

OREGON WOOD WORKS

PROFESSIONAL OPPORTUNITIES

BOB OSWALD, PRESIDENT



Tool of the Month

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It's been a light month in the shop, a heavy month in life, having lost three friends, one way too young. Digging through my files for newsletter material I ran across some thoughts I had penned a year or so ago about goals, areas for the Guild to grow.

While there are many avenues and opportunities, this section dealt with our professional members. The Guild currently is comprised of about 20 percent professional people, those who make their living or derive some part of it through woodworking of some kind, be it furniture or kitchens. There are many members who do make their living in woodworking related businesses but join only as general members, so the count probably is not accurate.

What's important is that those who are involved daily in making things of wood have the opportunity to be more visible to the world in general. The opportunity on the giving side is to share some part of your skill with the membership. Out of that, the opportunity to receive is multiple; some satisfaction

at passing on the heritage and more visibility of what you do. While a particular Guild member may never contract your services, it's that word of mouth where he tells a friend and that friend tells a friend who in fact is very interested in what you do.

What can you do?

Join as a professional member for an additional \$10 a year. Include a link to your own web page. Post a few photos and description of your business in the Guild website gallery.

Do a presentation at a general meeting on some aspect of your business. Teach a formal class, a few hours for pay, through the Education committee, going into more detail about how to do something.

(Continued on page 2)



NEXT MEETING—JULY 21, 2009 7:00PM

CREATIVE WOODWORKING NORTHWEST

1036 SE Taylor St, Portland, OR 97214

Another great treat in store this month, a tour of Mike Redmond's shop, Creative Woodworking. Mike's been in business in Portland since 1982. He makes custom millwork and moldings.

His customers choose from hundreds of molding, siding and flooring profiles and then they custom-make whatever is required. We'll get to see their vast collection as well as the tools and procedure for making some of it.

A Double Treat— Mike has planned a summer barbecue. Come as early as 6:00pm for some pre-meeting relaxation time.

Board meeting will be held at 5:30, a shorter one to allow time to socialize.

From West Portland, cross the Morrison Bridge, go East on Belmont (1 block south of Morrison) to 10th. Go south two blocks. From East Portland, head south on MLK, one block past Morrison to Belmont. Turn East on Belmont, to 10th and south two blocks. FYI: This is two blocks east of Northwest Woodworking Studio.



PRESIDENT (CONTINUED)

I've talked with a few of you and I get the pretty common response "Oh, I don't know anything special", "I can't write (a lesson plan)", "I can't ... I don't ... I whatever". Well folks, you're professional people able to tie your shoes, shop for groceries, and talk to someone like me one-on-one at a meeting about something you do—at length.

So the reality is, you **can** do it. You can pass on a gift, make a little money doing it sometimes, and maybe even increase your business.

I have to take my hat off to Lee Johnson every time I see him. He comments, "Where else can you get a website for \$10 a month?" (The extra cost of joining as a professional member and using the Guild website to advertise your business). He's commented many times about business that comes his way via the Guild website. And while some day I can only dream of commissioning him to build a fantastic piece of furniture like he does, I tell every person I run across who is looking for high end fabulous furniture, about him!!

Here's what professional member Lee Johnson has to say:

The Guild has treated me extraordinarily well as a professional member. First, Where else could I get a website for \$45 a year? Eight years of dues has cost me \$360. Jobs coming from the Guild website were worth about \$30,000 + in the past three years. That's close to 100% return. Good buy? Duh.

But even more important has been the pleasure of association with other woodworkers. I'm certainly not immune to learning new things in our classes and programs, and the opportunity to teach some classes has sharpened and broadened my skills.

What's not to like?

SID WINS AT THE FAIR

LEN WALKO

Member Sid Sutherland won two awards at the Design in Wood competition, His "runaway" the girl with the dog, won 2nd place in the Artistic Presentation category, "Elvis" won 4th place in the Marquetry/Intarsia category.

The design in wood show is considered one of the largest shows in the country, It is part of the San Diego county fair, and the exhibit will be on display this month



SAWMILL PICNIC

DENNIS DOLPH

Join Guild member Cory Colburn at his one man sawmill for a tour and potluck picnic lunch. On his Vernonia property Cory has brought in a number of old buildings from lumber camps to create a working sawmill. Children and families are invited to tour and learn about local woods for woodworking. The highlight of the day will be watching Cory fire up his 52 inch circular saw to turn logs into boards. The Guild will supply beverages, you supply a potluck dish. You will have an opportunity to purchase boards.

Saturday August 14 - 11:00-3:00

Until the 1960's there were hundreds of one family sawmills in the area -- this is one of the last.

Cory's tour will include the various handling operations that take place to turn trees into lumber. Cory indicates "I might touch on re-sawing with the band saw, drying and planning, and a little bit of the history of Keasey as a logging camp in the 1920's (from whence the bunkhouses came). Woodworkers tend to like being in the woods and I can't imagine people not enjoying themselves in a rural setting with plenty of sawdust. I wear hearing protection when I run the big saw so I'll try to have the foam plugs available for those who want to get close."

If you are coming, please contact Dennis before the last minute. damd@xprrt.net or 503-238-6319

Directions:

Head West on Sunset Hwy (26) through Manning to Staley's Junction. North on Hwy 47 15 miles to Vernonia. Hwy 47 becomes Bridge St. in Vernonia. Stay on that through the blinking light, downtown Vernonia and across Rock Creek, past the high school and left on State St. at the Napa Auto Parts. State St. becomes Keasey Rd. and runs west up the Rock Creek valley for 9 miles to my place, 11561 Keasey Rd. Gravel the last ½ mile. It's the last home; you'll run into gates if you go past us.

Hwy 30 works also. That connects to Hwy 47 via Scappoose- Vernonia road among others. Once on Hwy 47 go south into Vernonia across the Nehalem River and just past the big brick grade school to the Napa Auto Parts which is on your right coming from the North. Then same as above.

WELCOME NEW MEMBERS

BOB OSWALD

Hello to Henry "Fox" Bennett, Dennis Shebel, Kyle Olson, We're happy to have you with us. Please introduce yourself to me at the next meeting. I'd like to know who you are.

A LITTLE GUILD BUSINESS

BOB OSWALD

Printing a member roster

Yes, you can get another member's phone number. On the website, choose the **Log in** button and log in with your current email address. If you don't know what it is, write to me at TimberCreek08@gmail.com and I'll get you going.

THEN, after you log in, you're taken back to the home page BUT with an additional menu choice called "Administration". Selecting that will give you access to a few more features including updating your account. Current members only, so your dues must be paid up.

STEERING COMMITTEE

BOB OSWALD

A small and short term group of interested members is looking at improvements to an already great organization. The highest agenda item is filling officer vacancies and succession of officers.

Through our discussions two observations have surfaced; that our board positions are not very visible to the members and that when we want you to offer to help, you don't know really know what's expected, hence a reluctance to get involved. Then, all of a sudden it's election time and we're scrambling to fill the spots. That's not by plan, it just happens. So starting next meeting we will have regular, short, officer reports to give you more visibility into the operation of the Guild.

Coming up soon is 2011 elections. We have four needs to be filled. These positions are President, Vice President, Secretary and a couple people to help on the Meetings committee. At the next meeting four members of the steering committee will each give you a feeling for the duties of those positions to help you understand and hopefully get you involved. The reality in helping with any position is that no one position is so demanding as to be impossible even for working people. And the rewards and return for you, well, until you experience it, trying to explain it is fruitless.

For more information about these positions contact me, Gig Lewis, Brian Warrington (website Board of Directors)

My estimate of time commitment is: President: less than an hour a week. Vice President and Secretary less than an hour a month. Meetings person, kind of depends but I put six months of meetings together with about two to three hours effort. Talk to Brian on this one. In comparison, the newsletter depends on how much one would do. I probably spend 20 hours a month on it. But that job's not for sale.

Elections occur in November (no December meeting). Term is one year at a time, starting in January. Per our by-laws, nominations are presented in the October meeting and voted in the November meeting. So it's time for us to be putting a plan together.

SMALLEST TAPER JIG

BOB OSWALD

A recent project required tapering a very small piece, 5-inches long and about 5/8 inch square. It didn't fit either taper jig on hand. One could sand it but it's small and hard to do well. And making four of them required more consistency.

You all see the magazine articles for 'ultimate', 'totally', 'unbelievable' stuff. So here's **smallest**, and pretty simple too.

The jig is simply a small shim with a notch in the front corner to space the piece away from the rip fence, in this case 1/4".

The shoulder spaces the wood and allows you to push it through the cut.



Because the cut is made on a piece not secured to the jig a little care is necessary. However it operates exactly like a commercially available jig in a larger size.

Expose only as much blade as flesh you're willing to risk.

You should do two things 1) use a push block and 2) following George DuBois' axiom, only have as much saw blade exposed as flesh you want to risk losing. In this case the push block and the low blade angle made this job very comfortable.

An important note. The shim should be a little lower in height the piece being cut in order that the push block will ride on the cut piece, holding it down against the table. Otherwise the small piece will definitely rise up as it crosses the center of the blade.

The piece cut well and fit its final location perfectly



LAST MEETING: MR. FRANK TASHIRO

BOB OSWALD

Old world charm, a cliché but so apropos here. Mr. Frank Tashiro honored us with a charming discussion on quite a variety of subjects. With some focus on Japanese saws for which he is so famous, he also touched on sharpening, chisels, induction hardening and making your own tools. Eight-thirty rolled around, a good hour into the presentation and I think he was just getting warmed up. It's unfortunate that we did not have the use of the shop for another two hours, and that he did not have to drive back to Seattle that evening. A very big thanks to his son for bringing him to Portland for our enjoyment.

The meeting started off searching for questions—"what is it you really want to hear about?". Tentative at first, both Mr. Tashiro and the audience, we slowly worked up an energy level. Following is a random bit of the gist of the meeting. You just had to be there.

Mr. Tashiro is an absolute treasure chest of knowledge. Of course, at eighty-eight, if you're paying attention to life, one would think you *would* learn a lot. But most of us don't. He did. In the ways of the Japanese craftsman, he analyzes everything, understands its behavior, makes it better.

We discussed the Japanese saw. "Why did it become a *PULL* saw?" a member asks. Ah, if you push on a saw, the steel must be thicker, thick enough not to bend against the force of the cut. When you pull, the blade can be thin, very thin, very, very thin, allowing for very fine, razor sharp teeth with very little impact on the surrounding wood.

"How do you sharpen a pull saw?" Well, Mr. Tashiro has a sense of humor, and we saw it displayed throughout the evening. He described the sharpening process, not unlike what you would imagine. Delicate honing of very fine teeth, restoring the set, a very critical procedure. Very expensive. So he says, "Buy a new blade, it's only ten bucks. We don't sharpen them any more."

He delved into the metallurgy of the teeth. From an equilateral triangle, blunt and not as refined, to an isosceles triangle. But the teeth dome too much, too fine a point and are too fragile, so the teeth are truncated, cut off at the tip at an angle. You still get the intense cutting pressure of the isosceles triangle but with the tooth protected. And the tooth is induction hardened, a carry-over from the war years when energy was more scarce and subject to frequent interruption. The teeth are hardened only at the tips.

Sharpening a chisel or plane iron. "Throw away those roller guide systems." he scoffs. Use a jig with no moving parts. It starts with a pen knife. Imagine if you will, the knife

open to ninety degrees. Lay the blade against the stone and let the handle rest beside the stone, touching a board on which the stone rests. Adjust the angle of the grind with a wood shim, either under the knife (steeper cutting angle) or under the stone. Too simple.



Lee holds sharpener for Mr. Tashiro

Gotcha, a chisel doesn't have a knife handle. Put the chisel in a standard C-clamp and let the handle of the clamp ride along the stone, holding the chisel at the proper angle. You're right, the handle will be abrading on the stone. Simple Japanese solution - put a piece of thin steel (a scraper) on the stone, under the clamp handle so the handle does NOT ride on the stone. The angle is maintained and there are still no moving parts, no rollers to not roll true.

A question comes out of the audience "I keep breaking teeth on my pull saw. What am I doing wrong?" Mr. Tashiro looks up incredulously "On MY saws?" No, a different brand. A slight pause and he chimes "I can't guarantee someone else's saw!!" Laughter all around. But then he slips into an application of the pull saw that does break teeth. When you pull that saw, those very fine teeth, across the corner of a piece of hard wood, the severe impact of the tooth on the corner will very likely break a tooth. And when one tooth falls, the rest will follow. The solution is to temporarily fasten a piece of soft wood to the hard wood so the saw bites into the soft wood, slides across the surface to the hard wood and the teeth are protected from the hard corners.

Question: *There are so many saws on the market. How do you know what to buy.* **Answer:** *Try them and pick the one that works best for you.*

Question: *I want to buy one of your saws. What would be a good first choice?* **Answer:** *Depends on what you want to do. Buy the saw that fits your need.* That doesn't help someone who desperately wants to acquire a first top quality saw. On the other hand, what DO you want to do? It's like asking, what's the best motor vehicle to buy... depends on what you want to do.

We saw a round bottom pull saw cut a curve in a piece of wood. A flat bottom saw can not do that. We saw a four-foot steel rod made into a quarter-inch drill bit, with a lecture on hardening the steel, quenching, straw color tempering.

Folks, it was such a charming and educational evening, way too brief. Makes you yearn for more, much more. Tonight we met with and enjoyed a woodworking world icon.

A number of order forms were available and they all disappeared. He still makes saws and sells them on the Internet and at his store in Washington.

Mr. Tashiro is willing to help others. You may contact him at info@tashirohardware.com

PROJECT PHOTOGRAPHY

BOB OSWALD

Another life diversion recently took me back into the field of photography. Studying the intricacies of advanced photography, of pushing beyond ‘point-and-shoot’ made me realize that there’s probably something here worthwhile for our woodworkers. Photography is like finishing. You build the thing and have a ball doing it. You dislike, but struggle through and tolerate finishing, that is, if you haven’t been taking the classes offered by the Guild.

Then you want to send a photo to the kids, or even more significantly, to a magazine. What do most of us do? Grab the “brownie” off the shelf, pop a couple shots, and ship them off. This may be a little exaggeration, but the point is that you can go beyond simple photography to make your image of yourself and your project carry as much weight as the project itself does.

This article will not be a treatise on the advanced use of the digital SLR, but a few observations might be of help.

Capturing an image is all about gathering light on a light sensitive medium. It used to be film and now it’s a chip. But they work in the same way.

Exposure is the amount of light that accumulates on the chip. It is controlled by the size of the opening (aperture), the time the aperture is open (shutter speed) and the sensitivity of the ‘film’ (ISO, formerly ASA)

Those three camera controls each affect a different characteristic of the final photo. Shutter speed, running fast, freezes moving objects so they are in focus. Aperture controls depth of field, the amount of the picture that is in focus. Small f-number is shallow depth of field. ISO controls the quality, graininess, of the photo. A small number like 200 (remember ASA 200 film) is best quality.

Most of today’s cameras, in automatic mode, balance all three parameters through a formula determined by the manufacturer, and it results in a pretty good photo. The more advanced cameras allow you to override those settings to change the impact in the final photo

Depth of Field (depth of focus)

Long and short of it is that in furniture photography, speed is not important, so we don’t really care about shutter speed although if it’s slower than 1/50 you should use a tripod. ISO should be small for highest quality. That leaves aperture as the important variable.

If you make the f-number small, you can blur out the background so only the furniture is in focus. It makes a busy and cluttered background that would detract from the center of interest, fade into the distance. Of course if you can pose your project against a photographic backdrop that’s sometimes better. But a blurred background can provide a subtle setting for your piece. When you force the aperture to a smaller f-number, the automatic part of the camera will

pick the right speed for a good exposure.

Lighting

Lighting is the other factor you can control. Use flash in many cases to make the detail show up better. Best flash is a bounce rather than the built in one on the camera. A remote flash is usually an expensive add-on, so a cheap alternative is to tape a white or clear plastic spray paint can cover over the flash. It will diffuse the light, making its effect softer.

Of course you can use additional lighting like flood-lights but you have to watch color balance. Under fluorescent lights you get a very yellowish cast to the photo. Best light for the best photo is the sun. There’s nothing brighter or cleaner than sunlight, say the professionals.

Composition

Take your photos off-angle. A direct head-on shot gives no sense of size or proportion. Looking down, a little off to the side, for a three-dimensional object like a chair, gives a much more pleasing effect. A picture frame, in contrast, is basically two-dimensional, so a direct shot is better there.

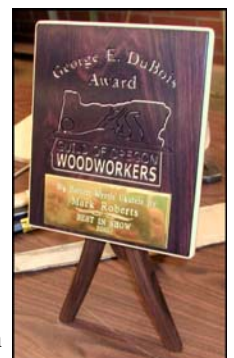
When using flash, be very aware of the bounce (reflection). If the flash is on the camera and you are looking directly at a picture frame, the light will reflect straight back into the camera, producing an extremely poor quality photo. One option is to move the flash off the camera to the side, usually not a viable option. The easiest way is to move a little to the side so that the reflection will bounce back at an angle and miss the camera. I see so many photos all washed out in the center because of the reflection, and it’s such a simple fix. Be aware that even a tiny amount of reflection will cause a very visible effect in the picture.

And that’s enough for this lesson.

SEEDS OF INSPIRATION

LEN WALKO & SID SUTHERLAND

Mark Roberts won Best of Show last month at the Sixth Intra-Guild. Len and Sid had the personalized brass plate engraved and brought it to the meeting this month. It was a stunning presentation. This too can be yours! Just make something extraordinary out of wood and enter it next year.



Len Walko brought a wooden hinge project to the meeting. He had used them on his jewelry chest and went through quite a learning experience, trying to keep them from cracking. So we looked at a sample and had some discussions. It’s good luck to everyone, and be very, very careful.

BOARD OF DIRECTORS

Officers

President: Bob Oswald
 Vice President: Clyde Hastings
 Secretary: open
 Treasurer: Dick Pettigrew

Committee Chair

Membership: Norm Michaud
 Meetings: open
 Shows: open
 Communications: Bob Oswald
 Education: Gig Lewis

General Member at Large: Brian Warrington
 Professional Member at Large: Bill Bolstad

Name Badge Update

Feedback indicates people really like having name badges at the meetings. Great, and a small suggestion— Add your location to the bottom of the badge. You may find someone to carpool with, or consult in your shop or theirs.

CLEVER POST ALIGNMENT

BOB OSWALD

Here's a tip from a recent home remodeling project that can apply to furniture building. Where, is an exercise for the reader.

The project was to build an elevated deck. I wondered how the builder would locate the piers for the supporting posts. My natural way would be to measure out from the foundation, square and spaced properly. But where exactly will those posts hit the deck above? Hopefully under the beams at the corner or wherever they belong.

This may be old hat to some of you but it was new to me, a shift of technical thinking. The builder framed the deck, suspended on temporary posts, offset from where the real ones would go. In fact he actually applied the decking. Then, with the 'finished' deck now rigidly in place, attached to the house, he hung the final supporting posts from them, in their proper position. The posts had the concrete anchors on the bottom and were dangling in the hole dug previously for the footings.

Mix up the concrete and pour it in the hole up to the bottom of the post. Incredible. Post precisely located with no fuss and no measuring. A couple days later the temporary posts came out.

Voila'

SUMMER CLASS SERIES

Hand Tool Sharpening with Frank LaRoque

Tuesday July 13th 2010, 6:00-9:00 PM
 Franklin High School
 Cost \$35.00 includes a Gorbet file (and pizza)

Learn how to sharpen auger bits, Forstner drill bits and wood cutting bits. 1 1/2 hour Q&A, the remaining time for practicing sharpening your wood bit.

To sign up, contact Chris Frazeur 503 705-2636 or frazeur1@comcast.net

Rebuilding Old Machines

Tuesday July 20th 6:00 pm to 9:00 pm
 7065 N. Wabash Ave. 97212
 Class Size: 8
 Cost: \$35 (includes pizza dinner)

Guild Member Gary Moshofsky will show you what to look for in old machines. The process of disassembling them. Everything you need to know about bearings. He'll have handouts on resources for finding old/odd parts and websites to order outdated manuals.....and more. To sign up contact Jenny Jecmen 503-760-7276 or jj@pacifier.com

CHANGE OF OFFICERS

BOB OSWALD

According to our bylaws, new officers must be proposed to the general membership prior to the next meeting. Normally the presentation is done in one meeting with the vote occurring at the next meeting. Since the entire membership receives notice through the newsletter, unlike meetings where only a portion are present, I will take this opportunity to place in nomination two people for a general vote at the July meeting.

Roger Crooks is a new member and has offered to assume the Treasurer position effective in July. He has been working with current Treasurer Dick Pettigrew to assure a smooth transition.

Ed Wright has agreed to be chair of the meetings committee. According to the bylaws, one of the duties of the President is to "ii) *Appoint committee chairpersons and designate their duties and functions.* " For visibility to the membership we will vote on this position also. Please direct any comments to me prior to the next meeting at Timber-Creek08@gmail.com

THE ARC JIG IN USE

BOB OSWALD

This arc cutting jig appeared in the April 2010 issue. I had the opportunity to put it to use this month, to cut the bottom arc on the apron of a new table in the works. First thing I'll say is that it's a fantastic improvement over bandsaw and sanding an inside curve. That inside curve always has little wavy areas that are quite difficult to totally eliminate. That high spot you can only feel, or the judges can find in a heartbeat, if you enter your project into a show.

Here are a few tips on this jig.

Router Platform

It took quite a number of trials to get dimensions worked out, to find a good position for the router and the arms. And in the

process it became quickly apparent that a very robust way to secure the base plate to the arms was critical while still allowing the arms to be adjustable.



Notice in the photo that the arms must meet close to the center and outside the base plate. If the base plate protrudes even a tiny bit and hits the guide pins, the arc will be bad.

Notice the double star knobs on each side. There are T-bolt slots in the bottom of each arm. One knob was not strong enough to keep the arms from moving out of position when force was applied to hold the router against the pins.

Finding a good position for the knobs took a little effort to have the adjustment range front-to-back that was needed.

Setting the spacing

This arc is 36" end-to-end and 1" tall in the center.

Locate the pins a couple inches outside the terminus of the arc. It's not too critical, however if they were very widely spaced, you would get a flatter arc. Blue tape marks each end of the cut. Another piece of tape marks the center for ease of measurement during alignment. The tape is also useful during the cut to indicate when the router is approaching the end of the cut.



Jig Adjustment

With the jig angle roughly estimated, extend the router bit a quarter-inch. Put the router against the left pin. Slide a test piece under the jig until it hits the router bit. Do the same at the right pin. Fasten the test board to the work bench.

Next lift the router clear, turn it on and, with the arms in contact with the pins lower it in the left position to leave a mark on the wood. Repeat in the right position. Measure from a straight edge placed against the bottom of the pins, up to the board. Adjust that spacing (for me it settled in at 3 7/16") until the router exits the test board where you want the arc to end.

After stabilizing the vertical position of the board, make

another test cut at the *center*, leaving a little 1/4" divot in the test board. Loosen the star knobs and adjust the jig arms to get the center located vertically. This will take a few tries, and when you adjust the angle of the arms, it will affect the end points a little. But a little iteration back and forth got me

lined up in about 10 minutes.

Contact with the pins

A trail power-on run or *three* is extremely important. Using this jig is a little awkward at first because of the long arms. *Cutting requires concentration.* The arm farthest away from the router has this insatiable urge to wander away from its guide pin. Both arms *must* maintain contact throughout the cut. It takes a little more pressure than is normally necessary, or three hands holding the jig against the pins, to secure it.



Note: Each arm must be longer than the space between the pins.

All things taken properly into account, this is the first arc I've ever cut that didn't have bandsaw 'wow' in the curve to try to sand out. It was a perfectly formed arc.



TRICKS AND SECRETS OF WOODWORKING

ED VACHAL

We were warned about this session. Our Class Coordinator, Bill Wood, told the first “Basics of Fine Woodworking” class of 2010 that if our heads hurt after the Table Saw 101 class we took three weeks ago, that we would really feel overwhelmed with information after attending the Tricks and Secrets class.

Instructor Frank LaRoque was joined by his wife and head chef Paulette, who served us plates of Spaghetti, French bread and dessert for lunch. When we arrived, he greeted us warmly with a big grin, and told us he had 36 topics we would be covering...and then he dove in. The first topic was tool storage.

Frank showed us his accumulated forty years of woodworking, furniture rebuilding, engineering, and facilities management knowledge by walking us through his shop and pointing out his tool layout, where and how he stores tools, placement of extension cords, how he keeps the shop safe, yet efficient. Everything has a place; he knows exactly where everything is and he can find everything practically blindfolded.

Then he jumped into a sensible description of shop ergonomics. Ergonomics? What? Don't you just step up to a tool and have at it? Not according to Frank. As a Plant Superintendent he discovered that a worker who stands at 5' 6" needs to have his work station at a different height than a worker who stands at 6' 6". Different work stations need to be at different elevations to alleviate back pain, aid in comfort, and generate proper balance. When you take this class, Frank will “measure” you for your proper height of your table saw, work bench, lathe and tool bench.

One of the most valuable tips we saw was using a soldering gun to raise the grain of a dented piece of wood. To demonstrate, Frank smacked his workbench with a hammer and proceeded to lift the wood back to normal. If I hadn't seen it with my own eyes, I wouldn't have believed it. That alone was worth the price of admission. (I'm going to fix my kitchen table now.)

Frank is a very giving person. We received several gifts the last time we visited his studio, and this time was no exception. First he gave us a gauge to measure the wet thickness of any sealer or finish. The gauge goes from one mil on to eighty mil. He uses it as part of his wood finishing process to insure the finish or sealer is exactly as thick as he wants it. Then we each received his now world-famous “L Angle Blocks” and a 14 page graphic on how to build our own and how these blocks can add efficiency to a shop.

Next a riveting demonstration of tool sharpening, since we brought some dull tools for Frank to bring

back to life. He sharpened several hand chisels, pocket knives, hand plane blades, turning chisels, and drill bits on a grinder. He even converted a standard twist bit to a brad-point bit, and he showed us why larger drill bits sometimes don't “cut” and how to correct the problem; why steel turns blue at a grinder, how to fix that, how to test the temperature of the item you are sharpening, when a chisel or drill bit turns from 120 degrees to 140 degrees, and why that's critical. He has five different grinders and we learned why he uses various wheel grits, how wheels differ, his different buffing wheels, how to dress the grinders, clean them, get them squared-up, how to determine when the grinding wheel is losing effectiveness.

On to the drill press, we learned how to square up the table, drill into an uneven board, get wood chips out from the work surface, and how to use a nail like a drill bit. Then we moved on to cross-peen hammers, and how to tap a tiny nail without smacking your thumb. How to safely and successfully dry a piece of wood in a microwave oven without suffering an explosion or a fire.

Off to the lathe to learn set up and securing a piece of wood, how to set up a duplicator or even how to make a duplicator which allows you to turn successive items accurately and have confidence that you can turn hundreds of items and have them all turn out identical.

Then off to the paint/stain/finish room where Frank worked his magic with HVLP spray guns, and to think of a spray gun as a brush—and the motions required whether painting or spraying. Then a detailed demonstration of brushes, how to break one in, properly clean it and treat it, finished off with his version of “Love Potion Number Nine.” Differences between gloss, semi-gloss and satin, and why you should start with “gloss” as a first application coat of finish.

Next a lesson in chemistry and how and why epoxy glue works, why and how to alter its composition to fill in cracks successfully. Onwards to the many uses and properties of vinegar, how a Birch Shiskabob stick can help you correct improperly placed screw holes. And have you ever thought of stretching your supply of shop towels by cutting a roll of paper towels into thirds on your band saw (keep the cellophane wrap on the roll until after the cut).

I'm not sure I've covered all 36 items, like how to use empty Campbell Soup cans in your shop; how to read a tape measure and use it like a slide rule and a calculator, and how to quickly find the center of a plank. Oh yeah, then there's when to use a pin-nailer versus a brad-nailer. Frank is a storehouse of information, and his attitude is if he can help you become a more successful and a happier woodworker then he has done

TRICKS AND SECRETS (CON'T)

his job. If we could have stood any more information, I'm sure Frank would have doled it out. My notepad was getting full, my brain was fried, and I was grateful for my second helping of Paulette's spaghetti.

If you want to increase your command of your workshop, if you want to work smarter, be healthier, apply tricks carpenters and journeymen woodworkers have used for hundred of years, then do yourself a favor and sign up for the "Basics" class the Guild offers several times a year. You'll be safer, more competent, and you'll have more fun in your shop. And one thing I've enjoyed, an honored in being in Frank's studio, is this: Frank—even though he's "working" he always has fun in his shop. He's a worthy mentor...and as woodworkers, we can all use and appreciate a mentor.

MAGIC ELIXIR

DAVE HARTMAN

I bought an old Table Saw covered with rust. I used SuperClean diluted 50-50 with water. The rust removal was amazing!

Costs about \$6 a gallon. Available from WalMart in with the floor mats or Lowes or Home Depot in the chemical/cleaner section.

EXCERPTS ON FINISHING

JOE CORNETT

Preparation

Proper preparation is a must to achieve a quality finish. Stain will not cover up defects; in fact it has the opposite effect and will augment any defects.

How rough the wood is determines what grit paper to start with. Here are some general guidelines for sanding.

Tip - The number one mistake woodworkers make is not changing the paper often enough. A piece of 120 grit paper used too long will turn into 150 and 180 as it is worn down.

- ◆ Start by sanding with 80 or 100 grit Aluminum oxide sandpaper until all major defects are gone. With courser grits you can go diagonal to the grain to flatten the wood faster
- ◆ Then sand with 120 or 150 grit Aluminum oxide sandpaper until all previous sanding marks are gone.
- ◆ Finally sand with 180 or 220 Aluminum oxide sandpaper until all previous sanding marks are gone.

IPHONE WOODWORKING

ROGER CROOKS

Anyone who has an iPhone, iPod or iPad (lucky you) knows there "Is an App for that". I have 4 wood oriented apps on my iPod; 2 useful and 2 cute. I've downloaded many others and deleted them after about 2 minutes so these made my cut. I'll give you a short overview of the other ones in coming newsletters. The first one is I.D. Wood at \$4.99 (Go to iTunes and search for ID Wood). I found this somewhat useful and certainly interesting.

I.D. Wood includes the following (from developer's description). Almost 160 High Quality Full-Screen Wood Samples (raw cut and non-finished)

- Species Names
- Botanical Names
- Other Names
- Wood Origins
- Wood Descriptions
- Woodworking Properties
- Common Uses
- Durability
- Sustainability
- Janka Hardness

I.D. Wood also features:

- Wood Glossary of over 90 terms
- Illustrations of Lumber Cutting Techniques
- Full text Search Tools
- Category Navigation
- Lumber Information
- Dimensional Lumber Conversions
- Thickness Measuring Screen
- Pilot Hole Reference
- Nail Size Reference

I.D. Wood allows a user to quickly browse by Wood Samples, Species Names or Other Names for quick identification. Categories allow for quickly finding woods of a particular use, durability or sustainable status.

My review is that the user interface takes some getting use to, but not too difficult. It is obviously contents of a book converted into a look up application. Version 2.1 is much better and more complete than the first release. Future updates promise more species. How useful is it? The screen on the devices are pretty high resolution with good color rendition which makes it similar to comparing a piece of wood to a picture in a reference book. The glossary and information section are good. I think it is worth the \$5. You can impress your friends with the botanical names of a wood or give a client some idea of what different types of wood will look like.

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



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