

# OREGON WOOD WORKS



## MUCH TO BE GRATEFUL FOR

BOB OSWALD. PRESIDENT

This column has been empty all month, at a loss for ideas. Climbing out of the car in Forest Grove this Memorial Day morning, to observe the new Flag dedication ceremony, it dawned on me. This is what May is about. I'm slow on the uptake sometimes, but it usually comes.

The whole day was relaxing and reflective. Time off from the shop but grateful for being able to have one, to be able to shop at so many different woodworking stores. It's about living in this great country and suddenly realizing what and who have made this all possible.

cation of a new little park at the entrance to Forest Grove. There now stands an enormous flag pole with an equally grand flag flying from its mast. It was a morning of the most perfect weather possible, firefighters, police, Boy Scouts, VFW veterans, Elks and citizens, all there to honor what this day stands for.



During the raising of the colors, someone started the Star Spangled Banner. It was hard to finish singing. I'm a patriotic person, and

It was a totally grand ceremony, the dedi-

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### NEXT MEETING—JUNE 17, 2009 7:00PM

Franklin High School, 5405 SE Woodward Portland, OR

The June meeting is another in a series of Guild members helping each other.

You're invited to bring in a jig and share its purpose with the group. Hopefully you'll find one that you can remember what it was for. It can be a custom router guide, a saw accessory, a tool/blade sharpener or a measuring device or anything you like. Weird is good.



Chances are someone out there will say "Oh, yeah!" to your idea and find a solution to their problem. It may even give someone the "push" needed to start a new project. So bring it in (you can bring more than one) and show it off a little!

We'll start with each exhibitor giving a short presentation on the jig and what it does. That will give everyone an overview on each one and let them know which ones they want to know more about. Then we'll break up and wander between stations where everyone can get into details with each builder/inventor.

Just received word through Fine Woodworking that Sam Maloof has died at age 93. He was a legend and one of our treasures. The world will know the loss. Some of our members had the privilege of meeting him and taking a class from him.

*(Bob's bringing his monster miter sled)*

Board meeting at 5:30

## FIFTH ANNUAL INTRA-GUILD SHOW

BOB OSWALD

Another fantastic showing of Guild woodworking skills. A record group of attendees enjoyed an eclectic mix of projects

The main event, the Fifth Annual Intra-Guild show, had seventeen entries, different, interesting, and great quality. The judges from OCAC included Michael deForest (instructor), Molly Purcell, and Ben Hagenhofer. Thank you first to them for the time and attention to detail. They finished their judging and Brian tallied the results in about an hour.

A major thank you to Brian Warrington for making the Best of Show Plaque and display stand !!!

And the winners were:

### Professional

- 1st Bill Bolstad "Ruffled Feathers"
- 2nd Bob Oswald "1900 Farm Wagon"
- 3rd Juan Christian "Library Steps"

### Intermediate

- 1st Rod Kerr "Bent Lamination Lamp"
- 2nd Gene Shaw "Turned Bowl"
- 3rd Steve Philips "DonD Chair"

### Beginner

- 1st Tim Haller "Leaning Clothes Tree"
- 2nd Jenny Jecman "Chess Board"
- 3rd Robert Bergstrom "Pirates Chest"

### Best of Show



**Best of Show—Tea Table, John Semm**

Amanda from OCAC brought her winning project from the recent Guild award to OCAC. And three folks had show and tell pieces that the editor failed to capture on 'film'. Thanks always to people who bring things to share with us. It's definitely a highlight of each meeting.



**Running the Numbers, Brian & Richard**

### AWARD WINNING CLASS PROJECT



The talented and charming Amanda Wall-Graf just completed here third year in the woodworking program at OCAC. The Guild and three of our sponsors (Woodcraft, Hardwood Industries and Lumber Products) recently awarded \$1500 to OCAC, matched generously by the college, for students who entered a competition. Amanda finished first and brought her project to share. A beautiful cabinet called "Little Chest of Drawers". This first class of the third year was called 'Systems & Drawers'. The project definition was very open-ended. It had to have at least three drawers and no purchased drawer slides.

Amanda has appeared before in Guild and OCAC events. A very talented young lady, I know she'll do well as she enters the business world.

### A NEW APPROACH TO RUST REMOVAL

Jim Riley gave the Guild a great presentation on a unique way to remove rust. Well, unique in that most of us would grab steel wool or some big box remover and slather it on. His method uses electrolysis, basically the same process that makes a battery work. He mixed up a solution of a couple teaspoons of baking soda in a gallon of water. The rusty article is connected to one lead of a battery charger and a piece of sacrificial iron is attached to the other. You dunk them in the solution and wait a couple of hours. Jim pointed out that it won't remove pitting but does a great job with your basic rust.

Google the internet for specifics if you want to try this.





**PROFESSIONAL**



**1st—Ruffled Feathers, Bill Bolstad**



**2nd—1900 Farm Wagon, Bob Oswald**



**3rd—Library Steps, Juan Christian**

**INTERMEDIATE**



**1st—Bent Lam Lamp, Rod Kerr**



**2nd—Turned Bowl, Gene Shaw**



**3rd—DonD Chair, Steve Philips**

**BEGINNER**



**1st—Leaning Clothes Tree, Tim Haller**



**2nd—Chess Set, Jenny Jecman**



**3rd—Pirates Chest, Robert Bergstrom**



# A GRAND PROJECT

DICK PETTIGREW

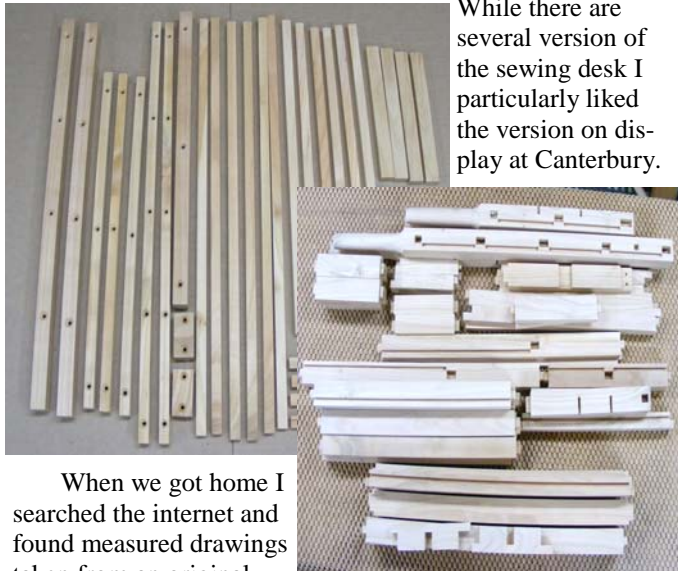
Last fall my wife and I visited friends and relatives in New England and made a side trip to the Canterbury Shaker Village in Canterbury, New Hampshire. One of the main reasons for the visit was a furniture exhibit which included furniture from the Canterbury collection as well as pieces from other Shaker villages and a couple of pieces from private collections.



We ended up spending the best part of two days touring the village and the exhibits. It was well worth the time and effort since the tours were very informative and the history and philosophy of the Shakers is quite interesting.

I have always liked the Shaker designs and have built a few smaller pieces in the Shaker style. One of the pieces on exhibit at Canterbury was a shaker sewing desk. For some reason it really caught my attention and I don't even sew.

While there are several version of the sewing desk I particularly liked the version on display at Canterbury.



When we got home I searched the internet and found measured drawings taken from an original sewing desk at the Hancock Shaker Village in Hancock,

Massachusetts. Once I received the plans, and spent some time studying them, I decided this was a project I wanted to build. The biggest challenge is posed by the seventy five (more or less) mortise and tenon joints involved. Of course, just to make it interesting, they all have to be in the right place. In addition there are twelve drawers of various sizes. Talk about measure twice and cut once! This is not a project for the faint of heart.



While the original used maple for the frame and painted pine for all the remaining parts, I decided on western

cherry for the frame and chestnut for the remainder. It made an interesting combination.

The following pictures will give you an idea of what was involved. It was, to say the least, a fun project and a challenging one.



# WELCOME NEW MEMBERS

BOB OSWALD

David Kaysen, Evan Holt, Keith R. Strauss, Geert Dobbels, Scott Brown, Jim Parker Jr., Robert Yerex, Eric Jastak, Craig Jones, Jim Smith,

We're happy to have you with us. Many of these folks saw the Guild at the Wood Showcase last month.

# HOMETOWN BOY MAKES GOOD

Isn't that often the lead story somewhere! Well our good friend Lee Johnson made the front page of Woodshop News in March and the website home page in April. Check the following link for details. If he falls off the home page by the time you get this, go to the Features section. [www.woodshopnews.com](http://www.woodshopnews.com).



Congratulations to you Lee. You deserve it. Now you just need to reign in your humility.

## SHOP TOURS: TERRY FOLTZ

BILL WOOD

Monday May 11, 2009 in Battle Ground Washington I find Terry Foltz. Two months ago, Terry was our Guild Meeting guest speaker. The subject was one I had no interest in, "Scroll-saw Art". Terry's presentation was great. I was very impressed with the work of Mr. Foltz. This man is an artist. I believe I am correct when I say most everyone at that meeting came away with a new understanding of how much patience, attention to detail, and artistic ability this person has.



Ten years ago, Terry retired from Safeway as a food-manufacturing engineer. He really did not know what he was going to do in retirement but the gift of a scroll-saw put him into woodworking. Woodworking was not his hobby, but he often thought of doing something with wood.

His hobbies are hunting and fishing with a little golf thrown in for good measure. The home he and his wife own in Battle Ground is a modern home with a barn, horses and some acreage. The shop occupies one half of a two-car garage. His lumber storage occupies one half of the large barn. He admits to having enough lumber to last the rest of his life. But, he is always open for that unique piece of wood.

His most important tool during the cold weather is his propane space heater. The equipment he uses to do his work include a chain saw, band saw, drill press, planner, wide belt sander, and of course the RBI Hawk scroll-saw. This equipment is on the small side because his pieces are usually no more than 48 inches long by about twelve inches high. The band saw he owns has a cutting height capacity of about 12 inches. The thickness of his wood piece to be scroll cut is between 1/4 and 3/8 inch so his lumber needs to be re-sawed with his bandsaw.

The slab of wood is planned and sanded to about 150 grit using the wide belt sander then sanded by random orbital to 220, 320. After the art work has been cut he then sands the

piece to a final grit of 600. Some of his requirements in creating a new piece are that the wood be stable, like burl, thin, and have a natural edge if possible. He starts a project by using a pencil to draw an outdoor scene. He likes deer and elk especially and so most pieces include the mountains, trees, birds and the deer/elk. The penciled drawing is then attached by tape to a piece of wood for cutting. His art is entirely original and he does not use photography.

Next he sorts through his wood stack for just the "right" piece. Sometimes that means using the chain saw and then planning the wood to check the grain pattern. His biggest challenge is in making sure he can maneuver the wood in order to cut the scene, the limitation being the throat of the saw. His plans include making sure he can cut out the waste without destroying the solidarity of the scene. His drill bit is 3/32 inch. This is used to gain access to portions of the piece that are wood-locked. He inserts the scroll-saw blade through that hole and then cuts that portion of the scene.

He also uses the same bit to drill out eyeholes in animals. You would think the saw blade would be round like a jewelers saw. Terry says he cannot use the round blade because he is unable to back the blade out of the cut he has just made. The blade would wander off to the side and cut to the side.

Most of the larger pieces, 12 X 48 require about 40 to 50 hours to complete. Mr. Foltz says he is especially happy when the cutting part of the project is completed. The then sands to 600 grit and finishes the piece.

Lately, he has start making two layer scenes. He makes two complete scenes and then overlays one over the other. Even though part of the first scene is covered by the second layer he completes the first scene with the same attention to detail.

Terry says his skill level. is a master craftsman and I agree. It is hard to believe that just 10 years ago he started woodworking. He has a book he has written and he writes articles for the Scroll saw magazine. His web site is [www.scrollsaw-art.com](http://www.scrollsaw-art.com)



## CHANGES TO MEETINGS

Brian Warrington will be retiring from the Meetings committee at the end of the year. I am looking for someone to take over this position of course. So this is a pre-announcement. I plan to call a few people but would very much appreciate it if one of you called me to find out more about what's expected.



## DIRTY NEW PAINT BRUSHES

FRANK LAROCHE

**T**he makers of the shiny new paint brush that you just purchased in plumb full of stuff that will contaminate your prized project. Every bristle is covered with some type of substance to make them keep their shape during the manufacturing process.

No one tells you that all that "stuff" will come loose and cause you to wonder what you did wrong on your project. A variety of materials are used to make the bristles hold their shape: starch, shellac, very thin lacquer, oil that hardens, and many things that I do not know about.

The solution is to wash your new brush, using the lift and squish the bristles in your palm, forcing the cleaner through the brush and through the base of the bristles. Spin the brush vigorously between your hands to spin the brush dry inside a container. Clean out the container, or, better yet, use a new clean can. It will amaze you the amount of stuff that comes out each time you clean the brush.

First clean the brush in lacquer thinner, then paint thinner and then clean it in hot, (Dawn),soapy water. Rinse with clean hot water. Each step is necessary as no one cleaner will dissolve all materials in the brush.

Make very sure the brush is really dry before you use it.

Just one dip in a new can of finish with a new brush will contaminate the entire can. I have ruined a gallon of lacquer by dipping in a new 3 inch brush just once.

Before you start slapping on finish, be sure you remove all the dust on the wood, using a "Tack" cloths. My home made cloth is a lint free terry cloth rag lightly sprayed with a "rattle" can of the same type of finish that I am going to brush on later.

Also it is a good idea to rinse your brush out in the medium used in the finish to allow the brush to fill the bristles to their maximum capacity i.e.: lacquer thinner for lacquer, paint thinner for varnish, alcohol for shellac, etc. Look on the back of the container to see the recommended method for clean-up and or thinning.

One last comment. Use a small clean container to paint out of. I like small coffee cans or something of similar size. Only pour in enough finish to come 1/4 the way up the bristles. This helps to prevent over loading the brush.

Wipe gently on the side of the can and do not squeeze out finish on the rim. That will take out too much finish and will break off the bristles. I have brushes that I have had for 50 years. Throw away the last of the finish in the paint can. NEVER pour the dregs back into the original can. That is one sure way to contaminate the rest of the finish.

## GRAND OLD FLAG (CON'T)

*(Continued from page 1)*

a romantic. Strong emotions surge to the surface watching that flag rise against the incredibly blue sky. What it's like to live in a land of such freedom. Thinking more than ever about the price that has been paid. As one of the speakers noted, "There are more people wanting to get in than to get out".

We take so much for granted. If not for my wife Nancy, I would probably have been home in the shop, oblivious.

We visited two cemeteries in Forest Grove, one quiet and reflective, one filled with flags and ceremonies. You can't help but think of the thousands of men and women who have given their lives so that we can have what we do have.

It's about people willing to serve in uniform, willing to defend those they do not even know.

I can't imagine what makes a person say "Send me. I will go", but I am grateful that there are those that do. I am grateful to those who have made it possible. I hope you share this moment with me.

A special thank you to Guild members and anyone dear to you, who have served in our armed forces. Thank you for what you have done.

God Bless America.



## A FINE ADVENTURE

GIG LEWIS

Bob O'Connor and I left for Etna, CA and Don DeDobleer's house on Friday morning for a class on Jigs to make a curved dining room table. 6-1/2 hours of easy driving.

Check in at the Etna Motel and then out to Don's 100 acre cattle ranch. Mostly pasture that he rents to cattlemen to finish their beef on grass. A pond houses some tremendous fish, more on this later. After checking in with Don we went back in to town and had dinner at the Etna Brewery. That dinner was almost worth the trip down. Bob said that his bar-b-que'd Tri-Tip Pork was one of his best dinners, ever!

Don's shop is about 1200 sq ft with electric and vacuum system under the wooden floor. He has 12 skylights and 14 3-tube fluorescent fixtures set into the 10 ft ceiling that reaches 16 feet at the peak. The north wall is floor to ceiling windows; the shop large enough for his double sized work bench. All the tools were tuned-up and in working order. Much of Don's work is done with the bandsaw and he tries to use only the Lennox brand of blades.

We were nicely surprised to see Guild member Ian Walton walk in for the class, and our fourth member was a Contractor from Sacramento that prides himself on not doing any straight lines in his remodels. I was the least knowledgeable student and many of the things that were presented I had never even read about. Don builds very nice dining tables with beautiful



veneer and string inlays. The table sides are curved, requiring special jigs to make everything fit very tight. We learned how to flatten commercial veneers, how to make our own veneer, how to glue veneers and which glues to use and when, how to make the various jigs required for the curves, what router bits to use when using the jigs, how to "Fair a Curve," a geometry exercise to bi-sect the curve, and were able to watch Don as he went about all of these tasks. I know I learned as much by the questions that were asked and by Don's easy manner in answering them.

As we left at the end of the first day, Don asked us if we wanted to see his fish. So thinking that he might have some pet Koi in the pond, we all agreed. Don got his fly rod and proceeded to get the line set up for a cast. On his first and only cast he caught a fish about 30 inches long and at least 8 inches top to bottom. After a 15 minute struggle he was able to land the fish and then released it. The fish are a hybrid of trout and salmon and are huge. He thinks that there are around 40 of them in the pond.

We were all impressed with his ideas and the way that he instructed us. I will be going back for his classes on Chair making and Dovetailing. See his website, [www.finecustomwoodfurniture.com](http://www.finecustomwoodfurniture.com) for some of the beautiful work that he does.

## SHAKING THE TABLE FOR GEORGE

LEONARD WORTH

After spending 3 days last weekend down at the Oregon Convention Center along with Bob Oswald, and a few other members representing the guild, I came away with a feeling of I can't wait to do it again next year. For some it might seem a bit boring, but I found it to be quite entertaining, and educational.

The room where the guild was set up had a couple of very nice first attempt wooden canoes along with many other pieces that members of varying expertise brought in for show. Among these was a table that was built by long time past guild president George DeBois. It was the one George built using that router lathe contraption thingy-whatever that is capable of carving rope effect etc. in lineal stock. In this case, the upper parts of the table legs have a sort of wooden open "spring" machine carved into them, and the effect is that when the table was given a little shake, it would wobble like a big bowl of Jello. I believe that George called this his "Shaker" table.

Some years ago I spent several days down at the Convention Center with George at the Best Of the Northwest Show sitting with him at the Woodworker's Guild booth. I had a great time talking, and joking with him, and found he had a great sense of humor, and a great big warm smile. Which

brings me back to the table. Whenever someone visiting the guild area would walk up to the table to admire the craftsmanship of the work, at some point I would go up to them, and point out that this was indeed a piece of Shaker furniture. "Oh, so this is Shaker furniture" at which point I would reach over, and give the table a little shake. This never failed to bring a big laugh, and I always felt that I was doing it for George, and every time I could see in my minds eye Georges big tall broad smile just beaming. R.I.P. !

Take some time to volunteer, to sit in the guild booth at the state fair or where ever. I think everyone could benefit from this experience just by having the time to get acquainted with fellow wood workers, what ever the level of expertise, and besides, it is your guild. As for me. I found out a few things about the wood working biz I wanted to know even though I've been making money hand over fist at this (no laughing) for over 35 years, AND I was very happy to find another "Leonard" in the brotherhood of the guild. Not many Leonard's around anymore.





## WHY IS "SQUARE" NINETY DEGREES?

BOB OSWALD

**W**hy not 100 degrees? And why is a degree 60 minutes and a minute 60 seconds?

I asked a number of people about this at the last show, in an idle moment. Most everyone said, probably the British. Good guess, but wrong. The answer lies in Iraq, and it goes back over 4000 years.

A few ancient peoples (Sumerians, Akkadians, and Babylonians) living in Mesopotamia (now southern Iraq) invented writing, observed the skies, and invented a 360-degree circle to describe their findings. About 3000 BC, the Sumerians invented writing. They also had a calendar, dating from 2400 BC, that divided the year into 12 months of 30 days each, that is, 360 days.



It is believed that the Babylonians may have invented the sundial

The Sumerians watched the Sun, Moon, and the five known planets of the time. They did not try to understand the motions physically. They did, however, notice the circular track of the Sun's annual path across the sky and knew that it took about 360 days to complete one year's circuit. Consequently, they divided the circular path into 360 degrees to track each day's passage of the Sun's whole journey. This probably happened about 2400 BC.

That's how we got a 360 degree circle. Around 1500 BC, Egyptians divided the day into 24 hours and the Greek astronomers made the hours equal in length.

About 300 BC, the Babylonians subdivided the hour into base-60 fractions: 60 minutes in an hour and 60 seconds in a minute. The base 60 of their number system lives on in our time and angle divisions.

When you think about it, a 100-degree circle makes sense for base 10 people like us. But the base-60 Babylonians came up with 360 degrees and we cling to their ways 4,400 years later.

The most commonly accepted theory holds that two earlier peoples merged and formed the Sumerians. Supposedly, one group based their number system on 5 and the other on 12. When the two groups traded together, they evolved a system based on 60 so both could understand it.

Early civilizations, and most of us even today, used fingers in some form for counting. How does one count to 60? One theory says that the Sumerians counted to 60 using both hands like we do using finger parts instead of whole fingers.

Use your right *thumb* to point to each of the finger joints on the left hand. That gets you to 12.

Next point at each left-hand finger part with the right *index finger* to raise the count to 24. Doing that with all five digits on the right hand gives you five 12s which is 60.

True? Who knows. It's 4000 years ago and we lost the CD.

60 does have a lot of advantages, especially before the day of calculators. The numbers 1-6 all divide nicely into it - therefore it's easy to split a circle / hour / minute into fractions and get a whole number back (e.g. 1/4 hour is 15 minutes, and 1/6th of a circle is 60 degrees). Not only that, 10, 12, 15, 20 and 30 all go into it as well!

All that means a lot of flexibility in math, and a ninety-degree square corner.

## HAWAII WOODWORKING TOUR

GIG LEWIS

**L**inda and I were in Hawaii on a business trip recently. We heard about the All Hawaiian Woodworking show. In the following few days, we decided to see if we could arrange a Guild tour to Hawaii. Here's a first draft of the plan.



Hotel suites about \$110 per night total. Airline estimate at \$510. We're currently working on best prices for everything

First three days:

- ◆ All Hawaii Woodworking Show in Honolulu.
- ◆ Tour of Ron Kent's shop, internationally recognized as one of the great and treasured wood artists of our time.
- ◆ Martin & McArthur Koa Furniture Factory Hawaii's premiere fine furniture maker
- ◆ Kamaka Ukulele Factory private tour. Hawaii's finest ukuleles
- ◆ A special Guild only presentation at the Polynesian Cultural Center on building ocean going canoes
- ◆ Three more days on your own.



If you are interested contact me to be on a mailing list. As plans firm up you'll have the chance to commit. No problem for single people to participate. More details are available and will be evolving.

NA IĀ'AU O HAWAII'Ī Call Gig: 503-646-7056



## THE 2009 WOOD SHOWCASE

BOB OSWALD

Space doesn't permit presenting all the wonderful pieces of woodworking that were on display at the Convention Center for the Spring Showcase, hosted by the generous and successful Potters Guild. This is the third year of a Guild presence and reports are that it was profitable for the exhibitors, despite our concerns about the economy.



The Guild and the Northwest Fine Woodworkers occupied three large rooms. Guild members filled one room, NFWF filled the end room and the third room was used to display not-for-sale items from both organizations. That room was a delightfully eclectic collection of wood projects from fine furniture and canoes to a wagon on a bridge and a stagecoach run. The audience referred to it as a museum, and loved it.



to a wagon on a bridge and a stagecoach run. The audience referred to it as a museum, and loved it.

The whole event was well attended and I hope that everyone did well in all



organizations. A couple photos here give you the idea. If you missed it, you miss a great opportunity to see marvelous examples of fine wood art, in all forms.

Many thanks to Leonard Worth for hosting the Guild booth with me for the whole three days. Thanks to Gig Lewis, Ariel Enriquez and Leonard for move in, set up and move out. A grand thanks to Clyde Hastings for getting the trailer and goodies there on time, and back out again. Thanks to John Semm and Julien Khan for your



time in the booth. Thanks to the people who brought something to display, Leonard, Gary Bankston, Julien Kahn, John Whitehouse, Juan Christian, Kerry Walker, Bob Oswald, Rob Lewis

And of course, without Bill Bolstad, we would not have been there at all. He and Nan made it happen. He's already agreed to coordinate next years show. I hope we can get more Guild members to show their work



This new woodworkers "rental" shop is now open. And you can work more than wood. There's, metal lathes, a vertical mill, sheet metal tools, welding equipment and more. They even have the start of a foundry for casting aluminum.

The wood shop is probably the most established area right now with a full line of tools, typically larger than the home shop. A 30" bandsaw for example. And a 45 watt Epilog laser.

Monthly memberships are \$125 with discounts for pre-paying a year in advance. The August Guild meeting will be held there

10100 SW Allen Blvd.  
Beaverton, OR 97005  
(503) 643-7467

www.portland.techshop.ws.

## FOR SALE: EBONY

Approximately 1 cubic yard of ebony pieces measuring 3/4x2x20". High quality, truly black ebony from Madagascar required for piano keys. There is the occasional pink streak. \$11.50 each or \$10 for 20 or more. All pieces have waxed ends and have been in a drying room for at least a year.

Three large bags full of pieces approx. 1/2"x1/2" x8". I have sold some for pen blanks and have seen some beautiful pens made. This makes great accents. \$.60 or \$.50 for 50 or more pieces.

Assorted pieces of scrap at \$3.00 a lb. These are mostly from resawing the 2" x3/4" x 20" pieces !

Karen Lindsley  
36keys@gmail.com 503-824-2640 503-709-4807

*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)

**Woodcrafters** 503-231-0226, 212 NE 6th Avenue, Portland, [www.woodcrafters.us](http://www.woodcrafters.us)

### THE GUILD IS PROUD TO BE SPONSORED BY:

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### AFFILIATES:

Northwest Woodworking Studio  
Northwest Fine Woodworkers  
Oregon College of Art and Craft

- ◆ Some sponsors offer discounts to current Guild members. See the website for details. \*\* Scholarship Sponsor

THE NORTHWEST  
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### Guild of Oregon Woodworkers

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

**We're on the Web!**

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