

OREGON WOOD WORKS

WOODWORKING, STARTING YOUNG

BOB OSWALD, PRESIDENT

Groping about for something profound to say, I realized I should share this sweet activity that's become near to my heart. I've been volunteering a couple days a week in the Gaston High School wood shop, helping Wade Sims with his 7th period Junior High class. Intimidated at first, it's way more fun and rewarding than I ever imagined. I'm wanting to follow these kids onward to their senior year !!

rings into a bottle stopper, attentive as a cat watching a mouse hole.

A couple of girls are over at a bench, mixing paints. It's the finishing stage and they take it just as seriously as the construction stage. All around the shop eighteen students are busy, busy, busy.

Respect is one thing with which I'm totally impressed. I'm used to teens being pretty aloof, in their own space. But I've never had kids and only see a handful in my world. In this elective class, they must meet the bar for what it takes. A week or so of 'trial' and if you're not here to learn, you're out. No horseplay. Wade says "Ok, gather 'round" and 18 young folks come running, stand silently, listen attentively, taking in the

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Tool of the Month

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This is seventh grade. They're using power tools, the right ones, and with training. They can use the drill press, lathes with scraper tools, disk sander, scroll saw and bench top bandsaw. Saw work is done by the boss. I help with that. They're not into the need for router yet. That will come in 9th grade.

Ashley loves turning. Feet braced, face shield, intent on making this square thing round. Chris is bent over the lathe, burning

NEXT MEETING—MAY 19, 2009 7:00 PM

SIXTH INTRA-GUILD SHOW

Franklin High School, 5405 SE Woodward Portland, OR

Guild members show their talents. This is an outstanding event with beautiful work submitted by woodworkers of all levels. Enter a piece you've made in the past two years that has never before been entered in a Guild show. Choose Beginner, Intermediate or Advanced. You may enter more than one piece, but only one prize to a person. Current members only. You DO NOT have to be pre-registered. The more entries the merrier.

If you can arrive by 6:30 it will help with setup. Check in with me to get a number

Our outstanding panel of judges, Gary Rogowski, Michael DeForest and Ariel Enriquez will choose the first three places in each category and the Best of Show. Cash prizes, ribbons and the George E. DuBois award for best of show..

While the judging is occurring, Gig Lewis will conduct a slide show about our recent woodworking in Hawaii experience.

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



PLANES—A LITTLE LESS MYSTERY

BOB OSWALD

I'm always confused about what the different planes do and what the numbering system means. Here's what a little research has uncovered. I ran my original words past Lee Johnson, so the following is a composite and summary to help you out.

In preparing a rough piece of wood for final use, there's a logical woodworking sequence normally followed:

- ◆ "Scrub – removed a lot of material in a hurry. Get both the flats and edges reasonably clean.
- ◆ "Jack – generally used to start jointing the edges and smoothing the flat.
- ◆ "Jointer – Long bed used to true up the edge
- ◆ "Smoothing – used to final smooth the flat surface.

Cleaning up the end of the board (end grain)

- ◆ Block plane, typically low angle.

Joinery, shaping and profiling

- ◆ "A variety of molding planes, most commonly the shoulder plane.

BOARD PREPARATION

Scrub Plane

A Scrub Plane removes large quantities of wood in a hurry. In the past, Scrub Planes were used like a thickness planer to take rough-sawn boards down to size, before finishing with a Jack Plane and a Smooth Plane.



Today you'll still find pleasure in using a Scrub Plane for this purpose, and will also find it practical for shaping irregular objects, producing an interesting finished surface. It's more of a carving machine.

It's usually used at about a 30° angle to the grain. No chip breaker, it's a plough. The blade has a radius to allow deep cuts without gouging and an open throat for clearance for the heavy chips of a deep cut. Typical: Stanley 40½

Jack Plane

The general-purpose bench plane, gets its name from the saying "jack of all trades". They perform the work of both jointer and smoothing planes. It's used for general straightening of the edges, sizing of wood and jointing edges. Jack planes are about 15 inches long, and the blade can be either slightly curved for smoothing stock, or straight for jointing stock.



In preparing stock, the jack plane is used after the scrub plane and before the jointer plane. A jack plane came to be referred to as a "No. 5" plane or a "Bailey pattern No. 5," at the end of the 19th century. Prior to that, all but the blade was made of wood in bench planes. The "No." nomenclature originally used by Stanley Tools to label its Bailey pattern plane products continues to identify planes made by various manufacturers. Not all manufacturers had the same number scheme for their planes and you will make yourself crazy if you try to find a logical pattern to the numbers.

Jointer (#7)

The jointer plane is used primarily to straighten the edges of boards like a jointer would. It may also be used to flatten the face of a board. The long length is designed to ride over an uneven surface, skimming off the peaks, gradually creating a flat surface.



To prepare rough stock, the jointer plane is usually preceded by the jack plane and followed by the smoothing plane.

Smoothing (#4)

This is typically the last plane used and properly used, the finish it gives will be far superior to that made by sandpaper or scrapers. The smooth finish is the result of planing the wood off in strips, rather than by successive buffing and scratching as scrapers and sandpaper do.



The smoothing plane is typically 8 to 10 inches long. The throat may be adjusted to a tight opening so as to allow only a very fine shaving and to minimize tear out of the grain. The iron of the smoothing plane may be sharpened straight across or with a slightly arched cutting edge (or at least with rounded corners)

WELCOME NEW MEMBERS

BOB OSWALD

Hello to Terence Strom, Steven Jaynes, Timothy Robinson, Simon Dietsch, Jim Snyder, Jeff Gregor,

We're happy to have you with us. Please introduce yourself at the next meeting. I'd like to know who you are.

to prevent "tracks", or shallow gouges.

END GRAIN

Block Plane

The block plane is a small plane with the iron typically bedded at a lower angle than other planes, with the bevel up. It is designed to cut end grain (pare) and is typically small enough to be used with one hand. Cutting end grain works best when this plane is held at an angle as much as 45 degrees to the direction of travel, slicing the wood fibers



Planing across the grain, particularly the ends of boards was called 'Blocking in', hence the name 'Block Plane'. Other sources also claim that the block plane gets its name from its traditional use to level and remove cleaver marks from butchers' blocks that were built with the end grain facing up.

A block plane is also often used for cleaning up components by removing thin shavings of wood to make fit within fine tolerances. Chamfering and removing glue lines are some of its other uses.

JOINERY, TRIM AND FITTING

Rabbit Plane

Designed to cut rabbets, it's a simple tool with hundreds of years of history, used in England at least as early as the 11th century (called a Rebate Plane then).



It's one of a group of planes including the shoulder plane, bull nose plane and carriage makers plane in which the blade protrudes by a very small amount - usually less than half a millimeter - from the sides of the plane body on both sides. The blade is very slightly wider than the body of the plane so that the plane body does not bind on side wall of the cut.

They are intended for long grain cutting and are generally setup to remove large amounts of material quickly. The mouth is set wide for large chip removal.

Shoulder Plane

The shoulder plane is a plane tool with a blade flush with the edges of the plane, allowing trimming

right up to the edge of a work piece. Like a rabbit plane, the shoulder plane's blade extends to the full width of the tool. The shoulder plane is used to trim the shoulders and faces of tenons and dados.

Unlike the rabbit plane, the shoulder plane is intended to cut end grain, therefore, there is a more acute angle between the iron and the sole of the tool. The iron is set face down and square across the tool. The bevel edge is uppermost. A shoulder plane also has a much finer set mouth, which allows taking finer shavings.

Others

There are dozens of specialty configurations for planes; moulding, finger, bull nose, plow, router, chisel, circular, combination to name a few.

Stanley Numbering system

It appears that 1-12 (or so) represent the generic bench plane including Jack, Jointer, Smoothing and Block. These basic styles however, also appear in higher numbering levels, often offering some unique feature. Sometimes Stanley just picked numbers out of the air; don't waste your time trying to rationalize the numbering system.

- ◆ #1 - #8 The classic Stanley-Bailey bench planes. A "C" designation mean a corrugated sole.
- ◆ #9 - #11 1/2 mostly block planes, with the rabbit bench planes, and the now useless belting plane
- ◆ #12 - #20 1/2 scrapers, more block planes, and circular, or "compass" planes
- ◆ #21 - #37 everybody's favorite planes for keeping warm, the flammable transitional planes
- ◆ #39 - #44 painful dados, the scrub planes, and the works of art Miller's Patents
- ◆ #45 - #A45 the combination (molding) plane
- ◆ #46 - #54 more combination planes, match planes, and the heavy-metal shooting board
- ◆ #55 - #57 the most painful combination plane of all and the geometric marvels of plane-dom, core box planes, which made coves of various sizes.
- ◆ #60 - #70 more block planes - hand beaders, and the mundane box scraper
- ◆ #71 - #87 routers, chamfer plane, rabbit planes, and scrapers
- ◆ #90 - #100 rabbit planes, side rabbets, special purpose planes - chisel and edge trimming
- ◆ #100 1/2 - #140 more block planes, cheesy transitionals, and the best scraper ever made - #112
- ◆ #141 - #196 match planes, rabbit planes, some funky special purpose planes
- ◆ #201 - #444 more block planes, weatherstripping planes, special dados, scrapers, and dovetail plane
- ◆ #602 - #608C the Bed Rock bench plane series

Excellent Reference Website

<http://www.supertool.com/StanleyBG/stan0a.html>

GUILD SWAP MEET

BOB OSWALD

A number of months ago it was suggested to me and I totally agreed, that we ought to have a little swap meet time at the meetings, when appropriate, prior to the main meeting.

I'll remind you that this is still an available option at most meetings. It works best when we're at Franklin High School and it's probably not as good it when we're visiting a host's facility such as the Joinery, Altura, Hardwood Industries, where we want to focus on our hosts.

So, feel free to bring a few things to sell or give away. Rumor has it there might be some veneer and burl available at the May meeting.

NWS CLASSES

BOB OSWALD

Joinery Concentration: Carcasses, June 7-11
 Joinery Concentration: Frames June 14-18
 Workbench Skills: Hand Planes June 21-25
 Greene & Greene Side Table, June 28 +
 Design with Nature, Jul 12-16
 Demi-lune Table, Jul 26-30
 Dovetailed Hope Chest, Aug 2-6
 Japanese Hand Planes, aug 13-15
 Shaker Breakfast Table, Aug 16-20
 Hand Tool Concentration: Tools for the Shop, Aug 23-27
 Finishing, Sept 13-17
 Elevated Seating: Rogowski Stool, Sept 20-24

For details, see www.NorthwestWoodworking.com

SUMMER CLASS SERIES

DENNIS DOLPH

The first of the Summer Education classes begins. Most of the year classes are held all day on Saturday. During the summer we try and have them on week nights along with pizza and pop. The complete list of summer classes will be ready for the May newsletter but here's a preview of a very special class:

Fundamentals of Furniture Design

Lee Johnson will be teaching this two day class at a very generous price:

Tuesday June 22 and Thursday June 24th
 6:00pm to 9:00 pm

Lee's shop in NE Portland

Class Size: 15

Cost \$ 50.00 for both days (includes a pizza dinner)

This Class will give you the basic skills to transform your ideas into a successful furniture piece. It will explore the geometry of classic designs and show how it applies to contemporary design. The class will discuss proportion, the golden ratio and other methods to get a pleasing look. Also covered will be the use of curves, and decorations (inlay, beading, carving) on furniture. What is too little – what is too much. Most importantly it will show you how apply these techniques to your furniture.

To sign up contact Dennis Dolph at (503) 238-6319 or damd@xprt.net

PRESIDENT (CONTINUED)

DENNIS DOLPH

(Continued from page 1)

brief lecture. Sometimes a safety lesson, sometimes introduction to a new tool, even occasionally a little reprimand and lesson for abusing a tool. They don't know any better (sometimes) but they learn. I've never seem such enthusiasm, such attention to detail, such focus..

The big project is a candy dispenser. Everyone starts with a basic design, an upside down canning jar sitting on a sliding dovetail frame with holes to extract the candy. Wade provides a sample, but they must each personalize their own. Add legs, change the shape, what ever makes sense to you. It's so delightful to see the individuality being taught.

Depending on the student, they also make pens, bottle stoppers and turn bowls. The class is organized to allow everyone to proceed at their own pace, so some do more than others. Some put more detail into one project while others accomplish a number of them. Mistakes are made, pushing the pen turning too hard and just as it's nearly finished, it shatters. Claire might slow down a little after that lesson.

The attendance distribution surprised me. In a class of 18, I think I counted 11 girls and 7 boys. I'm so delighted. This male bastion has no right to remain that way.

Thank you Wade for the opportunity to learn, from you, from them, to enjoy life and to give where I can.

And one more item, a true passion for me with a subject high on my mind. Want to do me a favor? Go to "VoteForTheBoat.com" and help the Schooner Adventuress win a \$100,000 grant. I'll be sailing on her this fall, teaching kids. This Gaston High experience is perfect preparation. If all of the Guild voted every day from now until May 12, I'd have raised over 3500 votes. Dare to dream!

FINISHING 101

ED VACHEL

Here, on Planet Earth, we enjoy and benefit from the Electromagnetic Spectrum of Visible Light. (Think colors of the rainbow.) As woodworkers this is particularly important because we have the opportunity to dye, stain, tint, paint, and finish wood in myriad ways to get our wood to have that special reflection or absorption of light. That's what puts character into our project, and that's what helps our projects have that "pop" which makes them stand out.



The first "Basics of Fine Woodworking" class of 2010 met at Rockler Woodworking and Hardware in Beaverton. Our host and instructor was Store Manager, Joe Cornett. His objective: demystify the mysterious world of enhancing the surfaces of wood projects by learning some of the basics of finishing wood. This is a fast-paced class. Joe really whets your appetite and he gives you solid principles of how wood reacts to different applications of stain.

First, we got the historical perspective of finishes, going back to the early 1800's and then, bam, right into the present and all the choices consumers enjoy (and dread) when it comes to finishing. And there are hundreds of choices, and it's easy to see why so many people get confused, and why a potentially great project turns out ho-hum or why some projects just plain dazzle...it all boils down to the finish.

Joe has two rules. Rule number one is "test." His second and last rule is "always test first." He advises that you start the finishing process early—in fact, simultaneously as you begin to build the project. This reminds me of a comment Alexander Anderson made during our "Joinery" class earlier. He said we should "look at the project from a holistic perspective." By that he meant not to compartmentalize or individualize the sections of a project, but rather to look at the project as a relationship of all its parts. Joe was right in sync with that.

He suggested that you take a scrap of wood from your project and sand it, stain it and top coat it exactly as you think you would with the actual project, and keep clear notes of every step on the back of the piece. Now if you don't like the results you've only muffed the scrap and not your whole project, plus if you fall in love with the look you can easily replicate your formula.

We got a description of pigment stains, oil, water base

or gel, and the advantages and disadvantages of each. This was followed by dye stains and the corresponding details.

Then comes the final finish choices leading to protection and look. Joe makes this point about protection: always know what kind of protection and performance you want from the wood. For example, you would "protect" a kitchen table differently from a hand carved statue which you might put into a display case. You probably want a different "look" for the kitchen table versus the statue. That look includes sheen; satin, semi-gloss or gloss?

We were really deep into that topic of "look and sheen" in Joe's demonstration, and I had to chuckle. He used the word "chatoyance" in the middle of one of his sentences. I always thought of myself as having a good vocabulary, but here was a word that I now heard twice within three weeks. First at Frank LaRoque's, and now here in finishing.

We spent a lot of time talking about sandpaper, how and when to raise the grain of your wood, over-sanding, and using the incorrect grit during sanding, overusing a sheet of sandpaper (hint: buy lots and lots of sandpaper), and sanding between coats of stains. Then it was on to blotching, scratch marks, color build-up, and safety—particularly ventilation and hand protection.



Joe pulled down can after can of products, tools, and a box-full of test boards to make his many points. The one comment he made that froze me in my tracks was clearly worth the whole time we spent together. He pointed out that professional woodworkers dedicate at least 30% of the project timeframe to finishing. So if you anticipate your project taking 100 hours to complete you should devote at least

30 hours towards "finishing." Up until this class I had it all backwards. Finishing was the last thing on my mind and I usually relegated that task to my wife who is more "patient" than I am. As of now that is changing (I haven't told her that yet). Now I'm definitely focused on finishing.

This "Basics of Fine Woodworking" class is a major contribution to helping me become a better woodworker. The curriculum was designed to help you grow new skills. Take your skills to the next plateau. You owe it to yourself to sign up and attend every class. These instructors are competent, interesting, compelling, and really dedicated to helping you succeed. Already I am a better finisher just from attending Joe's class.



WOODWORKING IN HAWAII

BOB OSWALD

Well folks, it was a fantastic trip, this Hawaii wood-working excursion. First is a large thank you to Gig Lewis for making it happen. We had six great events compacted easily into three lazy and fun days. Here's a little summary in chronological order

Martin and MacArthur

You haven't seen Koa until you've seen their furniture. I have to say this wood even exceeds the fantastic Oregon Black Walnut and Curly Maple. Jon Martin, president and co-founder of this furniture company, gave us an in-depth view of the workings of their



'factory'. Starting in the showroom, from \$60 table top pieces to \$20,000 furniture, I have never seen such

glorious wood. A tour through the lumber storage area revealed heart stopping. At \$30/board foot, there was easily a million dollars in inventory.



Lifetime, worldwide warranty. Furniture built to last. After all, when you ship it all over the world, you don't want it coming home again.

Inter-Island Woodworking Art Show

A short distance away in Honolulu is the Academy of Art, where for a couple of



weeks this all island art show is held. This was the event that started this whole adventure a year ago. We all were prepared for a Ceramics Showcase kind of event. It was an unmanned

art show with a caretaker who knew an impressive bit about each entry.

A slow tour of the gallery provided ample time to study, analyze and enjoy every piece of art.



Ocean Going Canoe

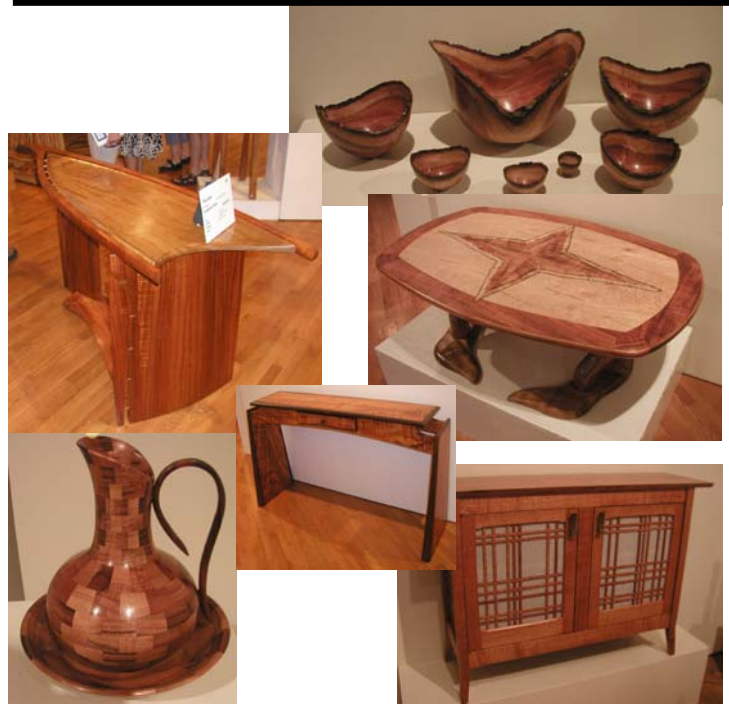
This was not just a canoe, this was a near religious experience, from the woodworking effort involved to the incredible journey on the open ocean.

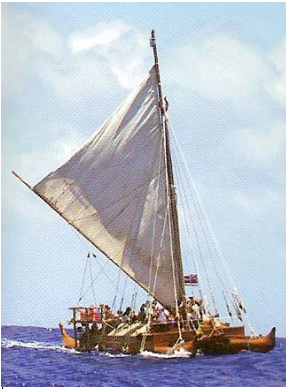


If you're a sailor as well as a woodworker, this was an inspirational visit. We spent well over an hour hearing from Kawika Eskaran, a native Hawaiian and co-builder of this fantastic adventure. Nice months start to finish, it was the product of most of the community. Anyone who wanted to help was given a task. A venture of BYU Hawaii, funded with a large generous grant from Kellogg,



Can you imagine spending 24-hour days for a month, sailing





the open South Pacific in an outrigger canoe. Sometimes the seas and winds were so heavy it took the entire crew to maintain control. They lived off the sea, catching most of their food. These people know the meaning of adventure.

Byodo-In Temple



A little side trip on the way across Oahu included this replica of the 950-year-old Byodoin Temple located in Uji, Japan was an example of

post-and-beam construction. In this case made of concrete, it was still impres-



sive to see the simplicity as well as the strength of construction. Feeding the birds was a recommended activity. An a little walk though a bamboo forest left us breathless, the enormous size and strength of this 'grass'. Said to grow a foot an hour in some conditions, one could



scarcely imagine what a jungle of bamboo would be like to traverse.

Kamaka Hawaii, Inc

A spectacular tour of this 94 year old company, led by Mr. Fred Kamaka, Sr, one of the son's of the founder.



Ukuleles—priced from \$600 to \$1800., Incredible quality. Today sons run the business and one tradition still holds true, every ukulele shipped from this factory is personally inspected and approved by one of the owners.



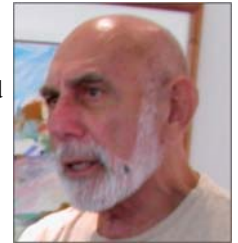
Uke's are made of Koa with Ebony or Rosweewood covering on hardwood



necks. There are many steps in the assembly process. Overall it takes about 30 days to travel through the factory. Reaching into a barrel and pulling out a handful of sawdust, he exclaims "\$30 a board foot !!" The company is wise in it's use of wood because at those prices, how much CAN you afford to burn?

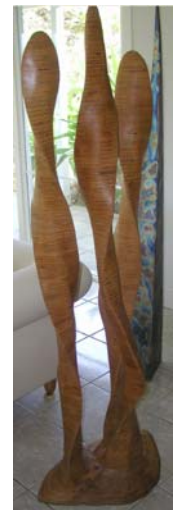
Ron Kent, Artist

A gracious host living in a beautiful location in Kailua, on the East coast of Oahu. The home now sports nearly solid glass walls, an upgrade from 10 years prior when Ron bought it. Sitting in the living room feeling like we were outdoors, Ron started talking a bit about turning, how he started with a toy lathe gift from his wife to become, thirty years later, a world famous artist. Discovering that we were not 'dedicated turners' but woodworkers in general, the talk turned to woodworking, and a tour of their home loaded with furniture, turnings, an eclectic kitchen counter top of OSB and dozens of art pieces of Ron's creation.



His workshop, a dream place has a double garage door open all the time with the Trade Winds wafting through, carrying shavings to all corners of the shop. A simple shop with a basic table saw, miter saw, drill press and bandsaw. His primary tool was a lathe located next to the open door, that he has since sold in retirement.

Deeply tanned, Ron obviously loves the sun and the outdoors. Exotic artist, yes. Exotic woods, no. Much of Ron's beautiful work is made of plywood. The colors in the edges make glorious effects, when you know how to bring them out. And fine woodworking, well it's all in the finished product. He was in the process of shaping a 3-foot tall sculpture with an angle grinder and orbital sander with 30-grit paper. He doesn't go much finer than 80 grit. Impossible ! But with a million coats of lacquer, the sheen is as fine as sanding to 5000 grit. This was a very, very eye opening experience. Simple tools, simple materials, simple methods.



The visit ended with a delightfully ice cream treat and a chance to meet and talk with Ron's wife Myra. Two more gracious and charming people you could not meet.



LAST MEETING: ALTURA FURNITURE, INC

BOB OSWALD

Altura Furniture started life in Jeff Behnke mind as a young artist in New York. He spent many early years there living in the studio with a woodworking friend with whom he shared the rent. As the business grew, and as a lady in his life decided that New York wasn't a great place to be (her opinion), they started looking West. The choices for them were San Francisco and



Portland. As Jeff indicated, San Francisco is pretty much still New York with different people and a nice West coast attitude. So Portland won.



Jeff's high school shop project.

Jeff still has his first high school shop project a coffee table obviously reflecting the artistic talent that was emerging. He got a degree in fine art that serves him well today.

Altura makes tables and chairs, high end, beautiful but production. Most sales goes to interior designers, a market that offers repeat business, unlike individual custom work. Jeff tells a story of quality that I've heard several times this year. When you ship across the country and guarantee your product, you don't want it coming home for repair. So they focus on robust and high quality construction; and they stand behind their products faithfully.



Stained walnut, artistic styling



Jigs make for repeatability & speed.

Many jigs adorned the walls, making for more efficient mass production of this fine furniture. Jeff loves the domino by Festool. I didn't get to ask why but I'll bet it's the fast precision in locating and punching the holes that speeds production.

A spacious, well equipped and very

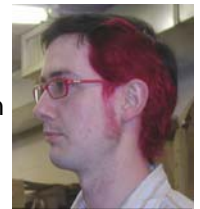


Large jointer—neat machine room.

clean machine room. Jeff has all of the noisy equipment isolated into a closed room so when you're not working with the machines, you can spend much of the working day in a quiet atmosphere. Smart thinking.

Employee Art Show

A very enjoyable part of the Altura visit was a brainstorm idea of Alexander Anderson. He's a Guild member and an employee. With the inevitable accumulation of scrap that Jeff says "We'll use that somewhere; save it." it is finally over-growing valuable usable space. Alexander approached Jeff with a contest idea, that all the workers would build something out of the scrap. Some late nights as our meeting neared produced some fantastic pieces of work. All of it made of scrap pieces.



Alexander

And the Guild had the great pleasure of reviewing and voting on them.

As for the prizes and winners, Best of Craftsmanship was won by William Wolter for his end table comprised of wedges side by side. This was a very detailed piece and earned every vote it got! The prize was a wooden hand plane made by Alexander Anderson from stock that had been milled by Miles Gilmer for James Krenov originally. The angle was a very high 52 degrees, for working on curvy and highly figured wood.



Beautiful styling

Ted Ooyevaar's , coffee table won Most Marketable Design. The prize was a check for \$100 and a pat on the back by the other craftsmen in the challenge.



Coffee Table

And Best of Show, was won by the master of finishes for Altura Furniture, himself, Mr. Guillermo Sanchez. His "Creole Mirror" was a shock and awe of

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ALTURA FURNITURE (CON'T)

BOB OSWALD

(Continued from page 8)

carving, creativity, and color! The design, originally penned by Mr. Sanchez in 2006 featured instruments in a way they only can appear in imagination. to bring this piece to fruition required an imitation not only for design but for creation as well. The prize was a check from Altura Furniture for

\$100, a large bottle of home brewed Scotch Ale brewed by Mr. Anderson, And the pat on the back by his fellow craftsmen.

Every piece there was a work of art. Everyone was a winner, and the Guild most of all for being able to be a part of this event.

Thank you Altura artists !! Thank you Jeff and Alexander. One of our best meetings.



Mirror with music



WOODWORKING SHOWCASE

Bill Bolstad and Lee Johnson could use a little more help in the Guild booth at Showcase event May 30 and June 1 and 2. Call them if you can spend an hour or two. Bill at 541-327-2280 or Lee at 971-219-0839

\$\$\$\$ FOR SALE \$\$\$\$

Large cherry tree, still standing. 80 ft tall, 30" diameter, double trunk. Will come down on May 15. You can see it at the McLean house 5350 River St, West Linn. There is also a 24" Holly coming down soon. Both reasonably priced. Contact Mike Watters 503-557-7529 or cell 503-891-4665.

Gig Lewis would like to talk with anyone with experience with a Port Orford Cedar deck, please call 503-646-7056.

Assorted shorts, mostly 2" thick, a lot of Mahogany we think, a stack 2 feet high, 6 feet long, 1 to 3 foot lengths. NE Portland near Siskiyou & 162nd. Make offer. gloryweb@comcast.net or 360 281-0019

Just took down an old holly tree over 30' tall near Terwilliger & Taylors Ferry Road . Sections are about 24" long and 6-8" in diameter. Covered to keep them dry. Originally I planned to border the garden beds, but this dense white wood is better used in fine craft. Make offer. Mirra at treegate@spiritone.com

DUST SEPARATION

BOB OSWALD

I've been struggling for a couple of years to improve dust collection in my shop, without spending the money for a system that's too big for the size of the shop of course. I know there are better equipment like the cyclone systems, but the cost is pretty steep for many of us and many are too large to fit the typical home shop.

The struggle involves a collector good enough to out fine particles while maintaining air pressure. An upgrade from a 30 micron Jet to a 1 micron Delta didn't really help. The bag clogs quickly and pressure drops. Of course the problem is compounded by many tools that don't have good collection systems so a lot of dust flies off the table. Some tools are way better than others.

I put in one to two hours a day in the shop and it seems that within two weeks the bag is fully inflated, packed with dust. You all know what a pain it is to clean.

A front end separator capture a lot of debris before it hits the collect, but the typical cheap one on the market isn't really designed to trap the very fine dust. I didn't realize this until Rockler started selling the Dust Deputy. The one sold in the stores is small, fitting on a 5 gallon can. Oneida does have one for a 30 gallon can and I finally decided to try it. It's more expensive at \$260.

The claims are that it captures over 99% of even fine dust. I have to understand why this could work so well of course, and this is how I think it works, not that it really matters but if you believe in it, maybe it will perform better? .

It's "just" a funnel, but the air ducting is the part of the key. I looks like a model of Nature, a tornado. Air & dust are drawn into the side of this funnel horizontally and go spinning around the perimeter. Centrifugal force forces the material against the outside wall and the upward slope makes it climb to the top. The vacuum tube comes down the center, in the lowest pressure region, and takes in dirty air from well below the top where the debris should be trapped. The intake is too low for the debris forced against the ceiling to get sucked away. So the debris hovers out of reach and ultimately slides down the sides of the funnel into the bucket below.

Similarly , a Mr. Phil Thien did a similar analysis and designed a separator on the same principle. You can Google "thein separator" for more details. Same principle, cheap to build but probably not as efficient. I understand ClearVu has a similar system

It's installed. I need to totally clean the filter bag and start testing from scratch. I'll let you know what I think in a month or so.

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

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