

OREGON WOOD WORKS

THE BUSY DAYS OF SUMMER



Tool of the Month

This early summer issue is devoted to the many things that are happening on an individual level around the Willamette Valley. People are involved in projects, some alone, some with groups. Here are a few examples and I know there are countless others that we never see or hear about.

Gig Lewis built an out-of-this-world size grape arbor. Bob O'Connor finished a grand bookcase for Holy Family School. Lee Johnson is leading an energetic group on the sponsor board for the Architectural

Heritage Center. Ariel Enriquez has launched the display case project for the Salem Police department. Julien Kahn built a masterpiece European workbench. Bob Oswald is building a full size stagecoach at Oregon College of Art and Craft.



The chips are flying.

Inside this Issue:

<i>Busy Days of Summer</i>	1
<i>Making a Living</i>	2
<i>Holy Family School</i>	3
<i>Grape Arbor for the Ages</i>	4
<i>Dreams</i>	5
<i>European Style Workbench</i>	6
<i>Salem Shop Tour</i>	7
<i>AHC Sponsor Board</i>	8
<i>By Design</i>	8
<i>Guild Instructors</i>	8
<i>I Learned... buckets</i>	8
<i>How the West was Won</i>	9

OUR NEXT MEETING—JULY 18, 2007 7:00 PM

The July Guild meeting will be at Creative Woodworking NW, located at 1036 SE Taylor Street in Portland. 503-230-9265

I talked with Mike Redmond, the owner, and he has a nice show put together. His business is that of machining wood to a customers needs, and they specialize in custom moldings. If he doesn't have what you want on hand, he will create the tool in his shop to make it. With about a million dollars in top quality equipment, he will get you exactly what you are looking for whether you are a corporation or a hobbyist.

The meeting starts at 7:00 p.m., but feel free to come in and chat with Mike or the group at 6:30 if you like. Check out his 52" drum sander, CNC machine, moulders and shapers, or any of his custom knife making equipment. And, as usual, bring yourself a chair if you'd like to have a seat during the presentation. I'll see you there!

Directions:
From I-5 traveling North, take the Water Avenue exit (OMSI). Turn right on water and in one block left on Taylor. Proceed about 10 blocks East to their location.

—Brian

Their website creativewoodworkingnw.com has a map and other details

MAKING A LIVING WITH CUSTOM FURNITURE

BY LEE JOHNSON, PRESIDENT

I've lately been exposed more than usual to two small operations making custom/studio furnishings with which the owners/artisans are making a living. There are close similarities to both that I think are worth noting.

One is my new landlord, Dennis Loveland, who makes his special brand of Northwest/Pacific Rim style furniture and sells through galleries and with shows from about Vancouver, BC to San Francisco. His mainstays are his dining tables and chairs. Since we are now co-located, I've had plenty of opportunity to gab with him about his operation.

The second was seeing Bill Bolstad's operation (see article on the shop tours). I've talked with Bill, of course, in the course of other events and meetings with the Guild, but it takes me seeing the actual operation to really understand how he does it.

In both cases, they take the same mechanical tack. They have stayed with relatively common woodshop tools: table saws, band saws, planers, jointers, etc. Each, I notice, has invested in wide belt sanders, and in Bill's case, a computer-controlled multi-router; just sneaking up on the edge of big production equipment.

For their money-makers, they have long since developed the jigs to cut and shape the pieces, and they generally put enough effort into those jigs that they will last a good long time.

If both these people stopped there, they could probably make a reasonably comfortable living selling their best-sellers, because in both cases, the designs are really quite timeless. Both depend on beautiful woods by maximizing how their designs display the beauty of the wood, and beautiful woods will never go out of style with discriminating buyers.

But they don't stop there. Enter the artisan. Neither of these two men's products sell because they are beautifully machined. They sell because they are beautifully designed. Dennis Loveland's subtly-curved leg on table or sideboard is a work of art; the proportions of his pieces (even though he claims to do it by "eye") follow time-tested, classic proportions pleasing to the human eye and heart.

Bill Bolstad's basic jewelry box, both inside and outside, are incredibly well-designed. Guaranteed to please a human being. That's why they sell.

Secondly, in both cases, there is a touch of the human hand in making them. Bill's table leg is faired against a horizontal belt sander, but it is done by a human being holding that leg and fairing the curve. There will consequently be a track, no matter how subtle, of a craftsman's hand.

The edge of Dennis's dining table has to be just so, and lazy or incompetent use of an orbital sander can destroy that edge in a blink; the craftsman's hand has to be sure, whether or not he or she is using a power tool or hand tool.

Yet time is the enemy of both these men; machines and jigs save time and so must be employed. Or they starve.

One of the lessons, I think, for the hobbyist is to count your lucky stars that time is not your enemy, and you can create your art with full-on human touch. Both Bill and Dennis are to be emulated if you want to make a living doing artisan furnishings; some of their methods are great to emulate to make consistent size or shaped pieces that you need for your project. But the hobbyist has wider latitude to put more humanity into his or her piece.

Take advantage.

*...count your lucky stars
that time is not your
enemy, and you can
create your art ...*

WELCOME NEW MEMBERS

Welcome aboard more new faces. Be sure to say hello at the next meeting. Let us know who you are.

Warren Scott, Steve Piper, John Ely, Rick Terriere

Bad Email Addresses

They may not be bad but they generate error messages. Please check them and contact me.

leafland@curacnet.com
SnoLeopard@TrekkingKats.com
undergrd@spiritone.com
sgphilps@ipns.com
info@michaelloobby.com
matt@oldgreenwoodworking.com
alexander@madronestudio.com
suzyandgary@airspd.net

HOLY FAMILY SCHOOL PROJECT

BY BOB O'CONNOR

I mentioned the GAS project to my neighbors, the Bolliers. They said that their children's school, Holy Family Catholic school was in dire need of a couple of display cabinets for the students art works. The cabinets would be in the front entry of the school.

Further, they advised that they had two pair of plate glass doors that were previously donated. They asked if we could build the cabinets using the existing doors and hardware?

In consultation with Ariel Enriquez, I finally designed a pair of cabinets using the glass doors. We decided to use the old standby 5/4 German beech (mainly because of cost).

The material was planed to 1 inch and then the parts were cut in my shop. The sides and tops were transported to Ariel's shop in North Portland where we cut the box joints using Ariel's *Keller Jig*. This necessitated modifying the

bearings on the cutter because of the thickness of the material (nothing is ever easy in a woodshop).

The parts were then taken to Franklin HS woodshop, where over the next few weeks, the boxes were built and finished. I built and finished the bonnets in



One of the cabinets

my shop. This entailed fabricating about 20 feet of crown moulding. I really learned how to use a gooseneck scrapper to clean up the moulding.

My neighbor John Bollier and I hung the boxes in the school entrance and attached the bonnets. We then hung the doors, and they somehow fit.



Some Bonnet Detail



LR. Marge Siefert, Art teacher, Joan and John Bollier, me, Emily and Nolan Bollier

CLASSIFIEDS ...

One Day Only—Saturday, July 7 9 am to 5 pm
3934 SW Corbett Avenue

Bargains, Bargins, Bargins

Before Museum of Contemporary Craft settles into its new location on the North Park Blocks, it will be hosting a massive moving sale at its former site in the Lair Hill neighborhood. As the organization's residence for the past 70 years, the site has a plethora of items that will not be moved to the Museum's new location. Items include: exhibition cases, pedestals, office furniture, shelving, original artwork, studio equipment, kilns, woodshop power tools, retail displays and supplies, and more!

This is a ONE-DAY SALE offering rock bottom prices. Items must be paid for upon purchase. CASH and CREDIT CARDS ONLY. Buyers will have the option to return to the site July 8th and 9th from 10am-5pm if they need to arrange a special pick-up. All items must be moved by the buyer.

Questions? Contact Zachary Harper at zharper@contemporarycrafts.org or 503.223.2654

AMITY CRAFT SHOW

Myriah Martin [mailto:myadmartin@comcast.net]
I am putting on a craft fair / farmers market in Amity Sunday July 22nd. The annual pancake feed will be the same day. We will open at 9 and go to 4pm. The booth rent is \$15 for a 10 by 10 square. You will have to provide you tables and tents. If you are interested please let me know and I will send you a registration form. Myriah



The Northwest Woodworking Studio is looking to hire a qualified woodworking instructor for part time teaching in our day and evening programs. Required skills include a fluency in hand tool skills and machine use, furniture design, teaching experience, and some scheduling flexibility. Please submit a letter of interest, portfolio of work, and resume to the Studio.

1002 SE 8th Avenue Portland, OR 97214
503-284-1644 www.northwestwoodworking.com

A GRAPE ARBOR FOR THE AGES

BY GIG LEWIS

Early this spring my wife and I decided to build a Grape Arbor for grapes that we were planting. Both beginning woodworkers, it was decided to take on a project that would raise our experience level. The final arbor would be 8-feet X 4-feet by 6-1/2 feet high.

Without the use of metal, mortise and tenon joints became a requirement. Wood choices were Tight-Knot Cedar for the framework and Mahogany for the lath and struts. Using a bit of the Greene and Greens design, a 4 X 8 with some "Cloud-Lifts" became the front beam

Since I would rather do something once than do it again in a few years, we decided to set metal post holders into concrete, the one metal compromise. Four Simpson post holders set in concrete will keep posts dry, planning on 20+ years of life.

First mistake came in placing the post holders. They wound up set in concrete and about 1/2 inch out of square over the two directions plus twisted about 15-degrees. Trying to make a mortise and tenon joint fit to an error of this magnitude was exciting..... **Next time I will lay out a simple framework of 1 X 4's to hold things aligned.** I cut four 4 x 4 posts about 12 inches long and stuck them onto the holders to check the differences in height to determine the final length of all posts. This is when I noticed the twisted one.



Choosing the best posts for the front, we cut each to length, allowing for a finished head-room height of 6-1/2 feet. When you are choosing your posts do your best to get straight ones

without too many knots. Believe me, the knots will end up in your mortise and tenons if you are not careful.

In another one of my yard projects I had used cedar for a mortise and tenon project and discovered that it is too soft to chisel. I decided to pre-drill the mortises with my mortising machine. In all of the mortises I used backers to support the cedar. Another mistake was in making the mortise and tenon joint 2" X 3", forgetting that a 4 X 4 post is only 3-1/2" leaving only 1/4 " at the top and bottom of the mortise. **Next time I will make them 2" X 2-1/2"**. I really did want to have them 2" wide because I was using some 5/8" stock for the

wedges and wanted some strength in the tenons. I planned on painting with protective oil before installing them and it dawned on me that I really did not have to make them too tight a fit. With the oil raising the grain some and knowing in advance that I had at least one "Wild" post I chose to make the Tenons about 1/8" undersize. This proved to be a good decision overall. The Tenons were cut on my band saw. The ends were finished with a 7-degree cut to match the wedges.



The last cut was the slot for the wedge. Drill a 1/2" hole at a 7-degree slant. A jig with a 7-degrees tilt screwed to the drill press table did that trick. The mortising machine would penetrate at the right angle..

Dry fitting each mortise and tenon with a little wood carving tuning was going to be done easier in the shop than outside on a stepladder. Remember to install the wedges with the vertical side against the post and the 7-degree angle on the outside. (Thank you, Gary Rogowski)



Next was a loose basket weave trellis for the grapes to grow on. More mortise and tenon work. Finally a total coat of wood preservative before installing the posts and beams. A double layer of rolled roofing should keep the bottom of the posts off of the metal footing, again hoping for a life span of 20+ years.

So assemble the posts and the beams, wedge them together and then three people to stand them up.

(Continued on page 5)

GRAPE ARBOR (CON'T)

(Continued from page 4)

Plumbing, squaring, fastening...

This 3rd post that was about 15-degrees out of position got its opposing corners shaved so it could be twisted into alignment. **It seemed to work well....** The last post required installing , rear beam, the overhead struts, the last set of side struts and the side beam all at the same time. It was a little bit frustrating but in about 10 minutes we had some more wedges in place. Remember when I said that it seemed to work "Well,?" Here is where we found out differently. From side to side the mortise and tenons were nice and tight. But front to back they did not draw up tight. I don't have large enough clamps, but a rope twisted like the old days drew the parts together.

Another mistake that was setting the post holders in a basic 4 by 8 pattern. This would require buying the next size lumber because of the tenon length.

The project took about 50 hours and would be closer to 35 hours done again without any **NEW** mistakes.



GUILD EVENT CALENDAR

Event	Date	Activity
Salem Art Festival	July 20, 21, 22	Present woodworking to the public, recruit new
Art in the Pearl	September 1, 2, 3	members, display projects.
State Fair	Labor Day	

DREAMS..

BY BRIAN WARRINGTON

Hello everyone. Our mobile meeting went well, and everyone that attended seemed as fascinated by what we experienced as I was. The common denominator of the tour was the Woodsure product, a resin that is infused under pressure into wood for both stabilization and artistic potential.

Our first stop was at Opal Wood, the company with the exclusive rights for the distribution of the product; if someone wants it, they need to talk with Opal Wood. Lee Radtke is the man in charge, and he was more than happy to chat it up with all of us. He answered any question he legally could, and gave us quite an insight as to his up and coming ideas as well. His shop was huge, but not big enough (are they ever?) for his needs; he is planning a move just across from his current location to roughly double his size. His equipment was wonderful, his organization crisp. Wood and projects were everywhere, as were some errors to keep him in check. Dreams are a wonderful thing.

The next stop was NW Timber, where Louis Judy met us with a smile and an incredible selection of the most beautiful wood I have ever seen. Black walnut, maple of all sorts, cherry, all absolutely perfect. No splits, warps, checks, nothing to take away from just exactly what the most demanding woodworker would seek for their best project. His home, which he toured us through, was filled with wood products that were nothing short of stupendous. He was happy to speak of his business and how he made his success, as well as how he cut his wood for the best product. Dreams, indeed.

After a lunch break, we all drove over to Bill Bolsteds shop, where we were met with cookies and a working mans perspective on woodworking for a living. Bill took us step-by-step through his procedures on how he makes his fantastic show tables. Then we all asked him to share how he builds his boxes... which he happily did. His shop pays for his home, and he and his wife have done well for their efforts. Seven days a week, trade shows, alot of hard work and intelligent business decisions... nothing to it, right? Ah yes, dreams again.

So it was that the tour ended, and I was left with a desire for another tour. Learning from others who are willing to share of their trials and tribulations is stimulating to this budding woodworker, and I sure hope others agree. I know those who were there all do.

SHOW HELP NEEDED

With nearly 250 members, there have to be more than 6 who can give a few hours on some of these events. We desperately need help here. Contact Gary Bankston at 503-771-7053 or gbanks6472@comcast.net to help.

SUMMER PROJECT: EUROPEAN STYLE WORKBENCH

BY JULIEN KAHN

It had been over a year since I purchased the European workbench plans and on April 15th, 2007 it was finally time to build it. The previous year when I obtained the plans for a hard maple European style workbench, I owned one handsaw, a hammer, a 12V battery powered hand drill and very little woodworking knowledge.

So before actually placing pencil to wood or wood to saw, I had undergone the careful process of planning what tools to purchase at the best possible price. Since almost every tool I had purchased this past year has been for making this workbench, I asked many questions of various salespeople, colleagues, friends and anyone who would listen. I began to have doubts due to the initial reaction from most people; "Wow, that's some project." This was not what I wanted to hear while planning my first major woodworking project. But much had happened during that first year in my woodworking odyssey. The most significant event was when I met Gary Bankston and joined the Guild of Oregon Woodworkers.

As the year went on and with each paycheck, I purchased a few more tools and completed small projects destined for my daughters and wife, much to their delight. My theory was that the smaller the item, the more need for accuracy and therefore I first concentrate on how to make an accurate cut. The other main goal was that I needed a workbench to build the workbench. So after trying a door over two saw horses, I put together a very cheap 'workbench' made of two-by-fours and plywood. Since I desperately needed a vise, I turned to page 8 of the workbench plans to build the front vise. The vise was completed, and it was the most beautiful thing in my mini-basement shop. Next after spending four fun-filled hours with my neighbor and his drill press, three holes were put into it for dogs. I thought that perhaps I was in this way over my head.

No matter, my determination un-wavered, in mid-April of this year I had finally purchased my tool wish list for the workbench and had enough to purchase the wood and create saw dust. Lots of sawdust. Nine weeks later, this past week actually, the European style workbench was finally completed and I just can't keep my eyes off of it. Although in some weird emotional limbo, I keep going down into the basement just to look at it one more time. It is as if I had

gotten my first bicycle again and can remember staying up all night, staring at it in the semi darkness leaning against my bedroom wall.

Being such a novice brought on the obvious that each step was a completely new and unknown challenge. How do I make the bench top flat with a belt sander? Why do

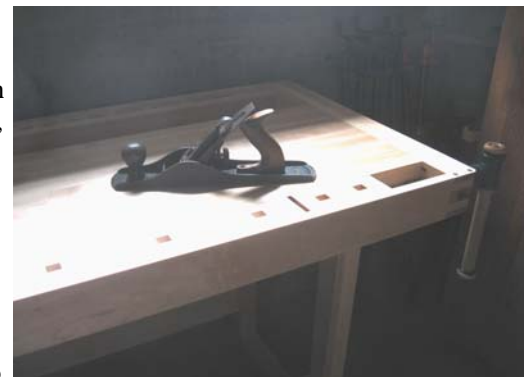
benchdog holes need an opening for the heads? You want me to drill straight for how many inches? Certainly the drilling, finger joints and sanding were my most dreaded challenges in addition to being physically exhausting.

I recall my fully charged 12V drill with a one inch bit stopping dead in its tracks with its first turn into the hard maple. Pathetic. Some drilling made so much smoke I honestly thought my bench was going to burst into flames. If unsure on how to proceed I often just

did the Zen thing and walked away for a bit to read a Tintin (French comic book) or some other completely different activity. Often it was not until a day or two later that an idea came to light on how to complete a step and sometimes a week would go by before proceeding.

My lowest point was just a couple weeks ago when I actually asked one of my neighbors if he needed some firewood. Okay, so I was not completely serious but I was beyond ready to be done with this evil monster. What kept me going was that I knew deep inside, that with each measurement, each cut and each day that went by where I did something, anything, I would be a little closer to being finished.

I think my neighbor, mentor and friend Gary would agree with me that woodworking is like riding a motorcycle; it is not about the destination, it is the journey that matters.



SALEM SHOP TOUR

BY LEE JOHNSON

A Great Look at Three Operations

June's meeting was a shop tour in the Salem area of three very different operations. Opal Industries is building to be a full-scale wholesale manufacturing operation; Northwest Timber finds and sells the very highest grades of hardwoods to be found in the Pacific Northwest, and Bolstad Boxes is the epitome of a well-founded and run small production shop.

At the first stop, Opal Industries, Lee Radke (a former Guild president) toured us through some humongous machinery they are getting into full operation to produce several products with plastic resin-infused woods. They are in production with some products, like infused maple veneered flooring (the process makes the wood very strong), while still experimenting with some high-end articles like large turned bowls in pine.

The infusion process not only stabilizes the wood so that even heavily spalted stock can be used for heavy wear situations, but it can also color the wood to create fantastic colored grain patterns. Lee told us that they got an order from a casino for 50 tabletops (& eventually did the bases as well.)

To clarify, Opal Industries doesn't do the infusion; that's their neighbor in the industrial park, and the process, understandably, is proprietary. Opal is discovering and marketing products made with the infused wood.

Next stop, Lewis Judy's Northwest Timber operation in Jefferson, is sort of on the other end of the wood spectrum. Lewis gathers up, cleans up, and sells the premier Northwest figured woods. Greeting you as you drive in is a four-foot diameter Western Black Walnut log that will be quartered and then sawn for its best grain, air dried for a couple of years then topped off in kiln.

Lewis' boards are so special that he photographs, numbers and puts each board on the internet. He sells a great deal of the best figure for musical instruments. He does keep some four-A (most of his stock is 5-A) kicking around for guys like me who needed a 5/4 piece to replace some I cut up by mistake. (A \$75 mistake -- ouch!) Go to www.nwtimber.com and look at some of the stock; may inspire you to go see some in person.

Across the freeway & right turn at the fire station got

us to Bill Bolstad's shop. Bill occupies a very specific niche in the fine woodworking spectrum. He gave up being a businessman with several employees, and reduced his operation to him and one other reliable employee. He makes this work by producing small run production pieces that still have a good bit more handwork in them than a large production shop would have. His products, as a consequence, have the look of hand-made furnishings that sell in art galleries instead of



Bill Bolstad explains art and high speed techniques

furniture stores.

Right now, Bill is producing a line of tall tables that he says are selling well. He took us right through the production process on them. While he is using standard tools, he has dedicated some of them to very specific functions. I had to grin about his five drill presses; four are dedicated to making replicated pieces, and the fifth is "for us to use."

His bread and butter has been, and continues to be, jewelry boxes. Long ago -- he's getting a little long in the tooth you know -- he developed a basic box with reasonably simple joinery that sold well then and sells well now. He makes the same box and depends on figured woods for variety.

But like any woodworker/artist/artisan, he is always experimenting with the next thing, and some of the boxes he has under development are simply drop-dead beautiful. Bill has

clearly reached a point in his career where his designs are subtle and beautiful as only experience and experimentation can make them.

Much thanks to all three of these people who gave generously of their time on a Saturday.

— Lee Johnson



Northwest Timber stockpile

AHC SPONSOR BOARD...

I've got the gang started on the Architectural Heritage Center sponsor board -- finally. Stuck them right away with hand planing the edge joints to make up panels for torsion box and doing the bent laminations for the arches. We spent much of last week doing some small artsy things for the Museum's opening night dinner centerpieces, and only reluctantly got back to making the sixteen panels for cladding some poorly-placed Greek columns in the Trillium Room over in Dunthorpe.

On the personal side, I spent three full weeks setting up the new shop, and I'm happy now that I did. It is already much more convenient than the old place with three times the room -- it was so badly disorganized.

— Lee Johnson

BY DESIGN

BY BOB OSWALD

There are hammer and nail projects. And there's art and design.

As I was preparing to teach a picture framing class, on the drive to the event, it dawned on me why framing a picture is so hard. The mechanics as woodworkers understand them are simple. A few sticks. Miter and rabbet. Glue up and varnish. The basics of the wood part is easy. Of course the simple principle of 45 degrees is another story. But having analyzed this situation, this project can be summed up as difficult because of decisions – colors, styles, shapes, dimensions, perspective, function.

And the morning sun brought the dawning of the underlying truth. The challenge is *design*. A project, every project, needs to be designed before it can be implemented. You decide to build a bookcase. Maybe you design it; maybe you buy plans. But even selecting a plan is design work. You looked over many plans. You made judgments about style, size, color, fit with existing furniture, functionality. But those were easier decisions than staring at a blank sheet of paper.

So what's a picture frame? It's a blank sheet of paper – every – darn – time. Each picture demands its own solution. Picking all the parameters to set the art in motion. You can't find that particular solution in a book.

And that's the reality of most of what we do in woodworking. Each project requires forethought, analysis of form, fit and function. And when you plan to build it yourself, those decisions become very personal and must be internalized.

NEED GUILD INSTRUCTORS

Gig Lewis, our new education chair has a new idea for classes. He want to put together a series of introductory woodworking classes for beginning woodworkers.

So, the Guild is looking for instructors to teach some basic woodworking classes. Class will occur on successive Wednesday evenings at Franklin High School starting September 26.. Duration is about 1 1/2 hours with time for discussion. You can teach any one or as many sessions as you like. You can co-teach with a friend.

Subjects include:

1. Safety and measuring, Basics of Power Tools: Table Saw, Router, Band Saw, Chop Saw, Jointer, Planer, Jointer
2. Introduction to Hand Tools: Planes, Scribes, Knives, Squares, Scrapers, Sharpening
3. Material Preparation & Design consideration, Choosing material, Wood Movement, Joints, Glues
4. Cabinet Construction and Table Saw
5. Routers and Jigs

Contact Gig Lewis for more information.
giglinda@comcast.net

COMING SOON...

Frame and Panel Construction
Bandsaw Boxes
Pin Routers
Drum Sanders

Some upcoming ideas. Send me your suggestions or your own articles. And thank you to all the contributors this month. It is a wonderful cross section of ideas.

I LEARNED ABOUT WOOD...

BY STEVE PHILIPS

Recovering from a dislocated shoulder taught me a thing or two about trusting old methods. Doing some painting recently, to reach the higher spots I pulled out the trusty and used before five gallon paint bucket. It's strong and just the right height. Well this time I was using it on the stairs and it may have been leaning against a step. That might have put a little more stress on it than it could take. It collapsed, dumped me in an unfortunate position and popped a shoulder. I don't use paint buckets any more.

STAGECOACHES: HOW THE WEST WAS WON

BY BOB OSWALD

Last month you heard about the adventure Rob Lewis of OCAC has undertaken, to build a stagecoach that will do a mail and passenger run from Longview to Olympia, Washington.

Well the chips have been flying. And I have had to wonderful opportunity to participate in this project. Amanda, first year student, was on hand for a couple of weeks to build the frame and panels. I've been working more than two full days a week since the project started. What a



5/15: Lumber Load

great time and a tremendous learning experience. Rob is a craftsman extrordinairre. Very fast with the tools. You can't help but work faster and better after watching a pro. Rob is pulled many different directions. Managing the wood shop and numerous other projects gives him very little time. The good news is that it gives me the opportunity to make most of the parts at the moment. I just made my biggest ever mortise and tenon on a multi-router, where the tongue components protrude through the front axle bed. What a kick.



5/23: Frame shaping up

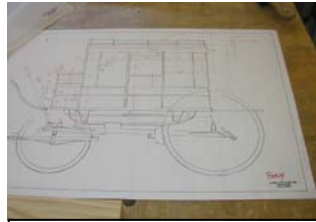
Yesterday saw the completion of the half lap floor boards for the drivers box, and the final parts of the 'luggage rack' aka the rear boot. That area is ready for the blacksmith, a contact up in Washington, to hammer out the straps and fittings..



5/29: Paneling begins

have been there, is not all the huge. But on one day there were four projects on going at the same time. Everyone sharing tools, coordinating movements, working independently. Activity level can be at bee-hive frenzy.

The OCAC shop is a wonderful place to work, multi-routers, gigantic jointer, band-saw, disk sanders, two table saws half as big as my shop. It makes my 'general woodworker' shop at home seem like a toy store. And the woodshop, many of you



From Photos & Sketches

So the coach body is pretty well finished. Needs the foot well. The parts for the front and rear boots are built and will be assembled soon. The running gear (frame), a big structure that carries the wheels and the

coach is about half done. It will be getting iron work this last week of June.

I'm ever so anxious to see the coach sitting on the frame. The completed coach will look similar to the picture taken recently in

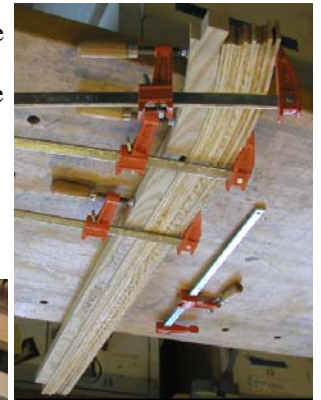


Wheel Technology



6/11: Paneled & Roofed

Reno. It's enormous, belying it's smallish looking size sitting on the shop floor. Alas, when we get to that point, the coach will be near completion. And so will the work. Maybe there will be another in the near future? Rob's energy and enthusiasm knows no limits. Two months maximum to completion.



5/31: Bent Laminations



6/23: Axle Bed, Tongue, Frame

build parts, what ever can be done that day. Each day there are more parts. One day they will all be assembled. It is an awesome experience to build such a complex project. All else will look easy.

As in building any elephant, the task is to take one step. Each day we



... and 8/31: The Goal

The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers like you, committed to developing our craftsmanship and wood-working business skills. The Guild offers many benefits for members, including:

- *monthly educational meetings*
- *monthly newsletter*
- *mentoring program to help members develop their skills in specific areas*
- *discounts*
- *woodworking shows*
- *network of business partners (the key to our development as members and as a Guild, providing additional learning opportunities)*
- *and a network of support.*

For information on how you can become a member, contact Guild President Lee Johnson at 503-292-4340 or email leejohnson13@comcast.net

GUILD OF OREGON WOODWORKERS

P.O. Box 13744, Portland, OR 97213-0744

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.com

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