

# OREGON WOOD WORKS

## THE INTRA-GUILD WOODWORKING CONTEST

BY BRIAN WARRINGTON



Tool of the Month

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**T**une up your tools, stock up on lumber, take on a challenge. This wonderful opportunity is coming again soon. A chance to show your work to a lot of admiring Guild members. And maybe even take home a little cash prize.

Judging will be done on three quality levels: Professional, Intermediate and Hobbyist.

Projects will be judged on quality of fit, function, form and the display of the wood's visual beauty. Entries will be accompanied by a numbered paper with a brief detail of the project (wood type, finish, unusual attributes, etc.).

Cash prizes will be determined by the quantity of projects in each level, starting with

a "first, second and third" in each and modified accordingly on the night of the event. This should help if we face a situation like last year where there were only three "beginners" (so each one won) and a lot of "intermediates" who were left empty.

The George E. DuBois award, "Best of Show" will be awarded to the project that best exemplifies the capabilities of a woodworker **GIVEN THEIR LEVEL**, so the one that gets the most votes count will not necessarily win.

The judges will determine the one that is Best when compared with an assumed capability, after the original voting is done and they have a list of projects to choose from. Another project, the fourth place winner will move up to fill the void created by Best of Show. Winners will be asked to comment on

*(Continued on page 8)*

### OUR NEXT MEETING—MARCH 19, 2008 7:00 PM

The March Guild meeting will be at David Douglas High School Wood Shop, 1001 SE 135th Ave, Portland. *It's a little tricky getting there so follow the directions.*

Teacher Jeff Reardon will give us a glimpse of the program which partners with the community to produce marketable skills and gives students an opportunity to build award winning furniture. We'll see some of the work students are doing and see how they are reorganizing their shop space for the better.

Jeff is excited about providing this program. By the time of this meeting, they will also have four new Saw Stop table saws set up.

The two student judges from DDHS who judged our last Intra-Guild show were in the last issue of Woodworkers West magazine, having won first place prizes in a national competition. If we're lucky, we may see a little presentation by them.

Take Stark or Division east from I-205 to 130th Av. Turn north from Division or south from Stark. The shop is at the north end of the campus next to the Performing Art Center. There is some parking next to the shop and generous parking in the PAC lot.

Gathering begins at 6:30.

Chairs will be provided.

## TAKING DELIGHT IN GETTING SOMETHING DONE

BY LEE JOHNSON, PRESIDENT

**C**ouple of days ago, Steve Philps, Gene Shaw and I hung the Architectural Heritage Center's Sponsor Board -- finally. Without embarrassing myself by looking it up, I believe that project was some three years in the making. First, we were introduced to the Center by Alan Hart-McArthur during a program he was presenting at a Guild meeting.

Then we made a couple of visits to the staff and executive director, Cathy Gailbraith. Did a class for them on interior woodwork and fixing old, double-hung windows. Lined up their space to hold our second "Intra-Guild Show", and what a nice place it was for it.

It was about then Ms. Gailbraith approached me about making a sponsor board for the Center. If I recall correctly, she was thinking about contracting with me personally to make such a piece. But I saw some potential here for a Guild project. The original sketch she showed me was a simple, flat board with three arcs - large one in the middle and two smaller outside (a form that actually held, through to the final project.)

I said we could do better. So I spent one cold afternoon two winters ago out on the street in front of the building sketching the façade, which had been beautifully restored as part of the whole project. It is an 1889 Italianate, I believe, and the façade not only had the arches with fancy keystones, but it also had all kinds of fun beads and moldings and jewcraws.

Whipped up a drawing from my sketches and took them back. She was a bit taken aback, in turn, because she knew they couldn't afford my recommendation. (Commercial price \$9-12 thousand) It was as fancy as the building façade. But I pro-

posed that the Guild take it on as a project; they get the board, and we get to use it as a teaching device.

Well, some months went by as they cleared the sketch through various committees that oversee such things, and then we suffered unanticipated delays. First, Cathy had to go out for back surgery and was going to have a prolonged recovery. About the time she got back to work, I went under the knife for a little bypass operation, so I was out of commission for a while.

So it wasn't until this last summer that we actually started building. Then it happened in a hurry. Eight hot, sweaty Thursday nights in my hot, sweaty little shop with a fun crew got it done!

Then another series of delays -- can't recall all of them, but they were delays. It languished in my unheated lumber storage room, where the upper middle torsion box underlying the jewcraws grew by about a sixteenth of an inch (thank goodness we built it so the torsion box could slide against the side columns, or the skin of the box would have split.)

Finally, we got the names to go on it, the glass upon which to mount the names, and using Marilyn Welter's fine, steady precise hands, the names were mounted and ready to go.

And somewhere in there, Ron Sanger trailered it to Hardwood Industries for one of our meetings to show it off to you.

So Monday was the big day to hang the thing. I'd taken it next door to Dennis Loveland's showroom for the past month so it could shrink back to "heated space size." It worked. It shrunk back to size. It didn't break. Whew!

We hung it using two big French cleats, but, of course, the wall wasn't flat so we had to shim the wall cleats before we could lift it up on to the wall (the top is a good ten feet off the floor.). Surprise! It worked. Gene and I slid it up the wall, over the cleats, and let it settle back down in place. It sat straight and square, looking like it belonged there.

Finally, the good part! We admired it. We admired it from the right. We admired it from the left. We walked underneath and admired it from below. Then we went out on the street and admired it through the window.

Then some of the Center's staff came down, and we all admired it from each of the angles again. Goodness gracious. The only thing more fun than admiring one's own work is to have other people admiring it too!

Creating something beautiful is strong medicine. Maybe that's the medicine that causes the euphoria at the finish. Whatever it is, I love it.



## YOUR MEMBERSHIP EXPIRED

### *Final Notice*

**T**o renew, go to the Guild website. Select Join/Renew in the left hand menu and follow the instructions..

[www.GuildOfOregonWoodworkers.com](http://www.GuildOfOregonWoodworkers.com).

Or send a check to:

Guild of Oregon Woodworkers  
Attn: Norman Michaud  
1041 Chandler Rd.  
Lake Oswego, OR 97034

Dues are still only \$35 for general and \$45 for professional membership. This is the final reminder notice.

## 2008 BOARD OF DIRECTORS

BY LEE JOHNSON

Bob Oswald has accepted nomination for the position of Vice President. Pursuant to the bylaws, the confirming vote will occur at the March meeting. Bob assures us that the grand newsletter will continue in the fashion to which you have become accustomed.

## THE NEXT BIG SHOW!!

BY LEE JOHNSON

### Big Sales Event of the Year Coming Up

This year for the first time, the Guild will be participants in the big Spring Art & Craft Sales Event called "Showcase" at the Oregon Convention Center, April 25, 26 & 27. This show was originated by the Oregon Potters Association (OPA) a number of years ago. It has since grown to include other high-end art crafts including art glass, jewelry, textiles, beading, sculpture, and others.



Fine wood furnishings made its entry to the show last year when the Northwest Fine Woodworkers, a new association of professionals, showed there. The Guild is intending a small start with about 10 booths, and we'll coordinate closely with NW Fine Woodworkers.

If you have a piece you'd like to show, or even try to sell, we will allow space in the Guild booth for single pieces. If you want one of the remaining booths, the price is \$350 per booth. You can also share a booth with a friend. Contact Lee Johnson or Gary Bankstrom if you're interested.

The Guild, by the way, is supporting the Potters by making a large number of pedestals to display ceramic art by a visiting delegation of Japanese ceramicists at the show. We expect to see some truly amazing work from across the Pond.

Even if you're not going to show or try to sell something, it is worth your while to come have a look at not only the best wood furnishings in our area, but also the beautiful things done by the other art crafts.

## DIGITAL WOODWORKING

BY BOB OSWALD

Another bastion falls. I love the dynamics of woodworking. One thing that is hard to do, or something "I'll never need" becomes one more learning experience in this great sport.

I had seen digital height gauges for planers for some time. There is an aftermarket product by Wixey that provides an upgrade for virtually any planer. Something in the back of my dense brain one day made me think it would help my setup time. So I bought this unit, studied the installation instructions for a while and finally drilled a couple of holes in my Jet housing (instructions warn that you might have to do it). Calibration sort of happened, I don't remember how. I just remember it wasn't very scientific. Later, I was to get the calibration messed up and have to go back at it. Easy, and this time done properly.



The beauty is the precision. Dial up the height and run your board through. I made probably twenty different passes at different settings and checked the results with (yet another) digital caliper. Dead on to the thousandth.

"So what!" you might ask.. I can get there too by sneaking up on the cut in a couple of passes. I know how far to turn my handle to drop a thirty-second. Well, I don't have to sneak up on it any more. I'm fitting a 1/4" inlay into a router groove. I dial up 0.250" and the pieces press right into the groove. I can not believe how much it has improved time efficiency.

Two downsides are the poor backlighting and viewing angle. It is necessary for me to kneel to set the height.

An alternate produce, the Digital Angle Meter works on the same principle. You set it on the horizontal surface of your table saw or jointer and press "Zero". Then stick it on your saw blade or jointer fence and read the angle. Ninety degrees is not a big deal but as soon as you get off angle, this is a real time saver. I checked it on my jointer fence and it read 89.9 degrees. My trusty and perfect square showed a hairline of light at the bottom. Sure enough.



## WOODEN HINGES

BY JOEL BOELING

Here is a “simple” wooden hinge I like to use for both small boxes and large blanket chests. First make the box or chest, and then begin with the hinge parts on the lid. See figure 1.

The lid side of the hinge piece is a tight fit into the mortise in the lid frame. By tight fit, I mean, make the wood hinge slightly over size, then wet the wood piece. I then



Figure 1.

compress it gently so it goes in easily. Then using “white” glue on the mortise sides, the piece is pressed into

place and clamped, Figure 1 again. When this is dry, drill two holes and pin this as shown in Figure 2. I use small “riven” dowels of hickory, and drive these in about 1 ½ inches.

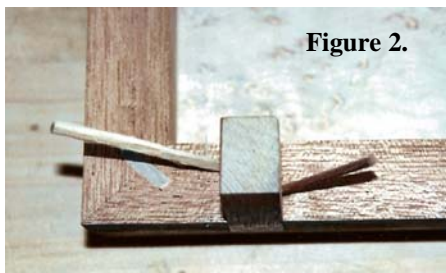


Figure 2.

Next, size the hinge pieces up with the bottom of the box itself. Cut the notches to size using your choice of method. The bottom of these notches in a box

must be a V shape at the bottom. This is to give the wood hinge clearance as it rotates on the hinge pin.

To locate the hinge pins, first shim the hinge side of the box and lid interface with one business card. See Figure 3.

Next drill a small diameter test holes on the sides of the box, going into the wood hinge by just 1/8 inch. Put in a teest pine and test the action of the lid. See figure 4. When this action is perfect, drill all parts to fit the final pins. Insert the pins and then plug the holes in the side of the wood box. This hides the holes and holds the pins in place. Plane and sand smooth all parts. See Figure 3 again. One side has been planed flush.



Figure 3.

### Fine points

1) the clearance for the boom of the box mortise is important for the wood hinges to swing without hitting that part of the box

2) Make sure your bit for the hinge pin is long enough to go through the box side and then the hinge and and additional ½ inch past.

3) Planning the hinge pin location and depth of the notch in the box determines the point that the hinge works as the lid's “stop”.

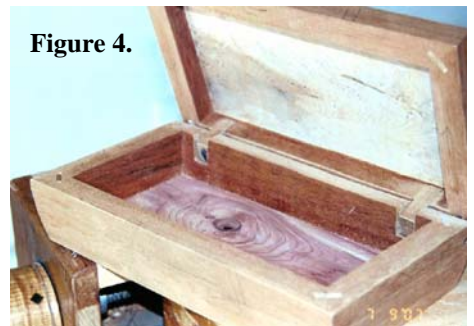


Figure 4.

## Museum of Contemporary Craft’s “Guild Circle”

By Lee Johnson

The Guild board elected to join the new/old Museum of Contemporary Craft. With the Museum’s move downtown and name change and “reinvention”, it has initiated something called a “Guild Circle” and invited us to be members. We’ve taken them up on it.

Our membership gives us a demo booth at their annual community block party (looks like it will be in July, but stay tuned); gives us space to exhibit work in their “Community Showcase” upstairs in the Museum (we have been, in fact, the first exhibitor there); do some artist demonstrations in the Museum (did one already & another due March 15); we are on the Guild Circle Leadership Committee; there will be a big event called an Annual Guild Circle Meeting to which all our members are invited; and we get to use their upstairs

room a couple of times a year (we already used it for the Christmas Party and will use it for our next Intra-Guild Show).

All fine-sounding stuff, but what does it really do for us? Basically, it puts woodworking before people who are interested in the art crafts in the “same breath” as other art crafts. It is always a puzzle about where to put fine woodworking -- fine furnishings and fine fitments -- in the scheme of things. Is it more craft or more art? If it serves primarily a practical purpose, is it not craft rather than art? Or is part of the art in the functionality?

Most of the time, the Guild stays in the practical world -

(Continued on page 5)

## BUILD A UNIQUE TABLE

WITH BILL BOLSTAD

**I**n the Guild seminar series....

March 22 & 23, 2008 (Saturday and Sunday)

8:30 am to 5:00pm

Bill's shop in Jefferson, OR

\$215 for members

\$250 for nonmembers (1 year membership included)

This is a two day, hands on, intensive woodworking workshop. The participants will each build a small table under the care and supervision of Bill Bolstad.

Each person will build either a small side table (15 x 15 x 30" tall) or a small coffee table (18 x 36 x 18" tall). The participants will be able to customize the size of their table to some degree. The table will be built with dowel, biscuit and screw joints. Screws will be covered with decorative plugs.



Bill is a professional woodworker specializing in boxes and small tables. He has been selling his creations through Portland's Real Mother Goose Gallery for almost 30 years. He has developed a table design that lends itself to the woodworker who does not have a complete shop. His design can be built using a table saw, bandsaw, drill press, belt sander, and biscuit joiner.

This is a great chance for the intermediate woodworker to be exposed to the work, methods and jigs of a true master craftsman.

Bill will provide a materials list prior to the class and also meet with the participants at the March 19th Guild meeting to answer questions and get everyone on the same page.

Questions ? Call Bob O'Connor at 503-774-5123. Mail a check to Bob O'Connor at 7632 SE 28th Ave., Portland, OR 97202

## A NEW WOODWORKER & MEMBER

BY REGIS DE ANDRADE

**A**s a novice woodworker, I was always going to the Guild of Oregon Woodworkers web site to read the newsletters and would think "One day I will be good enough to join the Guild." That thought kept me from joining the Guild for a while, but this past January, the meeting was held at the Northwest Woodworking Studio, a familiar place to me.

I was a little apprehensive at first. After all, I knew nothing about woodworking compared to everyone else there. But once I walked into the NWS building I saw a sign: "New Member Orientation", I had found my place. Gig Lewis was the first Guild member I met and his presentation about the Guild was extremely helpful. After that, I met the librarian and checked out 2 DVDs, watched Gary's student's presentation and by the time they were done, I was much more comfortable. I asked Gig if there was anyone who could teach me more about hand sawing and he introduced me to Lee Johnson, who promptly invited me meet him at his shop one afternoon. There I learned about hand sawing, chisels, hand planes and also bought an old miter saw box that I had been looking for for a long time.

During the February meeting, I met a few more people, watched Terry Bostwick's presentation and learned about building a cabinet for my workbench.

And on top of all that, now I have an article published in the Guild Newsletter. All in just 2 months time. How cool is that? If I just keep going to the monthly meetings, pretty soon I will know most people there and will learn a lot more.

In conclusion, coming to that first meeting opened my eyes. The Guild is a place for learning and sharing experiences. It is a great place for anyone interested in woodworking, no matter what skill level. Now I just need to stop reading so much about woodworking and actually start building something.

Shown here is my latest project. It is a small wooden box I made for a friend for his 80th birthday. It is made out of cherry (this tree is from NE Portland and I got it from a guy that recovers fallen trees). The plugs are walnut.



*Editorial Note:*

*Thank you Regis. You have discovered what I have been preaching for three years. You get out what you put in.*

## "GUILD CIRCLE" (CON'T)

- that of teaching and sharing information on the practical side -- how to make it well. But part of our chore should always include the esthetic, design, color, form. We think our association with the Museum will open more opportunities in that direction. Stay tuned.

# THE LAST MEETING

BY BOB OSWALD

Tumbling pillars, Queen Anne, contemporary, Egyptian, arches, Terry does it all. I can not fathom how one person can produce so much furniture, and so elegant. Truly one of our most inspiring Guild meetings..

An individual piece, a whole kitchen, a whole house, Terry has taken on challenges at many levels. Clearly individual pieces are everywhere. But he was given carte blanche to remodel a customer's entire home, and he did it, and it was wonderful.



**Terry Bostwick**

Through an internet contact, one piece of furniture turned into *forty-five* pieces.

He gave us a glorious review of his many pieces of work. How can one person do so much?

He carried us through several 'periods' of design. A fan of the natural world, most of his work is inspired by something he has seen in nature. The latest period has the characteristics of tumbling basalt pillars. Some formations are visible in the Columbia River Gorge and some in Scotland.



The photos shown here are a very small sample of what he has produced.

Visit his website for more insight into fine furniture. Contact him to have a special piece made for your own wishes.



<http://www.terrybostwickstudio.com/>

Terry says, "With my furniture, I fully embrace the 'craft' of what we all do. The beauty of working this material to it's fullest potential has always been what I aspire to. I hope (my presentation) did inspire a few, that was my intention. I'd love to see what might have come out of that few minutes I shared with you all, and I hope it didn't blow you all away too much - rather give you a chance to take some chances! It took me a long time to really let go.



*to take some chances! It took me a long time to really let go.*

# SCRAP BARREL CONTEST

BY BOB OSWALD

About a dozen entries graced the table for the scrap barrel contest; build a breadboard or cutting board out of scrap. My warmest thanks to all the good sports who participated. Most everyone took on the challenge to build one from scratch after reading about the contest. It was fun to see the creativity.



**Brian, Gary, & Larry cast ballots**

Once again, a great tribute to what our Guild members can do.

And on a grander note, the next annual Intra-Guild show is coming up in a couple of months. I'd love to see several entries from some new folks. Read



**First Place**

about it on page 6.

Judging was done by members present.

Three winners were chosen and were awarded the highly coveted mallets shown in the photo. Hand made by Bob Oswald from

deeper within the Scrap Barrel.

The winners were Bill #3, Len Walko #6 and Ariel Enriquez, #4.



**Three hand-made prizes**



**A few of the entries. #6 won 2nd**

## DRILLING A BALL

BY BOB OSWALD

A little task, to drill two concentric holes in a wooden ball, half-inch half way through and a quarter-inch the other side. A little daunting at first, it because a pretty trivial task. It all hinges on a board clamped to the drill press table. With an Forstner bit of the appropriate size, 1 1/2" in this case, drill a hole most of the way through a scrap board.



Swap out the forstner bit for a 1/2" brad point. Put the first ball in the hole, it centers perfectly.

Drill the hole half way through. Then while being careful not to move the ball, swap the bit for a 1/4" brad point. Drill the rest of the way through. As is typical of woodworking projects, there's always a snafu. In this case, check the travel of all the bits and the ability to switch bits without hitting the ball or having to move the table *before* you start.

While it's necessary to swap the two bits for each ball, it's far easier than trying to do a 'mass production' run and have to re-align the ball to drill the second hole. Or maybe not, if you have a better idea. The large holding hole works very, very well.

## MORTISING METHODS

BY BOB OSWALD

And yet again, something I thought I would never own, a mortising chisel. As a fan of the router, loose tenons have been working very well for me. And then the right project came along, a spice rack for my own kitchen, currently undergoing major remodel. A quarter inch square rail to hold the spice jars on their shelves was the design. The only real solution was 1/4" square holes in the sides of the rack. Not, in my world, a chisel job. Too small, too many, and I wanted it to look really good.

A little research turned up this drill press add-on from Delta. Quite inexpensive, although it comes without chisels. But the total investment was



## DEFINITELY A SCREW LOOSE

BY BOB OSWALD (FOR DAVE MILLER)

Did you see Dave Miller's latest work of art at the last Guild meeting? Dave has a very active imagination and is willing to take on complex projects. He won a place in professional category at the last Intra-Guild show with his Hobbit Hutch. And he's at it again here with "Definitely a Screw Loose"

Dave prepared a lengthy article about the construction of this chair. Look forward to it in next month's issue.

With the expanse of wood involved, Dave took humidity changes into account in a clever and not obvious way. Learn how next month.



## FRANK LAROQUE'S WISDOM...

Today I had to glue-up multi-layers and everything wanted to slide around. Ah-ha reached for the 23 gauge pinner and stuck a few pins through, after I moved my fingers and then clamped the assembly together. NO SLIP. Later I pulled the pins all the way through and after I sanded it, there were no witness holes.

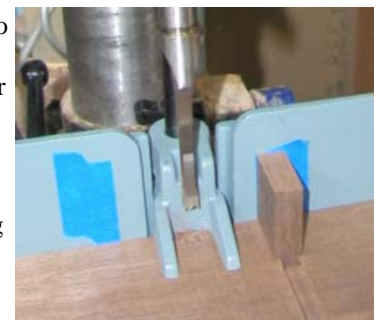
One of the slickest ways to remove fresh epoxy and glue is simply wash it off with white vinegar. It also works on your hands.

around \$75, well worth it for the quality of the end result.

This tool was mounted to a bench top drill press, one I had picked up years ago. Perfect for permanent installation. The tool comes with collars for three quill sizes. It installed very easily and has a nice, rugged and reliable fence and hold down mechanism.

The holes turned out so perfect. The square rods were run through the planer to tune them exactly to the holes.

Indexing was done with blue tape and a sliding dovetail test block.



## FUN WITH JIGS

BY BOB OSWALD

Here's a wonderful use of a home made table saw sled. The project required shortening the legs on a stool. The legs were tapered as well as not square to the seat. This is a perfect application for a sled with some helpful pieces of scrap.

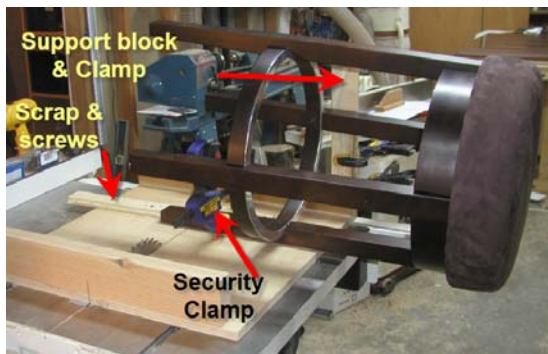
Set up the table saw sled and place the stool more or less in position. Look for places to support to stool so that the leg is square to the saw blade. Add a shim under the opposite leg, and

the beauty of a wood sled, grab a pin nailer and shoot the shim into place.

The stool needs

support at the fence. A vertical piece of 1x2 fastend to the rail with a squeeze clamp starts the process. Another piece clamped to that holds the aft end of the stool in place.

So a few scraps, screws, nails and clamps, on the fly, transfer the sled into a custom stool-cutter-off-er. It's a great exercise in imagination. And it works!



## SAWDUST MAKES A GREAT SHIM

BY BOB OSWALD

I've been struggling with the planer for quite a number of months now, trying to adjust it low enough for thin stock. In this case just a quarter of an inch, which is well within the specifications for this planer. It used to do this and I don't remember having to fight it like I do now. I'm thinking it needs lubrication; the crank is a bit stiff, especially at the high and low settings of the planer. So I push a little harder and get close enough. It's tedious and distasteful to take it apart and try to find the issue. So I don't.

One day it's no longer an option. The planer just won't go low enough. So I resignedly put the current project aside and crank the head upwards to see what's going on in there.

This is a nice story with a nice ending. There is an ungodly amount of sawdust jammed under the head, way over in the sides of the planer. The sawdust isn't really visible because the planer head is always fairly low, around 3/4 inch. The good news is that a little sweeping and suction cleans it out. The GREAT news is that it pushed out some beautiful stock at one-eighth inch thickness. I don't know that it ever went that low, but it does now. So take a break now and then. Clean house, clean your tools.

## GUILD SEMINAR SCHEDULE

| Event                      | Date          | Activity  |
|----------------------------|---------------|---|
| Basics of Fine Woodworking | Begins Mar 15 | Series III. Once cancellation; one seat available                                   |
| Table Construction         | March 22, 23. | Build a table with Bill Bolstad. This class is almost full.                         |
| Tool Making                | April 19      | Dave Jeske teaches the basics of tool making including heat treating                |
| Multi-Router               | May 3         | Ariel Enriquez will build a small table with drawer and shelf using this super tool |
| Basics of Fine Woodworking | September     | To be offered sometime in the fall.   |

See the website for more details and to enroll. **Seats are filling up so don't delay** if you want into one of these classes.

## INTRA-GUILD SHOW (CON'T)

(Continued from page 1)

their project to the group.

Prizes will be awarded at the next Guild meeting. The event will be at the Museum of Contemporary Craft on May 21st.

**Any project is welcome as long as it hasn't been in a previous Guild contest. One prize per person.**

## SCHOLARSHIPS & SPONSORS

Thanks to the Guild and to our scholarship level sponsors Crosscut Hardwoods, Hardwood Industries and Lumber Products for the awards made at OCAC this month.

See OCAC article on page 9.



## WELCOME NEW MEMBERS

Welcome aboard Angela Almeida, David Anderson, Lester Hall, Sean Mobley, Richard Andersen, Herb Kohnke, William Bree, Bill Rufener, Derek Park, Gail Ossowski, Regis de Andrade, Lisa Guerrero,



# OCAC, LAND OF OZ

BY GIG LEWIS

And this title, conjured with all due respect, wants to portray the magic that these young and imaginative students practice in their craft and in their learning.

On Jan. 26th, the Guild helped do the judging for the Oregon College of Art and Craft Scholarship. A very interesting day, including a lot of learning for me. The Guild Judges were Ariel Enriquez and Bob O'Connor. OCAC Judges were Heidi Schwegler and Brian Crane. Over an hour and a half, the four judges looked at, smelled, pushed & pulled, picked-up, and compared eight entrees from the students. Bob and Ariel used the ten-point scale system for judging. The school's representatives used an aesthetic approach.

When I walked into the display room I was expecting some fancy boxes, maybe a Rocking Chair or a side table, possibly a couple of cabinets. I expected clean fresh hardwoods with maybe some dark accents. Almost none of these were in the mix, but, variations yes. All the judges used the same scoring system, giving a maximum of ten points each for Design, Joinery, and Finish.

One of the College's class projects was to make "Something" with one sheet of plywood.



Using all of the plywood without generating any scrap. Two of the students included these projects for the competition. One was a collection of Cubes that were stools. The other was a low "Coffee"

table with 2 drawers, one from the end and the other from the side, both of them slid completely through the table.

Another student had used Oak from a wine barrel to make a beautiful coffee table with an inlaid cork random design. I wanted to know where she got the wood so I could make something from it.

First place was won by Derek Faust for his "Desk Drawer" piece, a large five-foot high slow curving "S" with three wonderful small drawers placed in various locations on the large "S" of the chest. Derek's award from the Guild was \$750.



Traffic Lights by Jamie Petit



Desk Drawer by Derek Faust

Second place with an award from the Guild of \$250 was won by Mark Perrin for his "Chest of Conformity." This was a grey painted outer "Mailbox" with 11 beautifully made boxes of various sizes and shapes made from a lightly stained Maple Burl on the ends and unstained maple on the rest of the box. The use of many different joints was very impressive.

The differing appearances of the maple used by Perrin in his Chest of Conformity was due to the fact that the drawer fronts were of hard maple (figured) and the side material was soft maple. It was a clear oil finish that highlighted the differences between the woods.

This total of \$1000 was matched by the College. The combined award of the Guild and OCAC (\$2000) will net the 1st and 2nd place winners with cash awards of \$1,500 and \$500, respectively, applicable towards their tuition at OCAC.

The Guild will invite both Derek and Mark to bring their work to a meeting for a show and tell.



Chest of Conformity by Mark Perrin

I enjoyed discovering that there are more ways to make boxes than just square ones and I enjoyed the points that you guys shared with me. It might even make me a better woodworker.



Bench with Drawers by Craig Mackintosh

Thanks.

Thanks also to Lisa Newman for her help in coordination and insight into the school's judging philosophy.

Not pictured—a coffee table with the cork inlays Conversation Piece by Amy Wall-Graf. Sincere apologies to Amy for missing a photograph.

*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, see the Guild website listed below.*

## 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](http://www.northwestwoodworking.com)

**Rockler Woodworking** 503-672-7266, [www.rockler.com](http://www.rockler.com)

**Oregon College of Art and Craft** 503-297-5544, [www.ocac.edu](http://www.ocac.edu)

**Woodcraft** 503-684-1428, [www.woodcraft.com](http://www.woodcraft.com)

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