

OREGON WOOD WORKS

GUILD HAS A HELP LINE

BY BOB OSWALD

[Help Line
Click Here](#)



Tool of the Month

Inside this Issue:

<i>Pres—Does it Matter</i>	2
<i>2008 Board of Directors</i>	3
<i>Beginner Class Help</i>	3
<i>Help Me...</i>	3
<i>Last Mtg—Sharpening</i>	4
<i>Scrap Barrel-a desk</i>	5
<i>Grizzly Tools</i>	5
<i>Mortising Exercise</i>	6
<i>Story Sticks</i>	6
<i>Hillsboro Art Show</i>	7
<i>Guild Directory</i>	8
<i>Cum Board Feet</i>	8
<i>Shelf Pin Clips</i>	8
<i>Pattern vs Flush</i>	9
<i>Preserve & Protect</i>	9
<i>On Another Note</i>	9

For years the Guild has had a mentorship program, but the onerous sound of that program has made it difficult to implement. On the giving end, people feel overwhelmed at the time commitment or under-qualified to be a mentor. On the receiving end, many people just have a simple question to ask. The effort of a written application and matching up a partner was just beyond the scope of the need. And the mentor chairman had to try to fill a need from a too small list of resources.

To the rescue is a small enhance-

ment to the program that will hopefully have a big impact.. The Guild website now has a help request button located on the Mentorship page, a menu selection on the left column of the home page.

It sends email to a number of skilled people who have initially offered to staff this function. You send your request; you receive one or more replies. The rest is up to you. If you get your question answered or strike up a longer relationship with one of the folks, we've succeeded.

See page 3, "Help Me" for more detail.

OUR NEXT MEETING—DECEMBER 19, 2007 7:00 PM

The December Guild meeting will be at:

the Museum of Contemporary Craft—724 NW Davis St, Portland, Or. 97209

It's the Christmas Party— Brian's world famous Hanakwanzmas party—just a rest easy social time. A-N-D it's a perfect time to see the brand new facility inhabited this summer by the Museum of Contemporary Craft.

Food is potluck. Paper plates, cups and utensils will be provided. Beverages provided will include soft drinks, beer and wine.

There will be an *optional* gift exchange; if you bring a gift, you get one; \$25 maximum value. Homemade gifts are always welcome. *Some year this needs to be a requirement, but not this time I reckon. (Bob)*

Directions: In downtown Portland on the west side of the river.

- 1) About 7 blocks uphill from Front Avenue on Davis.
- 2) Or, two blocks north of Burnside on Broadway, then turn left on Davis.

The gathering begins at 6:30.

Bring a chair to be assured of a place to sit.

FROM THE PRESIDENT

BY LEE JOHNSON

Where's the Line Between Satisfaction and Joy in Your Work?

(And Does It Matter?)

Late last week, I put together the first of eight trapezoidal frame-and-panel pieces that have a slope of three and 3/8 of an inch in 64 inches on each side.

When I finished cutting the sloped mortises in the stiles and tenons in the rails on the first one, and it went together, and the angled shoulders were nice and tight and the panels were the right size and angles, top and bottom were right, I heard a little snatch of Willie Nelson singing, "I'm going to Graceland, Graceland..." and found myself dancing a little jig.

Catching myself at it, I looked around quickly to see if anyone had caught the 62-year old bald white guy in the act of being joyful so I could be embarrassed if necessary. Then just as quickly, I remembered I have no shame anyway and so defiantly finished the jig.

I wonder -- a lot -- about why this kind of work can push some of us over the edge from just being satisfied to being downright joyful about it. (And, I might add, from sometimes being just mildly frustrated when something doesn't go right to feeling dismal about something being wrong. But this is about the upside; we'll save the downside for another day.)

In another part of my life I am an enthusiastic follower of cool new stuff we humans are learning about our genes and our brains - - stuff about what makes us tic and tac, any hints in our biological make-up that make us be what we be. For the most part, I haven't the scientific background to understand most of what the researchers are talking about, but a few things have become abundantly clear to me.

One of the pertinent things is that we humans are tool users. Our brains and physical make up have developed so that we can survive by manipulating our environment using tools. The Cro-Magnon guy whose better spear point kept him and his kids alive, and who felt some joy about it,

may very well have survived better than the Neanderthal who was just satisfied with a sharp stick.

In a sense, there really isn't that much difference between a guy in the mouth of a cave in France dancing his little jig about a better spear point, and me in my little cave (couple of old body shop bays with the doors open to the elements) dancing my little jig because my tapered frame and panel fit together. If neither of us had joy in our accomplishments, what would drive us to do the next new thing -- and the next?

On the other hand, I get satisfaction from doing something well that I have done before. I have learned to cut mortises with a mortise chisel; I do it over and over because it gives me satisfaction to do it that way -- I don't get as much satisfaction from making a mortise with a router, so I do it again and again by hand. (That is frequently an uneconomic decision, but that's another matter.)

So there are three things here: one that I know and two that I suspect. I like working with tools and I know that puts me right in the middle of being very human. That's somehow comforting to me, and I take my comforts where I can.

Second, I think it is satisfaction that keeps me doing something that I do well with my tools over and over and improving at it all the while. That's probably to the good. It causes existing skills to get better.

But thirdly, I think it is joy that makes me keep trying new things. I like that joyful feeling (no matter that too overt expressions of the same can generate some embarrassment) and I want more of it. To get more of it, I have to keep trying new stuff and succeeding.

Crap! I guess it's time to learn inlay. Been avoiding it, but there's probably some joy out there to get. Might as well. After all, it's in my genes.

*... over the edge from
just being satisfied to
being downright joy-
ful ...*

Look at this issue's tool of the month on the first page. It's a great scrap barrel project, for you or for Christmas

A dead blow mallet gets a fair amount of use. This month, this handy mallet coaxed a number of joints nicely together, specifically those blind half laps on the desk featured elsewhere.

And it looks good!

2008 BOARD OF DIRECTORS

The following gracious people were elected to the Board of Directors for 2008. Members in general take this for granted, but it takes a group of people willing to donate their own time to bring you the things that the Guild has to offer. My personal thanks to the board members again this year who are willing to step up to the task.

Board Position	
President	Lee Johnson
Vice President	--
Secretary	Larry Butrick
Treasurer	Dick Pettigrew
Communications Chair	Bob Oswald
Shows Chair	Gary Bankston
Education Chair	Gig Lewis
Meetings Chair	Brian Warrington
Membership Chair	Norm Michaud
Professional Representative	Bill Bolstad
General Representative	Doug Siemens

Note: This is Lee Johnson's third term. A special thanks to Lee for being willing to continue to lead this organization.

See the website for a complete listing of your officers and board members.

BEGINNERS CLASS HELP

BY GIG LEWIS

Currently we are looking for Instructors to give the class on a Saturday morning. We have some people in the Salem area that would like to attend and need the extra time that a Saturday offers. Following are the instructor needs and the tentative dates:

Bench Tool Introduction	Jan. 19
Design & Material Prep	Jan. 26
Cabinet Construction	Feb. 2

The classes normally start around 9 AM and go for around 3 hours. The session can go on as long as everyone is willing. World Class experts are not needed. We would like to have members that are comfortable sharing the methods that work well for them. The class size is limited to 5 plus the coordinator and the classes are held in the instructor's shop. Call Gig Lewis for more info at 503-646-7056

TEACHING POSITION

Chemeketa Community College is looking for someone to teach a Woodworking class. Contact:

Steve Patterson, Community Education Coordinator
 Chemeketa Community College Phone: 503-365-4736
 Email: spatte33@chemeketa.edu

GUILD SEMINAR SCHEDULE

Event	Date	Activity
Basics of Fine Woodworking	Began 9/26. Limit of 5	7 session class on the basics. Series I.
Basics of Fine Woodworking	Begins Jan 12, 2008	<i>Sold Out</i>
Basics of Fine Woodworking	Begins Mar 15, 2008	Series III
Table Construction	March—2 days. \$215	How to build a table with Bill Bolstad

HELP ME...

BY BOB OSWALD

The Guild has improved the Mentorship program, adding a "Help Wanted" request system that is now in place on the website.

On the Guild homepage, click on Mentor in the menu on the left. There is a new description of the program. Click the help button and it will launch your email program. You enter your question and it will go to members of the Guild who have offered to be available to answer questions.

You can enter into dialog with any or all of the people that offer suggestions. Ultimately you might strike up a relationship with one (or more) of the folks there and it could evolve to the mentor program of old. We hope this is an easy way to get a simple question answered quickly. Remember to thank the folks that offer help so they know your received it.

There are a number of skilled people who have signed up to be available. To become an advisor, edit your account on the website and click the box at the bottom that says you want to be. More details are available on the website

Feel free to click the help button to try it out. You don't have to send a message; simply cancel your email letter.

Let me know if you see an area to improve this system.
 Bobnan@teleport.com

www.GuildofOregonWoodworkers.com

LAST MEETING: SHARPENING IN ALL IT'S GLORY

BY BRIAN WARRINGTON

A few people came up to me and said that they had a great time last meeting. At first everyone kind of milled around looking, but when some of our volunteers opened up their equipment to general use, wow, did the fire start burning!

The first stop was Jim Hall with his lathe sharpening jig. A lot of people were interested in his display as we don't talk much about turning and we all wanted to know how a pro does it; well, he bought a jig and sharpened up a whole set of new lathe knives in about 15 minutes. It was amazing. I know a few people didn't get to see it because they were busy at their own stations, and he graciously volunteered to do a turning program for us this year. Hopefully he will bring it back in for everyone to get another look at.

I then stepped over to where Gene Shaw was methodically sharpening up Chuck Landers' stack of plane blades. He had a jig that held the blade at an angle to his sandpaper-on-glass set up, and when he got them just right he used the same jig to smooth them on water stones to a mirror finish. Just looking at them made my skin get tingly.

Next was Bob Oswald's station. He had his drill doctor going for a bit, but his Tormek machine kept him busy. He could buff the wheel with different stones to make the same wheel different grits, and that was very handy in sharpening in steps.

Gig Lewis had his Drill Doctor as well as some diamond stones, and he and Lee Johnson shared a station that was crowded all night as they used them and Lees hand sharpening techniques to turn anything into a wood cutting device of perfection. I think they could have sharpened the hood from a '56 Desoto and shaved walnut with it.

Lee was great; if he figured you might not quite understand what he was doing, he stopped and drew you a picture. To heck with egos, we all could see just exactly what he was doing without too many questions.

My last stop was over at Doug Siemens' station. He had a Tormek, water and diamond stones and boy did he stay busy. People were lined up waiting for his expertise, and he was more that happy to help. Again, his finished product was shining like the sun; but all he would say was "it's okay, but if I had more time I could get it sharper". Geez. These guys all got their knives so sharp that they could easily shave the fine hairs from their forearms- then they stepped up and got them really sharp. It was incredible.

The one thing that was true amongst them all was that eve-



ryone was ready and willing to help as much as they could, and a whole lot of sharpening was done perfectly for it. Even my little wet wheel sharpener got a little use!

Lastly, I had decided the night before to bring in a hunk of freshly cut compressed and burlled maple cut from a burnt stump the previous weekend, to go to whoever brought in the most types of sharpening equipment. It went to Doug, and he promised to bring in a knife that he makes to display what a person can get out of what someone else thought was garbage. Too cool.

A huge thank you to all who participated. Without your help, our guild would not work; but with it, it soars with the eagles.

Show & Tell

Sadly, I do not have a photo of a great piece of work. Gary Bankston brought an 'out of the scrap barrel' project. The meeting was too busy. Someone else needs to help take photos. I'm sorry Gary.



HOLLOW VS FLAT GRIND

BY BOB OSWALD

Hollow ground produces a sharper edge because of the tangent angle created by the wheel. But because of it's razor thin edge, it will not stay sharp as long. Flat ground is the optimum shape, producing perhaps a slightly less sharp edge but lasting much longer.

Hogwash — debunk this myth!!!

In a recent sharpening demo, I assumed someone would broach that subject at my station and I really didn't know the answer for certain. So I took the high-tech approach and pulled out my solids-modeling software. Drew a 10-inch wheel and placed a 1/8" thick plane iron against it at a 25-degree angle. Then blew the image up and measured the variation. TWO THOUSANDTHS of an inch out of flat. Can't tell me that makes a difference.

Guess what, turn to page 14 of the Tormek manual and it shows the same photo.

Amazing what we get stuck in our heads. Hollow... flat... it doesn't matter. What works for you is what's best.

FROM THE SCRAP BARREL

BY BOB OSWALD

Well, first a confession, an obvious one. The project isn't built totally from scrap. Of course it depends on your shop and your definition of scrap.

As this project progressed and as it became necessary to 'scrounge' for a few extra pieces, I found myself drawn to the barrel. The photo shows the typical scrap barrel. Most of our offcuts seem to be long sticks; perhaps because they protrude so ignominiously



It all started here



Building pieces for the table

from the barrel and are the most visible. But this computer desk with three drawers used a lot of those pieces.

A few nicer cuts were required for the apron and drawer fronts. In your shop, these might well be out of the scrap barrel.

This project did compromise and used one board with grain



See the sticks in use.



Project finished, ready to deliver

matching across the drawer fronts. But it was amazing what you can do with odds-and-ends.

Another way to salvage some of those

sticks is to edge glue them back into a useable board. While the labor involved might deter some of you, it does use up more scrap.

What's fun about building tables, particularly of this style, is that the scrap barrel is usually totally full of good working material.

GREAT INTERNET TOOLS

Grizzly has a pretty nice shop layout tool, free on their website. On the Grizzly.com home page click the Dream Shop button at the bottom of the menu. The rest be-

WARRANTY REGISTRATION

PRIVACY NOTICE

Build your DREAM SHOP online with the Grizzly interactive WORKSHOP PLANNER

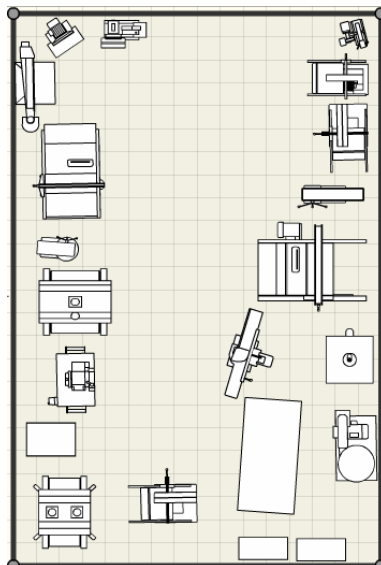
comes somewhat obvious. You drag machines from the menu

onto the floor.

You can save, print and email the results.

<http://www.grizzly.com/workshopplanner.aspx>

This is a rough layout of my shop.



WELCOME NEW MEMBERS

Joining the Guild since the last newsletter:

Chuck Bennett, Brian Biehl, Kathleen Joy, Jerry Noble, Arthur Van Bennett, Bernard Vail.

Glad to have you with us !!!

FOR SALE — FOR SALE

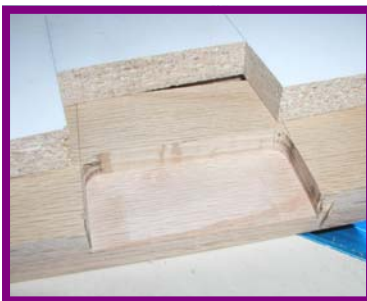
DELTA Wood Shaper, Model 43-355, 2-Speeds (7,000 & 8,000rpm), 115v, single-phase, 1½ HP, reversible motor switch, ½" & ¾" spindle, fence, stand, bits, and manual, 180lbs, less than 2 hours runtime. \$445 Larry @ (503) 635-3008

A MORTISING EXERCISE

BY BOB OSWALD

Had a great project this month, pretty simple but full of things that make for great woodworking practice. Several articles come from it.

I wanted to do a blind half lap joint, sixteen places, on this project. Definitely needed to mechanize the process. Well a little thought brought the realization that it's a hinge mortise, only bigger. So a quick bandsaw task created the MDF template in Figure 1. Step two was to mark each section to be cut out. The pencil lines assured that the right cuts would be made in the right areas. And of course they served to align the template. The template had to be big enough so the clamps would not interfere with the router. Then a pattern bit, left over from an earlier job, made the task fast, easy and accurate. Plunge the bit about 1/8" at a time and hollow out the area.



A little tear-out on the right side, showing in figure 2 mean making the entry cut from the right and coming in a little slower. It's easy to get cocky and start shoving the router around. It's NOT a good idea. Every cut needs to be methodical and purposeful.

Using the outside-in principle, the half lap stringers were then cut to fit. Rather than chisel out 32 corners, the stringers were run on edge through the router with a 1/2" round-over bit to match the pattern bit cut. Perfect fits, every one!!

For reference, this mortise is three inches wide, 1 1/4 inches deep and 3/8" tall.

A LITTLE WIERD

SOURCE UNKNOWN

Who was the first person to look at a cow and say, 'I think I'll squeeze these dangly things here and drink whatever comes out?'

Who was the first person to say, 'See that chicken there? I'm gonna eat the next thing that comes outta its butt.'

STORY STICKS—CONSISTENCY

BY BOB OSWALD

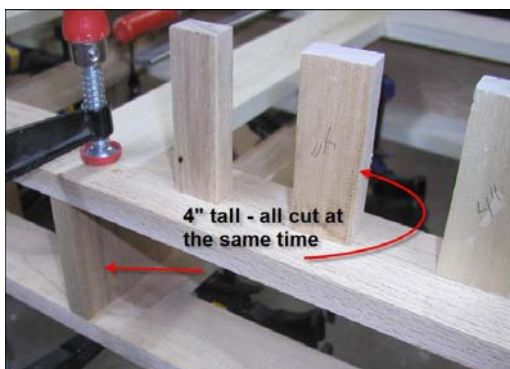
Story sticks are an age old way of copying and transferring dimensions. Yet they are probably largely overlooked by the basic woodworkers, mostly for lack of awareness. We all start woodworking by measuring things. Out comes the tape measure; get a dimension, transfer it to a piece of wood, make a pencil line.

So what happens if you cut 20 boards all the same length with a tape and pencil line? You get 20 different lengths of board.

True they may be very close, but they're not identical. That's why you use a stop on your miter saw, or a rip fence on the table saw to cut many pieces identically.



The same situation holds during assembly. You can measure and glue and clamp to a line, and you'll get some variations in spacing.



The two photos here show a story stick application. The horizontal stick was cut to the proper length for spacing the

vertical dividers and drawer runners. This was especially handy when trying to adjust the spacing of the rear of the runner hidden somewhat under the back structure of this desk. Just place one stick at the front and one at the rear of the drawer guide.. Both sticks cut to identical length with a stop on the miter saw

In the vertical spacing situation, the top assembly of this desk was glued into place, flush with the top of the aprons and legs. The bottom layer needed to be spaced 4 inches down for drawers. Cutting four spacers 4-inches long, at the same time that the vertical dividers were cut did the trick. One spacer was put in each corner between the top and bottom structures. The drawer dividers provided the center support. The assembly was glued and clamped together, EXACTLY 4-inches apart. The drawers were made to fit and viola, they were all interchangeable.

CUTTING THIN STRIPS

BY BOB OSWALD

There's more than one way to skin a board. The following approach was published recently in another magazine (forwarded to me) for ripping thin stock repeatedly. Interesting approach.

The advantage is the safe handling of the main stock until it gets too narrow to use, which of course is a judgment call on your part.

There are some disadvantages. You do have to move the fence each time, and as I moved mine, even a Biesmeyer, it's a little fussy to get it to touch the stop-stick properly when you lock the handle. You will likely get slight variations in the thickness of the cut. These may be immaterial in your application.



More important, your clamp system needs to be very secure. It's too easy for end of the stop-stick to slide forward with the cut, changing the width of the cut on the next pass.

TIME TO PAY YOUR DUES FOR 2008

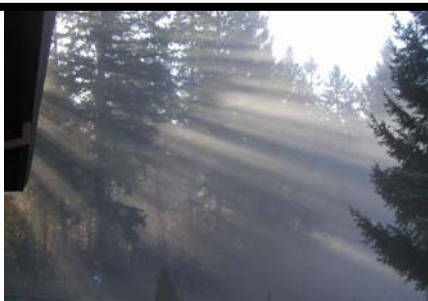
BY BOB OSWALD

This is the only notice you will receive before the year rolls over; it's time to remind everyone that it's time to pay the annual dues. The easiest way for the Guild and hopefully for you, is to log onto the website and click "Join/Renew". It will save a bunch of volunteers, like me, time and effort if we don't have to follow up with reminders.

Your dues provide for meeting locations and content, this newsletter and all that it takes to have a formal organization devoted to promoting woodworking

If you have a Guild card that says 2008 Membership Card, expires Jan 2009, you're all taken care of. That should include anyone signed up after September 1, 2007.

I was writing this newsletter on Thanksgiving day. This morning I caught this scene outside the front door. We have a lot to be thankful for.



HILLSBORO ART SHOW

BY NANCY NELSON

Hillsboro has a First Tuesday Art Walk. The downtown Hillsboro business owners invite artists of all types into their business the first Tuesday of each month to display and/or perform and sell their product. The business owners do not receive any commission. Artists are not paid. The art walk is all volunteer. It allows businesses to help the art community and it is free to the public. It is a means for artists to gain exposure in the community

This adventure started spring of 2007. The November art walk included 17 businesses with featured artists.

Art walk dates are: December 4th, January 2nd, February 5th, March 4th, April 1st, May 6th and June 3rd. The hours are from 6-8pm. We would like to have at least a one month advance notice to allow us to get the best press coverage.

Any Guild members interested in showing and/or selling art or performing (such as wood carving, turning, etc) should contact:

Nancy Nelson
Pedestrian & Safety Products, Inc.
503.648.5300 phone/fax
131 SE 3rd AVE.
Hillsboro, OR. 97123
www.pedigreen.com

ANNUAL INNER-GUILD SHOW

Time slides gracefully, and mercilessly, past. Are you thinking about the next Inner-Guild show? Will you enter? What will you build? Have you started yet?

And this is also a note to the planners. Do we like the format of the show? Should there be more definitive category separations? A different way to judge? How can we encourage more of the new folks to participate? How will you top the delightfully clever selection of judges last year?

I LEARNED ABOUT WOODWORKING.

BY GIG LEWIS

Isaw an article in WOOD magazine (Oct. '05) about building an "Artist's Easel" for children. I've got a couple of granddaughters that definitely need one. So instead of following the instructions and using Oak for the wood, I decided to try to save some money and purchased Clear Vertical Grain Doug Fir. Big Surprise. Fir is similar in price and it doesn't work well for this type of application. It splinters and splits a lot. Sure sanding is easy, but none of the other benefits of Fir are worth the bother. Next time I'll read the instructions twice and then follow them.

GUILD DIRECTORY

Someone at the last meeting was asking about a membership directory. I was occupied with a demo and forgot to mention that we DO have one.

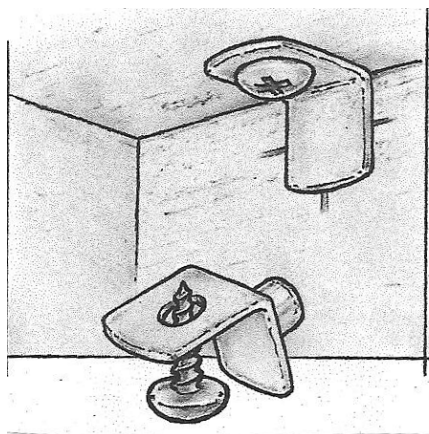
You can get a listing of guild members and contact data if you are a current member (dues paid up for the next year). If you do not wish to have your contact data shared, you can log in to your account and check the "do not publish" option.

- 1) **Get a list of members.** Connect to the guild website. Click Login and do that using your email address and password. When you log in you will have options to a) update your data and b) get a listing of guild members.
- 2) **Block your contact data.** The default is set to be visible. If you want to block your visibility, connect to the Guild website. Login to update your data and check the Do Not Publish box.

This system is preferred over a published directory for a number of reasons; security, updating and cost of publishing to name a few

SHELF PIN TABLE CLIPS

BY DICK PETTIGREW



Here's a quick and easy way to mount small table tops to an apron. Use several metal shelf pins with a stud on one end and a flat support on the other end.

To install these clips, drill a 1/4" diameter hole near the top edge

CUMULATIVE BOARD-FEET

BY BOB OSWALD (WITH HELP FROM GLENN)

Calculating board feet can be a bit daunting although it's really a very simple process. I know three ways to do it (now), four if you count the eyeball method. In a big lumber sale recently, Glenn Schroeder showed me a delightfully simple new way to do it. So here are all of them.

1. Look at the boards, eyeball the width and length, do a quick round-off calculation. You really should do this anyway to know that your measurement, whichever system you use, gets you in the ballpark of the same answer. For example, they are all 8-foot boards. Three side by side looks like about 18-inches. So 1 1/2 times 8 is 12 board-feet.
2. Measure each individual board, do the math, add them up. Tedious and time consuming. Necessary for different lengths.
3. Line the boards up side by side and measure the full width. Make an appropriate adjustment for variation in edge straightness. Very fast IF they are all standing up in front of you
4. For a stack of lumber where only the ends are visible and in a hodge-podge pile, tape the first board (Ex: 8 inches). Grab the tape with your hand at the 8-inch point. Move to the next board (Ex: 6 inches). Start the tape at the 8-inch point and add 6 more inches.

In all systems be careful of cumulative errors and irregularly shaped boards. Thanks Glenn

of the apron so the flat portion of the clip rests against the tabletop.

Position two or three clips along the aprons that follow the long grain of the tabletop and one at the center of the other two aprons.

Leave the long grain clips about 1/8" shy of seating all the way in their holes to allow for wood movement. Fasten the clips to the tabletop with screws.

2008 GUILD ART SHOWS

BY GARY BANKSTON

The Guild of Oregon Woodworkers will be participating in the annual art exhibit held at the Oregon Convention Center on April 25th, 26th, and 27th. Admission is free. We'll have ten booths available for purchase (cost yet to be determined).

We'd love to see ten woodworkers displaying what they do, but we'd also love to encourage members to get together and share a booth with two or more friends, meaning more of us

can display what we do.

If you don't have enough to fill a booth alone, maybe you can find someone who will share the space with you. Come and display your work so others can enjoy it and perhaps sell something.

First come, first served. Guild members only. When the booths are gone, there are no more. Wood turners, woodworkers, and things made of wood only. More to come.

PATTERN VS FLUSH TRIM

BY BOB OSWALD

What's the difference? The common element in both styles is that the bearing is the same diameter as the bit. So both will be cutting material flush with a template or pattern.

When the bearing is at the router/shaft end it's called a pattern bit.. It's also called a top bearing bit. When the bearing is at the end of the bit it's typically called a flush trim bit. It's also called a bottom bearing bit.

The primary difference is the semantics of the application.. The common theme throughout is that the bearing is following a pattern, be it a counter edge or a template, curved or straight, on top or underneath.

Flush trimming is not limited to counter tops. It means you are trimming the work to be flush with the template.

So the proper use of the terminology is useful but not required when you go into the store to buy a bit. Answering one question (what are you going to do with it?) will get you to the right area (if the sales person knows routers that is). If you ask me for a



Pattern on top - bottom bearing

flush trim bit, I'll grab a bottom bearing... If you ask for a pattern bit, I'll reach for a top bearing. But I don't really remember the terms either. Just want to know which end you will be guiding against.



Pattern on bottom—top bearing

One way to remember. When the router is handheld, the traditional method, the TOP bearing is closest to the router, on top of the bit.

In the end we don't care what



Mortise (plunge pattern)-Top

we call it, just so it gets the job done. However to be an 'experienced' woodworker, you ought to know some of the terminology.



Flush Trim - bottom bearing

PRESERVE & PROTECT

BY BOB OSWALD & WILLIAM ROETZHEIM

I have a friend in southern California who recently sent a little note with a grim reminder.

I'm attaching some fire pictures from the recent San Diego fires. Fortunately, the fire itself never got closer than about a mile to us so we were not directly affected, other than a lot of smoke and ash.



However, many of our friends lost their homes because Jamul was particularly hard hit. I would like to pass on one piece of advice. I suggest that everyone I know use a digital

camera to take photos of all of the rooms of their house, including shots of inside of each drawer and cabinet. Put these on a CD and keep it with a friend or at your office (somewhere away from your house). In the event of a fire, this will help you remember what you had stored in the house, and also provide documentation for insurance purposes.

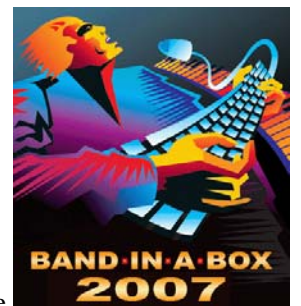
We all know this. Have any of you done it?

ON ANOTHER NOTE

BY BOB OSWALD

Woodworkers, and Guild people are no exception, do a lot more things than just woodworking. One pre-occupation I've discovered, is music. I know two other Guild folks now that are pretty heavy into music. I'm an amateur with the piano and sax. *Does that sound like how you describe yourself in woodworking? :*

So here's an incredible computer resource if you don't know about it, "Band In A Box". It was first introduced to me by Guild member Dick Emmel and it came up AGAIN in the Beginners Class on routers with David Thornness,.



So I got on line, demo'd it and bought it. What an incredible piece of software!! You enter pretty simple musical data and an entire ensemble creates music that, even played by itself, is wonderful background music. You use it to create a backup for your own playing; no more metronome

Makes makes me wonder how many Guild members are also music people. Write to me and I'll post a tally in the next newsletter.

The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers like you, committed to developing our craftsmanship and woodworking 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.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. Refer to the website under *Benefits/Discounts* for details and restrictions. Remember to thank them for their generosity.

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We're on the Web!

www.GuildOfOregonWoodworkers.com