075
410-796-7600
WWW.Wurthwoodgroup.com



Hartville Tools
Hartville, OH
800-345-2396
WWW.Hartvilletool.com

MARYLAND SELECT HARDWOODS
7470 Mason Springs Road, La Plata, Maryland
301-743-2225 Dennis.Woodruff@gmail.com

Timberline Farms Sawmill
Arnold Sewell, owner/operator
13000 Old Frederick Rd, Sykesville, MD
Phone (410) 707-0158