

OREGON WOOD WORKS

A TRAIL OF ADVENTURE

BOB OSWALD, PRESIDENT

It's been a very busy month so that's what I'll talk about. Top of my list was doing a presentation at the January Guild meeting. I've done that demo a few times before, but it's different standing in front of your fellow woodworkers. I was so delighted when the last cut was made and I was able to pop that frame together and have it stand alone on the table. Felt for a moment like the hawkers at the show. Thanks for the applause.

But there's much more. Two very exciting events are shaping up. And I trace their roots to my joining the Guild in 2003, and getting involved, something I'm always trying to encourage people to do.

I wrote an article for the newsletter in 2004. Wound up to be editor (because I can't

say no when asked). That led me to OCAC, building a stage coach, meeting Karen, learning about the Tall Ship Festival in Tacoma, learning about volunteering opportunities on the Adventuress, a tall ship out of Port Townsend. And so, there's a good chance I'll spend a month aboard her late this summer teaching sailing and marine ecosystems with a crew of thirteen to children and adults on a variety of sailing adventures around the San Juan's. How about that !!

And the newsletter job also led me to Rockler one day where, ultimately, I wound up with a part time job. That has connected me with a number of old acquaintances one of whom had just ended teaching evening shop classes for PCC at one of the local high schools.

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Tool of the Month

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NEXT MEETING—FEBRUARY 17, 2010 7:00 PM

Northwest Woodworking Studio, 1002 SE 8th Avenue, Portland, OR

Next meeting is a special treat. Lie-Nielson is joining Gary Rogowski at the Northwest Woodworking Studio. Gary always has great events and Lie-Nielson will make the evening that much fuller. This is a wonderful opportunity to try a wide array of hand tools and learn valuable techniques from the demonstrators, some of the most skilled in the industry. Tools will be available for purchase also.

If time permits, Gary will have one of his Mastery students do a presentations. That may change. Also, take a look at Gary's new website at www.northwestwoodworking.com

Board meeting at 5:30. Social time starts at 6:30. Formal meeting at 7:00.

Crossing the Morrison Bridge into East Portland, proceed east on Belmont (1 block south of Morrison) to 8th. Turn south one block. From East Portland, head south on MLK 1 block past Morrison to Belmont. Turn East on Belmont, go to 8th and turn south one block.

Bring a chair if you want a place to sit.

GUILD BOOK SALE

RICHARD HALL

The Guild is helping Jean DuBois sell George's book collection, about 230 books.

They will be brought to future meetings in manageable quantity and sold to members until they are gone, or May. Prices will be 25% of the book retail price.

I have them in a spreadsheet. An email request will get you a copy of the spreadsheet. You can email book requests and I will bring your "reservation" to the next meeting.

If a book has more than one request, we will have an auction for that book. Highest bidder gets it. If you request a book and don't come to the meeting, it will be sold to whoever wants it.

Cash or check made out to the Guild at the meeting

Richard Hall at diwest@ix.netcom.com

NWS CLASS SCHEDULE

BOB OSWALD

Hand Tool Skills Jan 11 +
Building Traditional Cabinets Jan 12 +
Introducing Hand Tools Series Jan 13 +
Woodworking for Women Jan 13 +
Making Brass Hand Planes, Jan 16
Introducing Power Tools series, Jan 18 +
Basic Carpentry Series, Jan 28 +
Woodworking for the Complete Novice, Jan 30, 31
 Drawing & Design Series, Feb 7 +
 Traditional Joinery: M&T Feb 13
 Basic Carpentry Projects, Feb 25 +
 Bending Wood, Mar 6, 13
 Furniture Repair & Refinishing, Mar 8-12
 Tool Sharpening, Mar 20
 Joinery Concentration, Mar 25-28

+ means multiple sessions. For details, dates and cost, see www.NorthwestWoodworking.com

2010 DUES—FINAL, FINAL NOTICE

BOB OSWALD

Your Guild membership for 2009 has expired. You will receive a couple of courtesy copies of the newsletter.

Still only \$35 for general and \$45 for professional members. Two ways to renew:

- 1) Send a check to Norm Michaud, 1041 Chandler Road, Lake Oswego, OR 97034. He'll update your account and forward the checks on to the Treasurer
- 2) Log into the website. Click Join/Renew and pay by PayPal. Be sure to check your contact information as long as you're there.

PRESIDENT (CONTINUED)

BOB OSWALD

(Continued from page 1)

Teaching is a love of mine and I pursued the possibility of replacing him. It took two years of casual effort, but it's looking like I'll be on staff at PCC this fall teaching one night a week. I love it.

This whole article is not intended to be about me. It's about what getting involved, even in small ways, can do for you. Perhaps you're still working and don't have as much time to spend. With minor effort you can always carve out a couple of hours a month.

Three generous fellows signed up for the meeting committee. I'll be working with them to get started. But I hope that they find contacts evolving, increased knowledge, unknown benefits of helping out, as much as I have.

Think about it.

END OF THE TAPE

BOB OSWALD

I hear this often enough that I'm not sure if it's marketing hype or a misconception. At trade shows you'll hear the hawkers, ironically people who sell measuring equipment or jigs, belittle the floppy, loose, sloppy end of the tape measure, "horribly inaccurate" as they say. I'm sure you know (right?) that that is not slop at the end of the tape. It's not poor manufacturing.

The hook on the end of the tape has a thickness, about 3/32 of an inch. So if you hook the tape over a board and measure to a point you get a number, like 2 1/2 inches. If you want to rip a board to that width, you pull up the fence, push the tape against the fence and measure 2 1/2 inches to the appropriate place on the saw blade.

If the end of the tape were rigid, this position would be in error by 3/32 of an inch. But the holes that hold that hook are careful slotted, (on a good tape) to move that same thickness.

So when you make a measurement pushing against the end, you get the same result as if you hook it over a board and pull it tight. That wildly assumes of course, that you have a good enough quality tape that the movement is precise.

In all my years of using one, within numbers too small to read on anything but a vernier caliper, it's dead on. Generally I'm talking about Stanley tapes, the industry standard.

In case you didn't know, now you do. If you already know and got this far, you're one of my favorite readers.



TABLE SAW TECHNIQUES

BOB OSWALD

It was a good class. Our friend Ariel Enriquez taught a day long class in the use of the table saw. The really cool part of the class was that Ariel built a stool, very artsy, not possible to do on a table saw? But he did it. A little help from the bandsaw and router and a bunch of jigs and techniques made me say a dozen times, "I'll be darned, that's clever."

The class was really two parts. The rudiments of the saw, tuning, cleaning. Very useful information and the right amount of time spent on it. But then, we all came to see sawdust. And Ariel surely did not let us down. He produced the stool shown here, artsy, going to build that today. *No Way*, we're all thinking. Nary a straight line in it anywhere. With limited help from the bandsaw and router, the table saw was used in very creative ways, with very simple jigs, to produce all the parts.

What's in the stool? Seat, legs, foot rest/stretchers. Simple enough under normal circumstances, barring a few issues like fastening everything together strongly enough. But this one was going to be interesting.

Wood Moves

Up front, number ONE lesson in this whole class, stress in the wood causes movement when cut. The biggest movement occurs when you first cut a big board into a smaller one. Stresses are stored in that piece of wood, perhaps a 2x8. It moves during drying and establishes an equilibrium. You cut it into smaller pieces and WHAM, there goes the equilibrium. The wood assumes a new shape, most often not what you want. Ariel lives by making the first cut slightly oversize, typically a quarter inch. The wood instantly assumes its new shape. You make a cleanup cut to true it again. This occurred in every step.

The Stretchers

These would normally be started first because of the glue cure time in a bent lamination. The stock is prepared as thin ribs on the table saw. Not a major challenge. Glue up using a vacuum bag, full width of all stretchers plus spares. Like Norm, Ariel set the strips aside to 'dry' and produced a fully cured glue-panel with which to proceed.

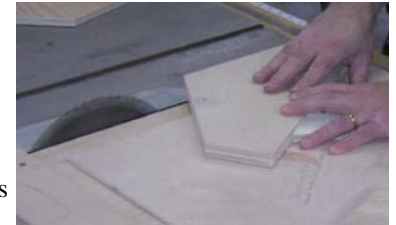


So we saw the process of cutting curved material into strips to form the rungs. No jigs, just learning to curve the

wood through the blade as it cuts.

The Seat

Cut from a very bent up 2x8, a quick trim on the bandsaw to remove the bulk of the twist let the planer make the clean up pass. The seat was built as three



wedges to provide uniform grain to the dados for the legs and a uniform edge grain pattern around the perimeter. Getting there involved a

little jig with a 60-degree block fastened to a sled. Cleverly mounted to a swinging plate, it was easy to tilt it fractional degrees to get the perfect angle on each seat piece. With a less than perfect angle, the three pie-shaped pieces don't come together in a full circle.



After glue-up, the seat had the "mortises" cut for the three legs using another

simple vertical jig.

The Legs

Another curvy object started life on the table saw. After truing on the planer, the saw was used to a) cut the angle of the leg to the seat using a jig b) cut the dados for the stretchers using the jig, c) cut the tenon on the seat



end of the leg and d) cut the bottom of the leg to be parallel to the floor. This was all done in a flat board before cutting each leg out with a bandsaw. You had to be

there to see the simple magic of this process.

Final Assembly

Another clever tool/jig measured the angle of two adjacent legs of the stool. This provided the means to cut the ends of

(Continued on page 9)

SPRING GUILD SEMINARS

DENNIS DOLPH

Steam Bending with Gordon Keller

Saturday March 13th, 2010 — 10:00am to 3:00pm
Gordon's Shop in the Dunthorpe Area of Portland
\$25.00 for members (includes a sandwich lunch)

Gordon will talk about the theory of steam bending, what types of woods are suitable for bending and what types are not. We will discuss the different applications for bent wood and Gordon will show us examples of his work using bent wood components. We will review what equipment is needed; where find them, and how to make them. We will discuss how to shape the wet steamed wood, using a mold and/or strapping. After lunch, we will bend different species of woods. Everybody will have a chance to try this technique.

Gordon is a professional woodworker who uses bent-wood components in Windsor Chairs and other furniture projects. He has a master certificate from the Marc Adams School of Woodworking.

Note: The steaming will be done outside. If we have serious rainfall, we will try for the following Saturday, March 20th.

Tool Making with Dave Jeske

Saturday April 10, 2010 — 9:00am to 4:00pm
Franklin High School
\$50.00 for members (includes Materials and lunch)

This workshop will explain the basic concepts of metallurgy and tool making for the Woodworkers. You will learn the difference between different steels and which steels work best for shop-made tools. You will also learn how the heat treating process works and how to make a simple forge using a propane torch. With this knowledge you will be able to make small cutting tools, such as specialized chisels and scrapers for any project, and re-harden tools that have lost their temper. There will be a discussion of files and other tools required to make tools.

Each participant will make a small detail chisel using basic shop tools, heat treat it and make a handle for it. Materials for the blade and handle will be provided. A drawing will be available ahead of time if you wish to turn a handle yourself prior to class. Note: the handles made in class will not be turned on a lathe.

Dave is the owner of Bruce Spruce Tools, manufacturer of high end marking and cutting tools.

Finishing with Joe Cornett

Saturday May 8th, 2010 — 9:00am to 4:00pm
Place: Franklin High School
\$40.00 for members (includes a sandwich lunch)

This class will attempt to dispel the mysteries of wood finishing from penetrating oil to topcoat build up finishes. Find out the choices in finish you have for your next project and what is the best method for applying it.

We will discuss sealers, fillers, water base vs. oil finishes,

staining, dyeing and glazing wood. We will talk about the difference between oil, varnish, shellac and wax – the advantages and disadvantages, when to use each one.

This seminar will have something for every woodworker regardless of your skill level.

* * *

To sign up for any of these classes, call Dennis Dolph at (503) 238-6319 or at damd@xprt.net.

Class fees can be paid at meetings or mailed to:

Guild of Oregon Woodworkers
 c/o Dennis Dolph
 1107 SE 55th
 Portland, OR 97215

Class fees must be paid (or arrangements made) 10 days in advance of the course.

Basics of Fine Woodworking.

This is a 10-class course in the fundamentals of fine woodworking. Taught in members shops around Portland, this series includes:

- ◆ Intro & Design
- ◆ Bench Tool Introduction
- ◆ Safety & Measuring; Basics of Power Tools
- ◆ Cabinet Construction
- ◆ Table Saw 101
- ◆ Joinery
- ◆ Finishing
- ◆ Routers & Jigs
- ◆ Tricks and Secrets of woodworking
- ◆ Lathe

Class session are: Feb 27 to April 10 -and- April 3— May 15.

You will learn the proper use of the common hand and power tools, project design, construction methods, and finishing. Each class is taught by a different instructor, usually in their own shop. While this course is designed so that a beginner will understand the material, even professional woodworkers have found it useful and informative. The small class size assures that there is plenty of time to ask questions and share tips and techniques.

Members only. \$125 for the whole series. Contact Gig Lewis at 503-646-7056 for more information and reservations.

2009 TREASURER'S REPORT

DICK PETTIGREW

PROFIT & LOSS

| | |
|----------------|---------|
| Gross Income | 21,508 |
| Less: Expenses | 23,409 |
| Net Income | (1,901) |

BALANCE SHEET

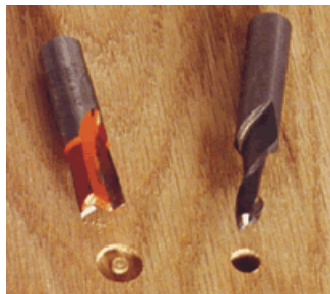
| | | |
|---------------|-----------|--------|
| Assets | Checking | 6,474 |
| | Money Mkt | 13,163 |
| Total Assets | | 19,637 |
| Liabilities | | 0 |
| Total Capital | | 19,637 |

SPIRAL ROUTER BITS

BOB OSWALD

Spiral bits, in either the up-cut or down-cut variety, are typically thought of as used to clean the chips out of the hole. The up-cut pulls the chips towards the router. The spiral shape is used to move the waste up or downward.

But an even more effective use of these bits is in cutting wood with a squirrely grain. Like a burl box top. The spiral bit cuts with a shearing action, instead of 'smashing' the wood away as in the straight bit.



WINDING STICKS: A TOUCH OF CLASS

BOB OSWALD

Winding sticks, most of you know what they are. A couple of parallel sticks that you place on a "flat" board, one at the front, one at the back. Sighting down the sticks from one end of the board, it allows you to see any twist in the board.

Well, add a touch of class to yours. There are always a



CALL FOR ARTISTS

BILL BOLSTAD

The 2010 Ceramics Showcase is just around the corner. April 30, May 1 and 2. This is the largest art show in Oregon. Free admission and a huge selection of artists from five Portland area guilds give the public a lot to look forward to. So it's well attended by people willing to buy nice things.

The Guild enters its third year of participation in this show. In a wing adjacent to the Northwest Fine Woodworkers, both exhibit halls offer the public high quality products made of wood. We're a great complement to the rest of the show.

You can have a 10x10 booth space or possibly share one with someone and divide the booth fee.

Booth fee is \$400 which includes a percentage to the Oregon Potters Association for professional advertising by the firm of Coates and Kokas. The advertising budget for this event is over \$30,000.

To register for a booth and additional details, contact Bill Bolstad at 541-327-2280. Space is becoming very limited so time is of the essence.

HAWAII—LAST CALL

GIG LEWIS

A group of Guild members are going to Hawaii at the end of March to see the All Hawaiian Woodworking Show, and visit the following: Ron Kent's studio; the Kamaka Ukulele factory; the Martin & MacArthur Koa Furniture factory; and to the Polynesian Cultural Center to have a presentation by the Lead Builder of the latest Ocean Going Canoe used in the Polynesian Studies program at Brigham Young University in Hawaii.

For more information contact Gig Lewis at 503-646-7056 soon. About 6 couples are currently signed up.

few sticks of exotic wood, in the scrap barrel. This photo simply used Red Oak, but pick Cherry, or Jatoba. Inlay a strip of Black Walnut to provide visual contrast. It makes a very appealing jig.



FIVE, SIX ... MORE LESSONS

BOB OSWALD

The continuing saga of woodworking. Wisdom gained at a price. Last month I mentioned the tables I was building, and the several lessons learned *up to that point.*

Square Check

All four feet hit the ground, or in this case the table saw, my ultimately flat reference surface. I was so enamored with the joinery I described last month. The joints all pressed together.. The aprons were snug against the legs. All the trim was finished. So what else *would* you do but glue it up. Two tables, glued, resting comfortably in clamps over night. Next morning, it's time to fit the top. Next paragraph.

Snack Time

A potato chip. Both tops, both sets of legs. What went wrong here? Clearly the mitered top frame was twisted. I don't recall paying much attention to the twist of the boards during milling. They seemed pretty flat. The answer turned out to be... "It's wood". As my friend Mr. Johnson pointed out in my quest for help, I spent too much time admiring the partially assembled structure in my living room. Truth it is was well over two weeks from assembly. Humidity, time, stresses. I was ready to lay them on the lawn, you know, the trick of straightening a bent board somewhat by increasing humidity on one side. But how to pull out a potato chip. Where does the moisture need to do its work? In the end I was **well** advised to not mess with it. Who knows what evil could have resulted from that experiment. And in the end, with gentle coaxing while screwing the top to the legs, it flattened out. Time will make the wood stresses relax. Wine will fix mine.

Shelf's Square, Legs Aren't

With the leg and stretcher assembly glued up, it's time to fit the lower shelf. This has been haunting me for a month. The lower shelf is a picture frame structure like the top, with a glass insert. The shelf will be notched around the *tapered* legs. How to measure, mark, jig, prepare for this? It turned out to be pretty simple because the shelf was very precisely dimensioned to fit the legs (assuming the legs are plumb—we'll come to that shortly).

This is a sneak-up-on-it kind of cut. Because of the shallow taper, an over-cut on the shelf would have it up under its armpits. The bevel angle started out to be an exercise for the sliding bevel. But we're talking just a few degrees. You've probably seen those digital angle gauges? Well, hold it against the vertical outside leg surface and zero it. Set it against the inside tapered leg—3.5 degrees. Grab the digital protractor (this is pretty decadent I'll admit) and set the miter gauge to 3.5 degrees. One for the left side cut and a second one for the right side cut.

Make the first cut undersized to fit it very near the bottom of the legs. Enlarging the cuts a little at a time will allow the shelf to slowly rise to its final position four inches off the floor.

Guess what, another lesson. One table fit quite nicely, a little gap as the legs were not *perfectly* plumb. The other, you could drive a truck through one opening. An arduous search for the error revealed that the end of one stretcher had not been cut square. One-sixteenth off meant 1/2 inch at the bottom of the leg. I had been wrestling with bar clamps, seeing if I could 'bend' it into position. During the process there was this ominous '*snap*' like a glue joint failing.

I stand here telling you that for the first time in my life, Murphy's law worked in reverse. A glue joint did fail, a double dowel. And it was on the corner out of square. A bit of prying, like a heart surgeon spreading ribs, separated that joint. A jury rigged crosscut sled made it easy to trim the end square. When the joint was pried apart, both dowels remained in the leg, so trimming the stretcher was a breeze. That, folks, is a miracle of the first order.



Making Water Work

Here's a fun lesson. The top has inlayed 1/8" square brass strips. The table saw cut a perfect groove. How to secure the brass in the groove. Epoxy? No place for excess to go. A light coat of varnish and press it in while wet? That would work, probably just fine, but simple advice from Lee. (It seems like I bothered him a lot on this project, but it was only twice.) Squirt some water in the groove. It will swell the wood and probably hold it like a vise. It did. Between the squeeze bottle and drain, and inserting the brass, it had to be hammered in. Incredible. Simple.

Don't be proud

Inlays of metal carry a different challenge, This inlay was left a few thousandth's proud, barely discernable to the touch but enough to sand a bright finish. Don't use a random orbit sander! The soft pad on the bottom contours itself around the brass, removing material from the wood faster than the brass. It did polish the brass but it was not dead flat, but it is silky smooth. Hand sanding pretty well fixed it.

Lessons. So many. And in the end, only the builder

MORE LESSONS (CON'T)

BOB OSWALD

knows where the flaws are. And there really aren't any that I wish I could do over. Just an arduous process getting to that point.

If you ain't making sawdust, you ain't learnin' nothin.'



FRANK'S WISDOM

FRANK LAROQUE

Have you ever wondered how the moisture was measured before moisture meters?? I was taught the arcane art of establishing moisture content in woods by a very old cabinet maker, (he must have been 55 or so when I worked for him).

He used two methods:

One was to hold the wood in question between two fingers and tap the end of the wood with a small ball peen hammer, (he said a larger claw hammer would distort the sound), and listen to the sound. The wetter the wood the flatter the sound. A wet board just thunks. The dryer the wood, the higher the sound. A very dry board will produce a very nice higher pitch. He would then bring all the wood that was to be used and test all of them and put aside any that "thunked" instead of ringing a true sound. All of the wood had to be very close in sound before he would use it. With a little practice you can tell the difference. All the wood should sound the same. This assures you that the wood will have the same characteristics after the piece is fabricated.

The second way was to touch it to his lips. He did that initially before the hammer test. Did you know that the human lips are the only place on our bodies that can distinguish moisture? The rest of our skins only tell hot or cold. The lips are very sensitive to moisture content in wood. When you try this, please don't let anyone see you doing this. It is hard to explain why you are kissing your wood.

ANOTHER SIDE OF LIFE: 21 GUN SALUTE

BOB OSWALD

While researching something unrelated to woodworking I ran across this. Hope you find it interesting too.

The tradition of rendering a salute by cannon originated in the 14th century as firearms and cannons came into use. Since these early devices contained only one projectile, discharging them once rendered them ineffective. Originally warships fired seven-gun salutes--the number seven probably selected because of its astrological and Biblical significance. Seven planets had been identified and the phases of the moon changed every seven days. The Bible states that God rested on the seventh day after Creation, that every seventh year was sabbatical and that the seven times seventh year ushered in the Jubilee year.

Land batteries, having a greater supply of gunpowder, were able to fire three guns for every shot fired afloat, hence



the salute by shore batteries was 21 guns. The multiple of three probably was chosen because of the mystical significance of the number three in many ancient civilizations. Early gunpowder, composed mainly of sodium nitrate, spoiled easily at sea, but could be kept cooler and drier in land magazines. When potassium nitrate improved the quality of gunpowder, ships at sea adopted the salute of 21 guns.

For many years, the number of guns fired for various purposes differed from country to country. By 1730, the Royal Navy was prescribing 21 guns for certain anniversary dates, although this was not mandatory as a salute to the Royal family until later in the eighteenth century.



Little did you know.

LAST MEETING: CABINET DOORS

BOB OSWALD

Show and Tell

Jim Hall brought another delicate piece of work. A small and very thin bowl, about 1/32 inch thick. So much going on for me that I didn't get to see it up close. I hope some of you did.

Bill Wood brought two clever ideas for which we need more information to share with you. A table saw jig and a unique dust collection system for the chop saw. There will be more information coming on both.

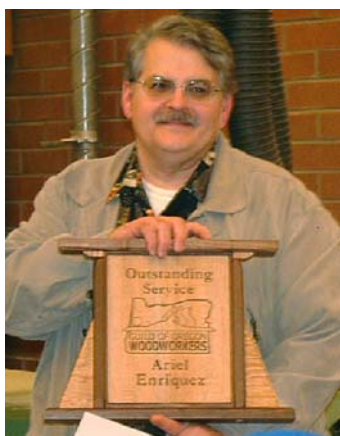
Awards

Two long time Guild members thought it would be a good idea to recognize special contributors in the Guild a little more often. And rather than turn the idea over to someone else to do, they ran with it. Len Walko and Sid Sutherland made a few plaques and certificates.

So the first of hopefully a long ongoing effort, three awards were presented at the meeting.

First, for all the effort in the PenChild project, building furniture for a children's day school. A several month effort that produced Joinery quality pieces. Certificates were presented as a small way of saying thanks to Ariel Enriquez, Gig Lewis, Bob O'Connor, Bill Wood, Jim Hall, Bob Youngren, Dennis Dolph and Dick Emmel (sorry you were out of town Dick). These stalwart workers made this project happen. Funny that you see many of these same names on other Guild activities. Thank you so much, all of you, for what you do for the Guild. And for the rest of you, come on in, the water's fine.

The most enjoyable part of the evening was my opportunity to be the person to present an "Outstanding Achievement" award to Ariel Enriquez. I met Ariel at the state fair in 2003 when he was behind the Guild booth and I was a casually interested bystander. It is such a turn of fate to be standing there that evening thanking him personally. Ariel has been in the Guild since 2000. A consummate professional, he has given so freely of his talents. He's stood booth duty at innumerable shows, helped coordinate shows like Best of the Northwest, has led numerous community service projects such as the recently completed PenChild furniture, the



**Ariel Enriquez—
Outstanding Achievement**

Guild Shoji screens, the Salem Police display cases and the GA library bookcases. He's taught a lot of classes, both for the Guild and for Franklin school. I, for one, have learned many, many things (built from the outside in) from Ariel. The Guild is incredibly fortunate to have him and people like him contributing what they do.

And a very fitting third award was given to Chuck Landers. He's been a Guild supporter since before I was ever around. He's there every evening, the Shepard for our meetings. He's there for every class we teach at Franklin. And he took a strong stand with the Portland school district in eliminating the fees that were being proposed. Thank you Chuck. It's a pleasure to have you as such a patron.



**Chuck Landers
Appreciation Award**

Award Details

Sid Sutherland created the beautiful certificates. Research on his part and his literary capability produced words that were kind and to the point.

Len Walko made the plaques and they turned out to be quite a community effort. Consulting on technique involved a few people.

A Lacewood veneer over Walnut was sanded thin for engraving. A CNC router cut through the surface and just touched the Walnut. A self supporting frame of Walnut and Curly Maple that also allows for wall hanging rounded it out. Len finished it out with a wash coat of shellac several coats of Daly's Profin.

For the engraving, ultimately Craig French's recommendation of Donn Busby in North Plains produced a stunning effect, must more effective and attractive than laser.

A very stunning plaque.

The Show

Bob's presentation on raised panel doors opened a few doors, so to speak. People who dream of doing something like this in their own kitchen, or shop, or on a piece of furniture, find it an intimidating process. Hopefully this little demo showed how "easy" it is. Easy if you don't make one of the dozens of mistakes lurking behind the 'door'. But then, that's woodworking.

Starting with pre-milled sticks, the rails and stiles. A matched set of router bits was used to make the coping cut, the end of the rails and the sticking cut, where

CABINET DOORS (CON'T)

BOB OSWALD

the panel ultimately resides.

These cuts actually went quite quickly, creating quite a pile of sawdust.

A cathedral top turned out to be pretty simple too. A template, available at our sponsors in a full set of sizes, made the sticking cut a breeze.

Raising the panels. An ominous looking panel raising bit very quickly produced one of the three raised panels for this three panel door. A couple of passes using a jointer push-pad makes it fast, clean, safe and easy. The Roman Arch top was much less intimidating that expected. It used a template that matched the rail template. In the end, a panel door standing alone and proud on the shelf. I hear that a couple of folks are going to give it a try now at home.

My apologies to anyone who couldn't hear well. It's very difficult to use the microphone and router together. I tried several things at home but it didn't work out. Better luck next time.



WELCOME NEW MEMBERS

BOB OSWALD

Mike Chilcott, Jeffrey Wannberg, Rick Lyle, Roger Crooks, Ed Rauw, Nancy Bosse, Martin Tassoni, Chet Kitendaugh, Buz Carriker, Marc Grignon, Julie Niemeyer,

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

TABLE SAW (CON'T)

BOB OSWALD

(Continued from page 3)

the stretchers to fit into the dados at foot level. A few trim cuts, a light of a smack with a mallet, and the stool was standing free, held together by friction.

Safety

A good discussion about one of the more dangerous power tools. I like Ariel's observation. The best safety equipment is your brain. Use it well. Other devices are available and you should use what works for you. But you can't substitute for education, logic and awareness.



FOR SALE

MENLO PARK ACE HARDWARE - LOW PRICE OVERSTOCK ITEMS
 1 1/2" ZINC CORNER BRACE - .49 (Reg. 1.29) #5289202
 1 1/2" 90 DEGREE FLAT GALVINIZED BRACE - .45 (Reg- .99) 5291802
 2" 90 DEGREE FLAT GALVINIZED BRACE - .50 (Reg. 1.09) #5291885
 3" 90 DEGREE FLAT GALVINIZED BRACE - .60 (Reg. 1.29) #5292016
 1 1/2" 90 DEGREE FLAT BRASS PLATE BRACE - .35 (Reg-.79) #5291836
 3/4"x1/2" 90 DEGREE BRASS PLATE - .25 (Reg- .59) #5289590
 1 1/2" 90 DEGREE BRASS PLATE - .35 (Reg- .79) #5290093
 2" 90 DEGREE BRASS PLATE - .40 (Reg - .89) #5290184
 4"X4" BRIGHT BRASS TEE PLATE PKG/2 - 2.49 (Reg. 4.99) #5291174
 4" ANTIQUE BRASS SURFACE BOLT - 6.99 (Reg. 9.99) #5302781
 4" SATIN CHROME FINISH SASH HANDLE - 2.99 Reg. 4.29) #5293311
 4" BRASS PLATED SASH HANDLE PKG/2 - 2.99 (Reg. 4.29) #5293246
 4" SATIN BRASS FINISH TEMPLATE HINGE - 3.99 (Reg. 19.99) #5301502
 LARGE SIZE SNAP OFF BLADES PKG/5 - 2.29 (Reg. 3.99)

Small collection of old Stanley planes, from number three to 5 1/2. Mostly, I have number 4 planes. All are in good to excellent shape and all tuned up. Very fair prices. Tom Becker, 503 777 6753.

Horizontal boring machine. A 1940's era drill press. Contact Darrell at 503-805-2389. Asking \$75



60 tooth saw blade, 12" Bosch professional series. 1" arbor. 2 available , \$25 each. Pete Borho, borho@comcast.net

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

Rockler Woodworking 503-672-7266, www.rockler.com

Oregon College of Art and Craft 503-297-5544, www.ocac.edu

Woodcraft 503-684-1428, www.woodcraft.com

Woodcrafters 503-231-0226, 212 NE 6th Avenue, Portland, www.woodcrafters.us

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



Guild of Oregon Woodworkers

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We're on the Web!

www.GuildOfOregonWoodworkers.com