

OREGON WOOD WORKS

Patching a Dent Steam creates more wood

THE EDITOR'S INSIGHT

A glob of jelly... and more

The basic human senses, five of them, guide us through life. They serve us well in many ways, warning, pleasure, overall measurement of our surroundings. Applied to woodworking, they bring a greatly heightened awareness of the craft, mostly pleasurable.

I became more deeply aware of sight a year or so ago in dealing with several surgeries to halt the progress of glaucoma. Looking at the body lying on the operating table (I didn't get to see it from this perspective, but can imagine it) the eye appears so small and delicate. How can it withstand the rigors of cutting and manipulation, and how can it so quickly heal and return to normal. Magic. Looking up at the stars one night, I realized that sight is caused by a little glob of jelly, the size of a golf ball. It can perceive incredible detail and color. And it is all done with flesh, using, microscopic fibers that die and are replaced

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You swing around in the shop, not really looking, holding a piece of wood, bam hit the edge of the table saw. It is a sickening feeling to see a dent in that nearly finished project.

I learned this method years ago. I've used it several times, each time with fantastic results.

Taking advantage of water causing wood fibers to swell, small dents can be pulled out with a few drops of water and a soldering iron. Wet the dent and a little area around it. Let it stand for a minute or so to soak into the wood. Then gently massage the wet area with the tip of a wood burning pen, creating steam.

You may have to repeat this several times. It works for several iterations. Then sand the surface. I treated this area three times and each time the dent got small and finally disappeared. Sometimes it helps to sand gently between trials..



NEXT PROGRAM — TUESDAY MARCH 21, 2016 7:00PM

WORKING WITH VENEERS & VACUUM BAG

Multnomah Arts Center, 7688 SW Capitol Hwy, Portland, OR 97219

Join us at the Multnomah Arts Center on Tuesday, March 21 for a presentation on the how to setup and use the shop's vacuum bag by Chip Webster.

Some have heard the term vacuum bag and some are even aware that we have one, but not so many know how to use it or everything that it can do. One of the areas that the vacuum bag can be used is in working with veneers. Chip Webster started using the vacuum bag with veneers for restoration projects, but also utilizes it for new furniture. Chip will demonstrate how laminating veneers with the vacuum system compares to a system using cauls and clamps. He will have examples of various stages of the laminating process when using both systems for both new pieces and restoration work.

Chip is the owner and operator of Furniture & Finishes, a boutique practitioner of antique and vintage furniture restoration, as well as a designer and

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From the west, Allen becomes Garden Home and then becomes Multnomah Blvd.

From the East, off I5/Barbur Blvd, head West on Multnomah Blvd. Then:

To locate the shop, turn uphill, North, on 35th Avenue. At the stop sign, turn right, go one block, turn left. Go over the crest of the hill and as you start down, the shop is in the little center on the right. Drive downhill to the Multnomah Art Center to park and walk back. Park in both front and back of the Art Center depending on construction.

IT'S EASY TO BE STUPID

ROGER CROOKS, PRESIDENT

It's Easy to be Stupid

Arrrrgg another message on safety. I know all this stuff, let's get on with the show. Admit it, it has run through your mind when we start a class or demo - it does mine.

End of the day, wife called for dinner 10 minutes ago and I just needed two small pieces cut from a long board.

Set the table saw fence, lined up the board on the miter gauge and BAM, F*&% that hurt. I was not quite out of the line of fire, had a thick sweatshirt on and a Guild Apron (Thanks Gig) and no blood but I was no longer tired as a shot of adrenalin woke me up. I knew better, wrote an article on kickback, and my mind told me this was risky.

Yes – it is easy to be stupid, especially when in a hurry and end of the day. The phrase “Do as I say, not as I do” comes to mind but I'll not use it here. Be careful and smart out there!

It's easy to be Smart

Maybe not as easy as being stupid but we have our biggest event coming up in April with the Gathering of the Guilds show. This year is double the size with 60,000 sq. ft. and over 300 vendors at the Oregon Convention Center April 21-23. This year we are allocating more space to our members to strut their stuff and sell if you so choose.



Roger Crooks,
President

GOTG Member Showcase – this area is for members to display their work – from a small box to a coffee table or any other items you are proud to show. This area is also a good selling feature for getting new members into the Guild. Don't be shy and show your work.

GOTG Member Store – Have something just gathering dust or want to test the market for something you may want to sell more professionally in the future? The Member Store lets you easily try. The Guild will only charge 15% fee. This area has been extremely popular at past shows.

GOTG Volunteers – Of course, we need your help in putting this huge show on. Our Guild has traditionally provided move-in and move-out support on Wed/Thur before the show and after the show on Sunday. We need about 8 people for each shift for move-in and move-out. We also need people to staff the Member Store and the Guild booth during the show. We will be doing demos at the Guild booth so it is both fun and a chance to talk about your favorite topic. Please contact Vince Corbin (vinceanddiane@gmail.com) to sign up for helping or displaying something in the Member Showcase area.

Spring is a great time to get back into the shop (yours and ours), stay dry and have some fun – just do it safely as we need your membership.

MARCH PROGRAM.

(Continued from page 1)

maker of custom furniture. He learned his craft working with a finishing master in Atlanta, GA. He moved to Portland and has built his business over the past several years. Chip is very involved with the Guild teaching a number of classes. He also is the past secretary and education director.

WOODTURNING SYMPOSIUM

ROGER CROOKS

Oregon Woodturning Symposium – March 17-19

This is a great chance to see some of the best woodturners. Register and more info at www.oregonwoodturningsymposium.com

What: 50+ Live demonstrations, Pen Turners Gathering, Vendor showcase, Instant Gallery, Banquet, Live Auction

where: Linn County Expo Center, Albany, Oregon

When: March 17-19, 2017

GOT A SPARE COMPUTER??

BILL KEAY

Wondering if you could put a little ask in the next newsletter to see if anyone is upgrading their laptop computer and would like to donate their old system (Win PC) to us. The two machines we have are old enough that we could stand an upgrade.



THE TAPES LIED TO ME

BOB OSWALD

I was a little dismayed on a recent project, where precision measurements were very important, to find variations in my tape measures. This should really be no surprise, but it did surprise me. I have been living the dream for a long time that I have checked them all and believe in them.

In the photo the measurements are $2 \frac{3}{8}$ " with the following variations:

- ◆ A light $\frac{1}{32}$ " long
- ◆ A heave $\frac{1}{32}$ " long
- ◆ Virtually dead on
- ◆ About $\frac{1}{64}$ " short

The caliper showed 2.372. Pretty close:-) The push dimensions on all tapes was identical, splitting the line at $2 \frac{3}{8}$ ".

While this might seem a bit extreme, first I like to split the line on ALL my measurements. Second, and worse in this situation was the need to cut and install dividers on 3" wide shelves, bound front and back by walls. 15 shelves with two dividers each. That is too many cuts to try to tune each one.

Fortunately I discovered this early on and took steps to make them precise.

This is also another reinforcement for an old adage we tend to pass along, use the same tape for all measurements on a project. That does not take care of the

difference between push and pull, so check your tape or use it wisely.

Isn't woodworking fun!



WELCOME NEW MEMBERS

BOB OSWALD

Welcome to our newest members (35) in chronological order. We're happy to have you with us and hope you'll make a regular appearance at the monthly program. Say hello at the next meeting so we can get to know you.

Get your feet wet. Try your hand volunteering at just one event this month. You don't learn woodworking by reading magazines.

Clark Moss, Thomas Holt, Jeremy Schulz, Tina Brooks, ANDREA AGUAYO, Larry Wing, Dennis Annotti, Michael Black, Richard Chambers, Katie Gilbertson, David Prater, Troy Prater, Peter Gillins, Alan Alsop, Shane Kennington, Loren Wilson, Robert Hargrave, Aaron Amacher, Brenda Annotti, Kathleen Lisac, Wesley Prater, Bill Gilmore, William McCall, Clare Munger, Aaron Johnson, Tim O'Neill, Matt Kowalczyk, Marquez Cordova, Brandon Dyches, Sarah Livingstone, James Hanson, Sasha Burchuk, Harold Herbert, Jason Whittington and Jamie Poller.

FANTASTIC BAND CLAMP

BOB OSWALD

I have used these band clamps many times to glue frames, large and small. Usually there is so much extra material that it is annoying. Here's an application where all but the last three inches was used, a seven-foot door, attaching additional material to top and bottom.



BASIC TABLE BASICS

BOB OSWALD

A basic table is very easy to build. It can serve a number of purposes and can be modified or extended to add many variations in appearance and functionality.

The basic table has three components, the top, legs and aprons, also called stretchers. This article focuses on the leg system, providing a base for any kind of top.

Joining the aprons to the legs is typically a mortise and tenon, one of the strongest joints in woodworking. The joint can be created with a variety of tools in a variety of ways. However, built with the following method, you do not need to cut the mortise in the conventional and somewhat more tedious way.

Milling the stock

Any project starts with cutting the rough stock to approximate dimensions, proceeding to final dimension at the right time. We must mill the legs and the aprons to their square shape and appropriate length. Avoiding splits in the lumber, I usually cut oversize, 1/4" in length, about 1/8" in width. Final shaping is then done with a good crosscut sled for clean cuts and a jointer and planer to remove any saw marks.

Legs

A good starting point for legs is 1 1/2 to 2 inches square. Length of course depends on what you want to do. A dining room table is about 30 inches tall. A coffee or end table perhaps 22 inches. A sofa table, hall table or general tall table for a telephone stand, etc. is typically 30 inches tall. So the legs will be cut to the table height minus the thickness of the table. This article's example uses a previously built planter table top that is 8" tall. So these legs will be cut to 14". My available rough stock was 1 3/4" and the proportion looked good.

Cut the legs to 1 1/2 x 1 1/2 x 12" and set aside.

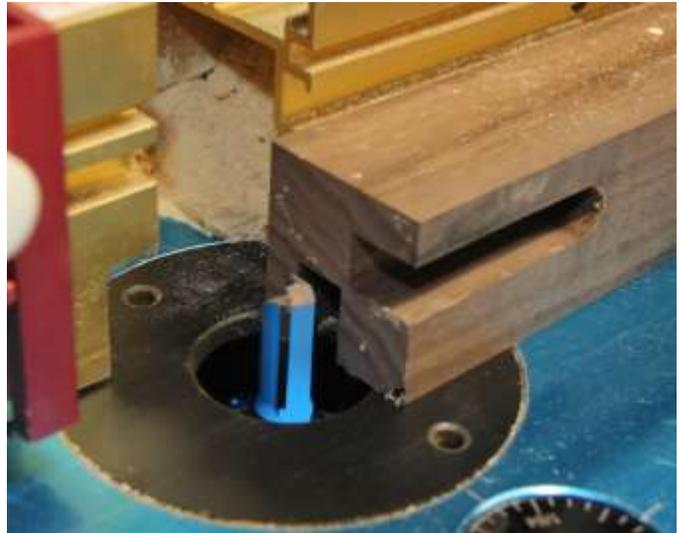
Aprons

The apron provides the lateral strength to the table. Typically made of 3/4" stock, the width varies depending on application and the length is specific to the table. This table is 26" square. I decided to set the legs in 1 1/2" from the edges. That is the outside corner of the legs. The apron is the distance between the legs, twenty inches, PLUS the depth of the mortise on each end. I planned 5/8" deep mortises, enough to get good glue surface contact but avoid one mortise breaking into the opposite one. Total length 21 1/4".

Cutting the Mortise

Here's the fun part, cutting the mortise. It is done with a router and is for a leg system where the aprons are flush with the top of the legs. With a 1/2" bit installed in the table router, set up the fence and stops for the correct spacing. Rather than centering the mortise, I am setting the outside of the cut to allow for 1/4" of

exposure close to the outside of the leg. This does mean that you have to change your stop locations for each of the two cuts on all four legs. This is a perfect place for a mistake. My tenons will be 1/2" wide providing 1/8" of cheek. So this router bit to fence space needs to be 1/8" wider to properly locate the mortise.



The cut is best made in two or three passes, adding 1/8 to 1/4" increase in depth for each pass. You will cut one surface of the leg. The router fence will have to be reset to cut the other surface. This is another great chance for a bad mistake. If you arrange the legs for best grain presentation, be sure to mark where the cuts will be made. I use a sharpie and mark where the wood will eventually be cut away, a simple 'x'.

Squaring the Mortise

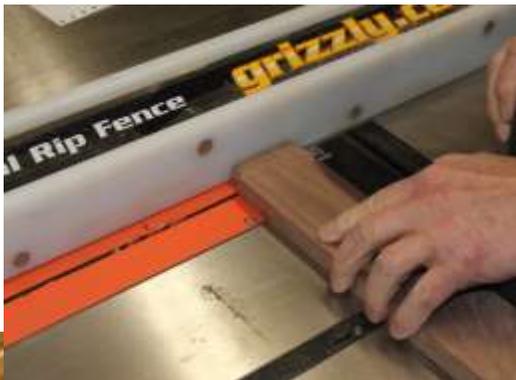
With the round bottom of the mortises, you have three choices.

1. Leave the square tenon to contact the round bottom. Not a bad choice but it reduces your glue surface a little bit, and while hidden, is esthetically annoying to us fine furniture builders.
2. Cut the bottom of the mortise square with a chisel. Not a difficult job but as close vision deteriorates, it can be tricky
3. Round the bottom of the tenons. It doesn't need to be perfectly round to mate with the bottom of the mortise and your esthetic woodworking skills are somewhat appeased by at least coming close.

Cutting the Tenon

Cutting the tenon can be done on the table saw or the router table. One advantage to the table saw method is the slightly rough surface with allows a little more glue distribution in the joint. I prefer the router.

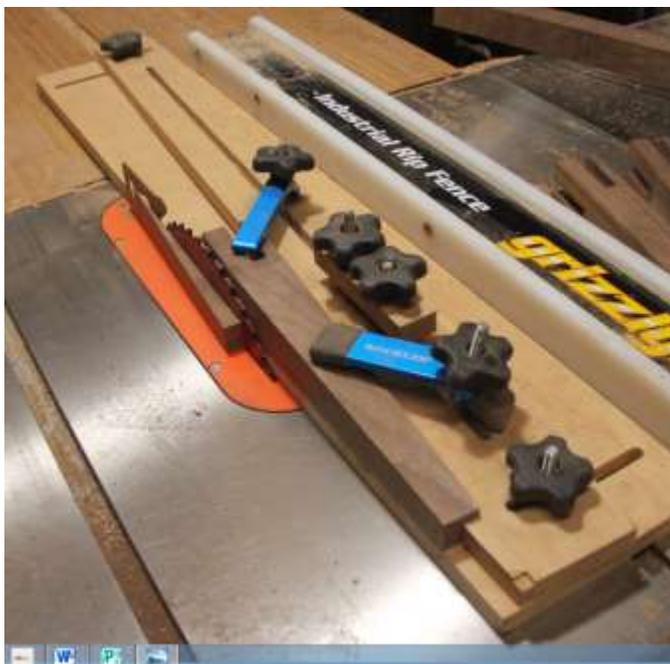
Use a dado blade in the saw, or with a little patience, multiple passes with a crosscut sled.



The router makes a smooth, clean cut. Sneak up on the right dimension to fit the mortise.

Tapered legs

Add quite a touch of class by tapering the legs. There are good commercial taper jigs or you can build one as shown in the photo. I taper to a 1" square at the bottom, on the inside faces of the legs. The taper cut starts 1/2 to 1" below the bottom of the apron. Final sanding will make the transition invisible.



Dry fit of course and finally apply glue and clamp. Square check top AND bottom. Check the legs for vertical.



Adding the top

With this leg base, you can add any kind of top. A slab of granite or glass, figured hardwood, many choices. Use 'dogbones' or 'figure eights' to attach a wood top allowing for seasonal expansion.

Variations

The simplest variation is to lower the aprons an inch or so. It gives the appearance of a floating top. However you would have to cut the mortises the conventional ways.

Another variation that adds style is to cut an arc on the bottom of the aprons. For some ideas, refer to photos in the article "Reusable Themes".



REUSABLE THEMES

BOB OSWALD

This is a story of pictures. Examples of recurring themes are shown, and area easy (relatively) to apply once you learn to build the structure.

Building things of wood is a wonderful hobby, and a living if you're able to find that market that works for you. Where do we get our ideas? Magazines and there are many fine ones featuring plans and full length descriptions. My favorite source is original thoughts or modifications of something previously done, to fit a new situation.

As I look around at various projects I have completed, I see recurring themes. A part built o a lesson learned some time ago on another project, carried forward to other projects.

It is a treasure that we can re-use what we have already learned. Here are four examples: cabinet doors, picture frames, table leg and apron systems and drawers.

Cabinet Doors

Last month, the January 2017 issue, we showed how to build a basic cabinet door. My shop has a number of cabinets and it's rewarding to feature each with a nice door. The curio cabinet in the living room. How about the side panels on these night stands.

Picture Frames

A basic building block with variations on the appearance. I like using this approach for the top of smaller furniture like a bedroom night stand. The frame covers the end grain that would normally be visible on a straight wood glue-up. And the glass insert in the living room end table makes it a picture frame of three dimensions.

Table Leg & Apron

In this issue, the Planter Table gets a new life with a new leg system. This theme appears throughout the house with variations n a number of tables and the little stool pictured.

Drawers

A staple of most projects, drawers have a large variation in construction and mounting systems. But once you are comfortable building a couple of different styles, perhaps with half blind dovetails, they fit easily into any project required them. Build the drawers last so they can be fit to the actual dimensions of the cabinet.



Frame doors above, cabinet door below and sides



Picture front doors, drawers modified



Picture frame top and shelf, leg/apron modified



Picture frame top with inset, cabinet door sides



Leg/apron modified (the origin of this knowledge)



Your basic picture frame—it propagates



Leg/apron variation—Maple burl top



Drawers and more drawers

UPCOMING CLASSES

NORM BAIRD

Build a Stool from Scratch with Dennis Dolph and 3 other instructors

Mar 11&12, 9-5, \$175

Class Coordinator: Bob Sokolow

This two day, hands-on class is designed for beginning woodworkers, however, all skill levels are welcome. Students will start with a 4 inch slab of wood and proceed to build a custom sized stool using loose tenon joinery. No green card is required.

Bandsaw Clinic with Chip Webster

Mar 28, 9-5, \$ 125

Class Coordinator: Chip

The band saw can be one of the most versatile, accurate and safe machines in your workshop— providing it is set up and used properly. This class is based on the band saw clinic that Michael Fortune taught in 2015 and in 2016 for the Guild. By the end of the class, you will have enhanced skills in setting up and using this valuable shop machine, even a small, basic, or even a pre-owned model.

Applying a Varnish Finish with Chip Webster

Apr 4, 5-9, \$65

Multnomah Art Center

Class Coordinator: Chip Webster

This class will demystify the various types of varnish, why apply a varnish finish, how to apply by brushing and wiping, cleaning brushes, safety and ample time to practice applying a varnish finish. Any skill level is welcome.

Relief Carving 101 with Jeff Harness

Apr 8 & 22, \$100

Class Coordinator: Larry Wade

These two four hour classes are to familiarize new carvers to the relief style and to get some hands-on experience. You

will also learn techniques for sharpening your carving tools. Experienced carver Jeff Harness will be the instructor and attendees to this class are encouraged to attend the free Beginner SIG presentation he will do ahead of time on Thursday Mar 9 at 7:00 pm.

See the Guild website for registration and details. Contact the Class Coordinator with questions. All classes are held at the Guild Shop unless otherwise specified. 7634 SW 34th St, Portland, OR 97219

AFFILIATE UPCOMING CLASSES

Oregon College of Art and Craft

Spoon Carving

March 10-12

Instructor: Sterling Collins

Northwest Woodworking Studio

Cool Projects Class

10 Mondays, Mar 27 - June 5

Instructor: Peter Stevens

Portland Community College

PCC offers a variety of woodworking programs.

Registration for spring term, for non-credit students, begins Mar 7.

See the Guild website for registration and details. Contact the Class Coordinator with questions. All classes are held at the Guild Shop unless otherwise specified. 7634 SW 34th St, Portland, OR 97219

See their websites for more details and offerings.

GATHERING OF THE GUILDS

VINCE CORBIN

Time is getting close. There are still a few booth spaces left for this outstanding art show. April 21, 22 & 23, 2017, at the Oregon Convention Center in Portland, Oregon.

Booth fee. Basic 10' by 10' space of \$460, and an additional \$200 for an additional 5' in width.

Vince Corbin, Guild Show Chair

14500 SE 26th Street

Vancouver, WA 98683

503-899-7126

vinceanddiane@gmail.com.



Sorry, no link to share. It's all about woodpiles.

BEGINNER SIG PROGRAMS

LARRY WADE

BEGINNER SIG PROGRAMS - the regular monthly meeting date is the second Thursday at the Guild shop, program is 7:00-9:00, networking at 6:30. Programs are free and open to beginners and experienced alike. You don't have to register but please do by clicking the related link, so we can plan.

MAR 9 - CARVING OVERVIEW - Professional carver Jeff Harness will be our guest to both talk about and demonstrate a variety of carving styles, including relief and 3D/figure carving. We hope to have Jeff teach two classes following this overview so you can gain some hands-on experience and test to see if this is for you. There is also a chance we will create a Carving SIG to meet monthly for a while to explore the many topics in this field in more depth. If you are interested in possible classes or a Carving SIG please send a brief note to lpwade@gmail.com. [Click here](#) to register.

APR 13 - OUTDOOR BENCHES & STRUCTURES - The program will present a variety of examples of what members have built, including a discussion of design, materials, and finishes related to the outdoors. If you have built outdoor things and are willing to have those discussed and photographed, please send an email to me at lpwade@gmail.com. This topic ranked high on our survey of topics, but is one we don't talk about much. This is your chance! [Click here](#) to register.

SAFETY-MARC ADAMS DVD

BILL KEAY

Hello Safety team members,

With a recent interest in viewing the Marc Adams Safety video at a member's home or outside of the Safety & Orientation (S&O) setting, we have purchased two (2) additional copies of the DVD for members to check out and use as a refresher as they need. These new DVD copies will be in the workshop library.

In addition I will be installing the video file (mp4) on each of the two computer systems that we have (Workshop and Library) for someone to play those from these systems to the TV and monitor in those locations if both copies of the video are checked-out.

Please ensure that the main copy that is currently in the DVD player in the Bench room stays in our workshop. Point those individuals that are interested in viewing or borrowing this video to the Library.

EDITORIAL.

(Continued from page 1)

on a daily basis. Truly incredible.

That got me to thinking about all of the basic senses. How very sensitive they are. What they do for me in woodworking.

Sight ~ The obvious ability to look at species of wood and tell them apart by color and grain patterns. A pleasing sensation to look at a piece of wood and recognize it as Cocobolo. Reading a tape measure and splitting the line. Is that board width on the line, or a little proud or shy? You can see that. The pleasure of seeing the finished project in the living room, lines and colors beautiful complementing its surroundings.

Touch ~ The feel of a joint of two boards. Dead-on flush, or not. You can feel a much finer variation than you can see. The touch of that first coat of varnish just wiped off, so silky smooth, so satisfying. And after the third coat, the touch of a dust bump, or ten. With light reflection you can see some of these things, but you can feel it with your eyes close. That is usually an unpleasant experience until you apply fine sandpaper and turn it back to silk.

Touch conveys pain too, in the splinter from an unnoticed rough edge. Add a variation such as the ability to feel weight. To lift a board and know something about its species from that.

Hearing ~ comes into play listening to the effect of tools on wood. In a power tool, the sound when it comes into contact with the cutter, the binding of the saw. More sweet the sound of a hand plane whispering through the wood. Or cutting a mortise, the sound of the fibers being sliced and the feel of it through the handle of the chisel. Or walking in the forest, the source of our lumber hearing the wildlife that also share our resource. Add the smell of freshness of Spring, the sweet Summer smell of sap flowing up the tree, the mold and decay of Autumn.

Taste ~ not so much here but the sensation of fresh wood chopsticks as you start dinner, or the toothpick, to use or to chew, it has a flavor.

Smell ~ a rich sense that makes you smile when you walk into a woodshop. Sharpening a wooden pencil. And many wood species have characteristic smells when being cut. Have you ever smelled Sycamore. Sweet, unique and very pleasurable. Not so the smell of burning wood from a saw blade overdue for cleaning.

It's no wonder woodworking is so satisfying. It touches all of the senses all of the time, in mostly pleasing ways.

If you love your job, you'll never work a day in your life.

~Dave Paeske

The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers committed to developing our craftsmanship. The Guild offers many benefits for members, including:

- Monthly programs
- Monthly newsletter
- An education program to help members develop woodworking skills
- Sponsor discounts
- Woodworking shows
- Network of business partners.
- A woodworking shop with space to rent
- A network of friends

For information on how you can become a member, see the Guild website listed below.

GUILD OF OREGON WOODWORKERS

10190 SW Washington St., Portland, OR 97225

CLASSES, SEMINARS, DEMOS, AND SUCH

Northwest Woodworking Studio 503-284-1644, www.northwestwoodworking.com

Rockler Woodworking 503-672-7266, www.rockler.com

Oregon College of Art and Craft 503-297-5544, www.ocac.edu

Woodcraft 503-684-1428, www.woodcraft.com

Woodcrafters 503-231-0226, 212 NE 6th Avenue, Portland, www.woodcrafters.us

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- ◆ Some sponsors offer discounts to current Guild members.
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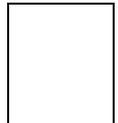
Northwest Woodworking Studio

Oregon College of Art and Craft



Guild of Oregon Woodworkers

c/o Bob Oswald
40639 SW Vandehey Road
Gaston, OR 97119



We're on the Web!

www.GuildOfOregonWoodworkers.org