

# OREGON WOOD WORKS



Tool of the Month

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## A MIXTURE OF NEWS

BOB OSWALD, PRESIDENT

The good—let me start with a simple thing. Many of you asked; some offered a small donation. Bless you all! David Marks' missing projector showed up in Richard Hall's bedroom. David was staying with him during his visit and it got buried under some clothing. In hindsight, and gratefully, we never suspected a Guild member would have taken it. Richard pointed out "I had a gentleman that owned a store that catered to woodworkers, tell me one time he "had never met a woodworker he couldn't trust". The Guild is no exception

was a meeting on the 22nd with all guilds that use the school and the Assistant Superintendent. All the guilds discussed their contributions or impacts on the up coming decision to charge for use of the school. In the end, the original decision stood. Anyone using Franklin's woodshop will pay fees and if a custodian is not normally on duty, one must be brought in, hired on overtime rates.



Still thinking —Franklin High School. It's actually about Portland Public School district, not our friends at Franklin. There

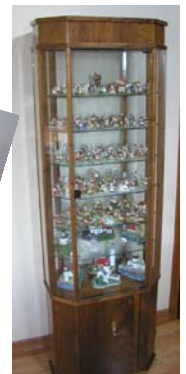
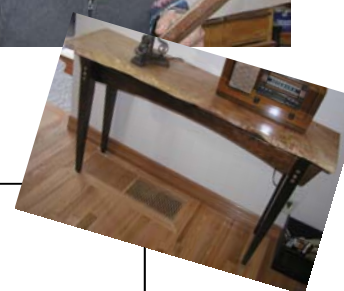
So for our Guild, we will continue some

*(Continued on page 2)*

**NEXT MEETING—NOVEMBER 18, 2009 7:00 PM**  
Franklin High School, 5405 SE Woodward Portland, OR

November is "Show and Tell" month. This is the opportunity to talk about your woodworking accomplishments and challenges. Bring a project (or two) that you've completed recently and tell us how about it. Some of the challenges, a tricky part, or how easy it went together.

Or bring a project you are still working on and get some feedback. If your project is "stuck", you might get the answer you've been looking for. The Guild is about learning and sharing. Let's show our friends what's been going on in shops.



### Directions:

Crossing the Ross Island Bridge eastbound, take SE Powell to 52nd, turn North to SE Woodward, then right on Woodward; the shop is on the corner on the left.

## President continued

of our monthly meetings and pay the night time fee. It is an amount that we can afford. However, where a custodian would be required, currently Saturday, we will no longer use Franklin for our Saturday classes. The custodian fee pushes the class price out of reach. NOTE: It appears that Alexander's plane class on November 7/8 will have to move to Lee's shop. Watch for a notice from Dennis. As we plan our events for the next year, we'll also use other locations for meetings, like we do now (Goby Walnut for example) to help minimize the cost.

So let me end this message on a totally positive note, and it's a really fun adventure for me to report on. I went sailing—yes that's good news for me in that years ago, in my youth, I used to race sailboats. An eighteen-foot Interlake, retractable centerboard, but always wondered what the big fixed keel boats were like. It happened last month and it came because of the Guild. This is a volunteer story, a timeline of my introduction to the Guild that leads to this joy.

August 2003—Oregon State Fair. Found the Guild booth, talked with Ariel

October 2003—Joined (to just sit back, listen, learn; for once in my life, not volunteer !!)

April 2004—took a finishing class from

July 2004—went on the Guild shop tours. Goby etc.

July 2004—Wrote an article for the newsletter

August 2003—Wrote another shop tour article

Oct 2004—Became “newsletter coordinator”. Wrote my first newsletter.

June 2006—stopped by Rockler to drop off newsletter copies on the way to the meeting. Got to talking to Joe. Got a job.

August 2008—Met Alan Bergen, a former colleague at Tektronix. Chatted and found out he raced big sailboats, ocean style. Time conflicts prevented getting together.

September 2009—  
Joined Alan for a day of racing on the Columbia with 2 other fellows. Came home totally beat and grinning from ear to ear.

Thanks to the Guild—Volunteering leads you down interesting paths.



## Guild 2010 Slate of Officers

BOB OSWALD

The current board of Directors offers this slate of officers for the 2010 calendar year. The bylaws call for a vote by the general membership at the Annual Meeting, the November meeting.

### Officers:

President	Bob Oswald
Vice Pres	open
Secretary	open
Treasurer	open

### Committee Chairs:

Meetings	Regis Andrade
Education	Gig Lewis
Membership	Norm Michaud
Communications	Bob Oswald
Shows	on hold
Professional at large	Bill Bolstad
General at large	Brian Warrington

Please note folks, there are THREE openings on the Board. ***It takes people to run this organization.*** With enough hands, there isn't much work for any one person. As I write this, it does bother me that it's hard to get people to help. I am not good at recruiting, at going out there and talking people into helping. I count on people to recognize a need, understand a specific task (as opposed to volunteering without knowing what you're getting into), and coming forward with a simple, “I want to help”.

### ***Requirements for the open positions are:***

Vice President—participate in guild program decisions. Grow with the Guild over the next year and assume the role of President. (Note: I WILL be stepping down at the end of next year)

Secretary—participate in guild program decisions. Take note on the meeting activities. Submit to the board and the website (Bob helps with this as usual).

Treasurer—participate in guild program decisions. Pay bills, maintain a budget, report on the income/expenses vs. budget when requested. This position does require some bookkeeping background. It's not a complex requirement but it's more than writing checks.

Call me at 503-985-7137

## WELCOME NEW MEMBERS

BOB OSWALD

Steve Hartsell, Guy Knight, Eric Madsen and Dennis Doht. We're happy to have you with us. Please introduce yourself at the next meeting. I'd like to know who you are.

# ZEROING THE DRILL PRESS

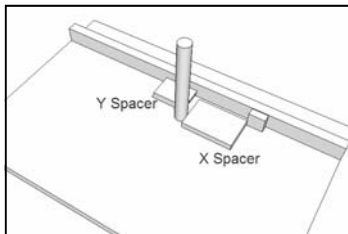
BOB OSWALD

The Drill press, one of the most basic tools in the shop, used on a fairly regular basis and probably the most difficult to set up. It's nearly impossible to measure the distance from the center of the bit to the fence, or worse, to a stop on the fence.

Alignment usually entails 1) Marking the wood with a pencil line 2) Making a small divot with a scribe 3) possible enlarging the divot with a punch 4) groping to get the center of the bit aligned with the hole. This isn't all that bad using a bard point or Forstner, but it's difficult with a twist drill. And several of the steps above are an accumulation of errors, the result of visual accuracy and the scribe following the fibers of the wood away from the desired location.

Talking with a machinist friend, they typically use an edge finder type tool and then index the tool from the located edge. But they have calibrated X-Y-Z tables to work with. No so with the woodshop drill press.

So I invented the following two jigs which, being first generation, will likely see some improvements with use over time. The principle is to align the drill bit EDGE against a known spacing, taking the radius of the bit into account. But using gauge blocks allows no flexibility, so the two jigs pictured were designed. The jigs use the opposite side of the bit as depicted in the Concept Drawing.



**The Concept**

To best use it you should lock the quill in the down position so that several flutes contact the jig. My Delta does not have a down lock but a small block of wood inserted into the depth gauge keeps the quill down.



**The Stop spacer jig**

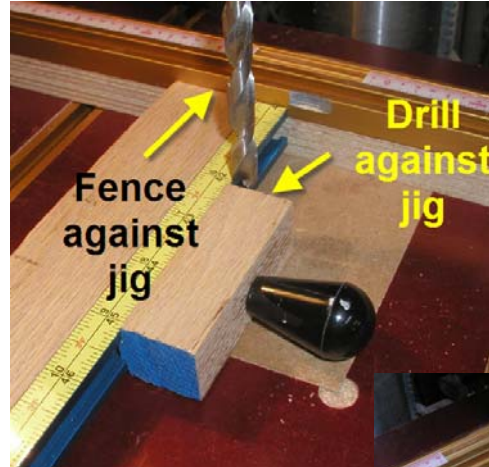
It's a three step process to calibrate your drill press.

1. Set the table height and lock it in place. You don't want to get the fence aligned and then have to move the table.
2. Set the fence position front to back using the Fence Jig. Remember to add the radius of the bit to the desired cen-



**The Fence Spacer Jig**

ter dimension. Lock the fence down. Note that the fence does not have to be parallel to anything.



**Step 2. Zero the fence**

make life easier by using a standard size bit, like 1/4", or a steel rod, to do the alignment. Then switch for the proper drill bit. Using these jigs you ultimately are aligning the center of the bit.

3. Set the stop using the Stop Jig. Butt the jig against the fence and slide it into contact with the drill. Position the stop and lock it in place.

Note: You could



**Step 3. Align the stop**

Notice the unique look of each jig. The design takes into account the ability to locate the drill anywhere from nearly flush with the fence to 10" away.

One limitation I see already is that the Stop Jig T-track is not a precise length on the left, so setting the left hand stop will require some effort, OR building a left handed Stop Jig. That would be solved by re-cutting the T-Track so the stick-on tape is exactly flush at an index mark on both ends.

An easy way to get the lengths exactly right is to adhere the measuring tape, leaving the jig rail a fraction longer than the index mark on the tape. Then sand the end of the jig to a precise alignment with the tape.

For the first time use, it was at least as precise as the punch and get lucky method. With a little tuning and practice it will work well.

I want to think I'm on the way to riches !!

## REBUILDING A CHAIR

BOB OSWALD

### The project

Customer's viewpoint "Would you tighten up this chair. I could drill out the broken dowels but I don't have time."

The apparent reality—every joint was loose. Looks pretty easy to pop apart and re-glue with epoxy. A couple of round tenons to replace.

True reality; read on.

### Disassembly

The project starts out simple. Some of the joints literally fell apart; cool. There are a couple of rungs, broken off years ago, the are wrapped with some terribly sticky packing tape. What was he thinking? A couple of previous projects taught the lesson, painfully in years gone by, of labeling things. Blue painters tape squares "A to A", "B to B", etc. Watch orientation of the letters. Make all the lettering right side up from the front. You can use "Sally to Sally" or your favorite foods, making it unlikely to mistake some letters for each other.

Proceeding slowly, a dead blow hammer starts tapping tight joints apart. It's amazing how loose they are when you want them tight and how tight they are when you're trying to take them apart. One particularly nasty one did not want to yield. Getting brave, and firm, a sharp blow dislodged the tenon from its mortise. Unfortunately it split the chair leg; the tenon was secured with a *nail* that I failed to notice. Tiny but terribly resistant. I hope not to forget that lesson on the next project.

An examination of the remaining joints revealed quite a number of nails, small, almost hidden in the finish, on the back side of the chair. They looked like original hardware. In a house repair project, you simply grab a nail puller,



whack a few blows to sink the teeth, and pull the nail. Obviously not so on a piece of furniture. This was perplexing as there was no apparent way to pull the nails. Lucky for me I remembered Guild friend Frank LaRoque. I know he repairs furniture. I know he's brilliant with an infinite supply of little tips. Would he share a secret. So a call to Hood River confirmed what I already knew; Frank loves to help people. We chatted for a half hour and covered a few other tips that would prove to be invaluable later on this project.

### Nails

Frank says, "You *don't* pull the nails". It's as simple as that. You build a little jig that surrounds the tenon piece and holds it together during hammer blows. Cut half of the profile into two blocks of wood. Clamp the two pieces around the tenon and rest them against the mortise piece. Now hammer blows



will apply "holding force" preventing the tenon piece from splitting. It absolutely worked like a charm. One nail bent over and the tenon popped free. One split out the end of the tenon and remained in



the hole. One split the tenon in half. It's all wood. The tears don't Reassembling Epoxy will fill

little matter. with those gaps. The damaged tenon—just glue it back together. In this case it was salvageable. If it weren't you would make a floating tenon replacement, just like the round tenons on all the broken rung tenons.



Here's another incredible tip. Most folks, like me, will hold the tenon piece and strike the mortise piece. Frank says no. It will be very difficult to make it pop apart. A piece of blue tape on the edge of the joint was a test to watch it separate. Holding it in hand like

## FRANK'S WISDOM

A good client called today and one of her kids had melted a red candle on a new buffet, leaving a red waxy residue. She used a hot iron and a brown paper bag to lift off the majority. She melted the wax into the brown paper, let it set-up and froze it with a bag of peas from the freezer.

It left a stain. She called me. I suggested rubbing alcohol and a stiff toothbrush. And wipe up with a terry cloth. She called back and the stain was 99.5% gone. I then suggested to use a little toothpaste with tooth whitener....total success.

## CHAIR CONTINUED

one normally would, six blows later it had not moved. Here's the trick. Set the mortise piece on a scrap of old carpet. I used my rubber sanding mat folded over three times. Then strike the mortise piece against the carpet. TWO blows and it was apart. Frank cited Newton's Third Law of Motion, of which I am very familiar. *Inertia—A body at rest tends to remain at rest, etc.* But I'll be darned if I can understand how it applies here. Suffice to say, Frank saved the day again.

### Rebuilding

Remanufacturing round tenons (dowels) was the only effort required. Fixing the broken rungs, with the tenons sheared off was 'relatively' easy. It did require a jig on the drill press, table turned sideways ninety degrees, to align the rung vertically and centered under the bit. A mis-drilled dowel hole would make it very difficult to align the rung during assembly. Making the jig took a little time, but was worth every minute when the holes bored straight down the rung.

Cleaning out the holes in the chair to receive the new tenons led to the discouraging discovery. The chair holes (mortises) were about 9/16". The rungs had been drilled for 1/2". Enlarging them would be challenge, there are no 9/16" dowels readily available, and the rung walls would be precariously thin.

Another setback and some thought. Browsing around the hardware store, it was also nearly impossible to find a 9/16 drill bit; I don't know why. I left without buying anything, to think about the solution for a while. A few hours later, the



simple brilliant solution dawned, that I could make a two step dowel on the lathe. It turned out (pun intended) to be a five-minute task to turn a 5/8" dowel into a stepped 9/16" (light) and 1/2" (exact) solu-

tion. Worked perfectly and really quite simple. Only had to make five of them.

### Assembly

Of course no one would apply epoxy and start assembly with dry fitting everything. Once upon a time I did; no longer. With the chair in all its pieces, it's kind of bewildering. Where do all the parts go. The tape makes an incredible dif-

ference of course. The blue tape marked joint pairs. The red tape marked joints cleaned up and ready for gluing.

Another tip from Frank; mix fine sawdust in with your epoxy. It helps fill gaps and makes a stronger joint.

During dry fitting, it did turn out that not all rungs were interchangeable. I would have figured it out eventually but the labeling made it pretty bullet-proof. Another note, a round tenon means that any side of the rung could be on top. Normally



it's symmetrical and it wouldn't matter. Sometimes it does! This time it did matter.

During glue-up, lots of padded clamps. Another hard learned lesson from years ago—assemble the chair on a really flat surface, like your table saw. This makes it absolutely certain not to rock after the glue sets up.

Final assembly was done with a two-part, gap filling epoxy. Overnight cure time but strong as iron. Funny that when the chair was finished it looked just like when it was started, except it didn't rattle around any more.



## WOOD FIBERS-REPAIR

FRANK LAROQUE

Something I have learned about repairing wood. When a piece of wood is broken, no one thinks of the damage to the surrounding fibers. Almost all of us have heard the sage telling us that the glue joint is stronger than the surrounding wood. Ever ask why????

Depending on the specie, the damage can range from a from thousandths to total destruction and we cannot tell how far into the wood the damage is. The softer the wood the more it will shatter, although I have seen maple totally shattered. Epoxy will transmigrate through the wood fibers to a small extent and make a much stronger repair than traditional wood glues. If in doubt, add a little acetone to accelerate this action. I have found that adding wood powder helps this action because it helps to hold the epoxy more evenly over the broken section and this allows the epoxy to be absorbed.

## CHILDREN'S CENTER PROJECT: INTERIM REPORT

DICK EMMEL

**T**he Peninsula Children's Center is a non-profit day care operating in North Portland. The July 2009 newsletter introduced this project. This article is about the child-sized woodworker's bench part of the project, including a vise and a small storage cabinet underneath.

Overall the bench is 44 x 20" and 24" high. We used European beech for it. Ariel Enriquez milled the lumber at the Joinery, thanks to their kindness.

The first of many trips to Ariel's North Portland shop began for me. **Ariel lives close to** Willamette Boulevard with great views of Swan Island and the Willamette River. Also on this project were this project were Dennis Dolph, Bob Youngren, Bob O'Connor, Bill Wood, and Gig Lewis.

We started our work mortising the legs, side and front rails that connect them. For this work I had my first moments on Ariel's multi-router. This is probably the most flexible, powerful routing machine I have ever seen/used.



It's also quite pricey, but that's another story. As with any machine it has a learning curve. Somehow I got through my part of it, although still not appreciating "climb cut" vs. normal and the effect on the outcome.

Cuts were made using a router table near the inside edge of the top rails for "buttons" that would hold [in combination with screws connected directly to the top] the top to the supporting leg and rail assembly. I was assigned the fabrication of the buttons in my home shop, ah "studio".

There is not much to be said for the glue up, except, like all glue ups it can be stressful since glue waits for no one. Lots of clamps, checking for squeeze out, checking square, etc. add to the thrill of this activity. You've all been there and know what I mean.



The next part of the project was adding 1/4" ebony squares 1/4" deep to the faces of the legs. This added a dimension of craftsmanship to the bench. Check out the results in the pictures. Bob O'Connor and I teamed up for this addition with Ariel's guidance.

We attached the vise using bolts counter sunk from the top. The holes were covered with shop made plugs artfully made by Bob O'Connor at his home shop. Bob Youngren tapped the metal "dog" on the vise to accept a thumb screw

so it could be locked into position.

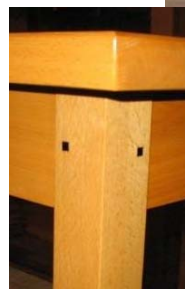
After some extensive sanding with Ariel's air powered sanders, we performed our first attachment of the understructure to the top which, for the most part, was straightforward. Then came the finishing.

We tried using an "aged" can of spar varnish Ariel had in his shop [probably 10 years or more]. That did not go well. After two days in Ariel's basement, it was still not dry. So it was all removed and a fresh can of spar varnished was brush applied which went much better. Once that dried, Ariel rubbed it with steel wool and a second coat was wiping varnish applied with a cloth. Then wax was added, buffed all of which gave us the result we were looking for.



That leaves the small cabinet as the final task. The basic material was Beech veneer plywood. Some edge banding treatment gave it that finished look. It was applied using glue and a series of blue tape strips to hold it in place. When dry, the oversized banding was flush trimmed to fit.

Cutting the pieces to size, making the grooves, and glue up for this cabinet went well. The real challenge came when it was time to mount the latch and lock. It took all the brains present to determine the best way to mount them. In the end, a special trip to the lock store was required to get all the parts needed to get the lock working.



The work was done over about 60 hours of sessions, three per week, with 2 to 4 people at any one time. We also completed about 80 to 90 % of the rolling cabinet.

The rolling cabinet and the big play structure are in process now..

## PLANE CLASS RELOCATED

DENNIS DOLPH

Alexander Anderson's plane making class on November 6 & 7 has been affected by requirement to hire a custodian at Franklin on Saturday. Dennis has acquired the use of Lee Johnson's studio. Thank you very much to Lee.

Expect a notice from Dennis about this before the class. Contact him at 503-238-6319 or [damd@xprt.net](mailto:damd@xprt.net) if necessary

If you know of other shops that can accommodate 15 students, please let Bob Oswald or Dennis know. We will be rescheduleing some of our 2010 classes.

## WOODWORKING SHOW

BOB OSWALD

There are enough Guild volunteers now to make this show work. Thank you for your help. Your free admission pass has been mailed and should be in your hands as you read this. There's always room for a couple more people so call Clyde if you want to help. 503-774-7416 or his cell 503-778-0364



Clyde will bring you up to speed at the booth if you're new to helping in this way.

Nov 6-8 Friday 12-6 : Saturday 10-6 : Sunday 10-4

## ENTER TO WIN

BOB OSWALD

Consider the following question; then email me the answer. The answer lies within the newsletter. All replies will be entered into a drawing for a \$20 Rockler gift card.

*How many jigs does it take to zero the drill press?*

The winner will be drawn from a hat on November 20 at 6pm. The gift card will be mailed immediately and the winner will be announced in the November newsletter.

Send your reply to [TimberCreek08@gmail.com](mailto:TimberCreek08@gmail.com).

## BE A SHOW OFF !!

BOB OSWALD

Something different at the woodworking show this year, and a chance to win big. Enter a piece of your work and you could win, through judging process, a Delta Unisaw.

**Registration:** Online at [TheWoodworkingShows.com](http://TheWoodworkingShows.com)

Find the link on their home page!

**Drop-Off Procedure:** Friday between 10:00 and 11:30 am  
Look for the sign at the entrance to the show

Upon drop-off, you will be provided with a tag to identify your project. Your entry **MUST** be labeled with your contact information and the last six digits of your driver's license number. You will be required to show your driver's license to retrieve your entry. The tag also includes space for a title and description of your project.

**Display:** Entries will be displayed in a designated Show Off booth for all three days of the show.

**Security:** Entries will be roped off within The ShowOff display area blocking the general public from direct access. The Woodworking Shows provides general security during the show and overnight and will not be responsible for lost or damaged property.

**Judging:** The Woodworking Show Educators will judge on Sunday afternoon

**Prizes:** The ShowOFF Grand Prize of a Delta Unisaw grand prize will be awarded at the end of the season to the entry with top, overall score.

**Pick-Up Procedure:** Projects will be available for pick-up after judging is complete and prizes awarded. Projects **MUST** be retrieved on **SUNDAY AFTERNOON**. The Woodworking Shows is not responsible for projects left after the close of show on Sunday.

## FOR SALE

Delta Contractors Saw, lightly used, model 36-451, Includes Biesemeyer Fence system, new machined pulley's and link belt. Built in a sawdust collecting system with a 4" port. Probably less than 150 hours on the motor. Included are 2 new saw blades, cutoff sled, and fence for router plate. No rust and very clean. \$500  
Contact Gig Lewis at 503-646-7056

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JET 12 INCH BANDSAW JWBS-12 - Although it isn't up to turning big logs into lumber, it is a good little saw able to do lots of work. Cast iron frame, open stand, 12 inch wheels, 6 inch cutting height capacity, after-market fence, cool blocks, link belt, tension crank instead of the stock knob, mobile base, a few high-quality blades (and one crummy one), lightly used, works perfectly, but it's in my way. Come and get it so I don't have to venture into the wilds of Craig's List! David at 503-775-9894, [jmogdt@spiritone.com](mailto:jmogdt@spiritone.com).

# ART IN IT'S PUREST FORM

BILL WOOD

One of my neighbors, a few weeks ago, asked if he could use my thickness planer to mill some wine box sides. When he arrived at my shop, I discovered Steve had disassembled the boxes so that only the sides and tops were to be milled thinner. The pieces were milled on the plain side preserving the labels on the sides and tops of the wine box. He explained that he was making a table on which these box parts would be inlaid into the tabletop. As he was leaving, I asked Steve if I could view the finished product.

A few weeks have elapsed and today, Steve called to invite me to view the table

at his house a few blocks away. The table was something to behold. The legs had 80 cans of beer (minus the beer) wrapping them as well as 128 wine corks. Along the tables top edge he had imbedded 48 beer bottle caps. And, then there were the five milled wine crates forming the tables' top.

I was really impressed with the artistic talent he had

used to create this masterpiece. The table is going into a wine merchants' business in downtown Oregon City. But back to the talent, Steve and his wife, Gail, (Guild member) are both art institute graduates. Gail does wood sculpting. Their home is filled with the art they have created. It was a pleasure viewing their home for the first time. Then we went into the shop where these pieces were created. It appeared to have all the necessary equipment (except thickness planer) to build their artistic pieces. As I was leav-



ing, I was wondering what makes artistic talent and why I was not born with such a gift. Thanks Steve, and you are welcome to use my shop anytime. Who knows, maybe some his talent will rub off on me.

# END OF SUMMER

DENNIS DOLPH

Shop Tips Part II ended the "Summer Lite" series of classes. This was a new idea for Guild classes. They were held on a week night, were only 3 hours long and included PIZZA !! Judging by the success – they will be back next summer. This final class, taught by Oregon College of Art and Craft shop manager Rob Lewis, passed on more of his innovative methods of dealing with common woodworking tasks. Rob demonstrated several methods of edge banding plywood, biscuit joinery, creating a box out of plywood without the layers showing, and much much more.





# LAST MEETING: LOVELAND WOODWORKS

BOB OSWALD

It was a great meeting. Dennis' showroom was a surprise. From the outside, the building doesn't betray what's inside. Passing through the front door, a transformation occurs. A spacious showroom, well laid out, offers an impressive array of very beautiful furniture.



Again the building looks small from the outside. When you enter the showroom, you wonder, as a woodworker, where the "shop" is. A little door in the corner transports you to a very spacious work area, home for 3-4 professional furniture makers.

It's large by garage shop standards, small by production shop standards. Dennis is to be congratulated for a well organized, efficient work area that can produce so much fine furniture.

"I don't want to see it back." A statement anyone would make



who sells products and wants a happy customer forever. Dennis' designs take wood movement and mechanical strength into account. Whether the furniture goes to



Florida or Phoenix, it must survive. And it does. A construction surprise for me, much of the carcass is MDF with a thick cut veneer. Here's one great



Complex shapes; no problem



place to get moisture stability. Dennis cuts his own veneers, much thicker than standard, so they could easily stand up to repairs.

Loveland Woodworks leans towards chairs.

But there was a plethora of tables, credenzas



and various other pieces.

A chair making class is being offered this winter, an eight week class starting January 11. \$500 for Monday night classroom and Saturday lab time. You should finish the class with a first class dining room style chair, more or less complete depending on your speed and time.. Eight student limit. Contact Dennis..

Under construction

[Www.LoveLandWoodworks.com](http://www.LoveLandWoodworks.com)

# LAST MEETING: SHOW & TELL

BOB OSWALD

Again a delightful part of our meetings, when someone brings a project in to share with us. The press of time doesn't do justice to this process, for which I greatly apologize. I hope that people check on your project through the course of the evening.



This month Tim Hallen brought in a small "Safe" made of wood, including the lock mechanism. Please bring it again next month Tim.

Ariel Enriquez showed a sample of white oak that had been heavily

baked in a controlled process. The end result is a beautiful flakey effect, Medulary rays, highly enhanced to make a stunning piece.. The wood becomes very dry and brittle.



A big thank you to Rockler Woodworking. The Guild raffled off two \$20 gift cards. The lucky winners were Gary Moshofsky and Brian Warrington. A tally is kept each time a Guild member purchases from Rockler. 20 buyers generates a gift card.



*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)

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