

OREGON WOOD WORKS

THE DOVETAIL RODEO

BOB OSWALD



Our April meeting was the kind of meeting I like best, guild members showing other members and visitors the joy of woodworking. Over one hundred great friends, including some members of Bill Bree's class generously gave their attention to our presenters.

Sharing their skills and investing time, the group strolled among stations seeing some of the different ways to make dovetails.

Dennis Rodriguez made chips the old fashioned way, with a hammer and chisel. It's amazing how, once you learn a little bit about hand cutting, you can make dovetails that, at least in small quantity, compete with speed using the power tools. I would like to sing the praises of the quietness of hand tools, but, the song of three routers made for a less than quiet time. Sorry, Dennis!

Ariel Enriquez, long a fan of the Keller jig, had a rapt audience observing this methodology. Ariel says they use this jig almost exclusively at the Joinery, because it is one of the easiest on which to train new people. While I find my tools easy to use, it's not been without a major investment of time and mistakes, so I think Ariel has a good point.

Greg Kauffman likes his Porter Cable. He reports that the demo started off great with

a couple of through dovetails that came out truly perfect. Switching to half-blind, he couldn't get them very close. Ironically, he has only used the jig so far to make half-blind joints, 20 of them for 5 drawers. That's woodworking at its finest, Greg. Always happens best in front of witnesses. Everyone watching learned that everyone has their problems from time to time.

Bob Oswald, a long time user of the Leigh jig, worked to convince people that no matter what system you use, dovetails add class to your project and are not to be feared. The incredible luck of the evening, I'm willing to admit, is that I made a nearly perfect half blind and a through dovetail on the first pass. Trying to be extraordinarily casual so that we could discuss 'corrections', they just worked out. Why can't my projects in the shop go like that?

All told, I believe it was a very productive evening. Good company on a great subject, in a wood shop. Thanks to all of our members for their great interest in what we try to do.

Thanks again to Franklin High School for the time and space, and the effort spent making ready for us. We do appreciate it!

Inside this Issue:

<i>LM: Dovetail Rodeo</i>	1
<i>CrystaLac Review</i>	2
<i>Planing Thin Mat'l</i>	3
<i>Resawing: Which Way</i>	3
<i>Adventures with Dust</i>	4
<i>Torsion Boxes Applied</i>	6
<i>A Photo Finish</i>	7
<i>Help in the Shop</i>	7
<i>Classes</i>	8
<i>When the Student is Ready</i>	9

NEXT MEETING—WEDNESDAY—MAY 18, 2011 7:00 PM

FRIENDS OF THE CARPENTER

1600 W. 20th Street, Vancouver, WA

This is a charitable organization with a woodworking program and retail business. The meeting will include information about their organization, products and a tour of their shop.

They are a 501(c)3 organization, doing community service projects as well as woodworking for fund raisers and shows, similar in ways to the Guild.

I-5 north to Vancouver; exit at Mill Plain Blvd & turn west; bear to the right on 15th St; go about 1 mile & becomes W. Mill Plain; go about 1 mile to W. 20th St; turn right & proceed to dead end.

This is a chance to learn from them and perhaps take home some ideas we can add to our own operation.

CRYSTALAC PRODUCT REVIEW

BOB OSWALD

CrystaLac® Clear Waterborne Wood Grain Filler

This was a great solution to a recent woodworking project when nothing else was working.

In several attempts to finish out a walnut table top, one area persisted in absorbing varnish, as much as I could apply. It's still a mystery why it was so porous, but this saucer size area was preventing completion of the project. It always showed a dull surface in reflected light. I stripped the top to bare wood and tried a second time, applying varnish heavier, varying the technique a little. Same results after five coats.



One day at the store, remembering some of my finishing training when a customer was looking for a 'grain filler' to flatten out a big piece of Mahogany, I directed him to CrystaLac, a product Joe has recommended often but with which I had no experience. So a can went home with me.

Back to the drum sander, the layers of varnish came off for a third time. By now this table top is getting pretty smooth. Finish sanding with 320 grit, I applied the CrystaLac according to the instructions, which are simple. *Wipe it on thin.* I slopped it on, wiped it around, and then spread it

very, very thin, using a credit card as a squeegee. Left to dry for twelve hours, it was final sanded with a 320-grit orbital sander. White powder, as expected, came off like flour. The surface looked and felt wonderful. The big test was the first coat of varnish. A wipe on and wipe off coat of satin varnish produced a glassy smooth and uniform finish. No more dull spot.

Several more coats of varnish built up the sheen I wanted. I'm sold!

Customer feedback on this product has some negative notes, particularly from the people who don't appear to be too much into problem solving. Reports mostly about totally clogged up sandpaper when trying to sand it down. It sounds like they applied it too heavy and didn't wait long enough to sand it. One user reported a technique to avoid that, apply the product and then wipe it down vigorously against the grain with burlap. I believe I accomplished a similar effect using the squeegee method.

If you're staining, you'd best apply the stain first. After applying the CrystaLac, it's more important than ever to wipe it down with the burlap, like the customer suggestion, as sanding is very likely to affect your stain layer. Applying it thinly should require only minimal sanding.

You'd pretty much have to apply the stain first as the CrystaLac effectively seals the wood.

The project is finished, and I have another tool in the finishing toolbox. The only downside is that this quart container will last a lifetime.

Goby Walnut Products, Inc
5815 NW St. Helens Rd
Portland, OR 97210
503-477-6744
www.gobywalnut.com



Highly figured & matched furniture stock
Claro walnut veneer - Gunstock blanks
Dimensional lumber - 1/4 - 24/4 in all grades
Instrument grade tonewoods.
Environmentally friendly - offcuts used for heat and small projects
Custom fabrication available.

Largest inventory
of black walnut.

FOR SALE

Jointer—Delta DJ-20 8" jointer. Purchased it new in 2004 and well cared for. Manual, extra set of blades and an alignment tool.

\$1100:

Jim Green 503-598-7485

jim_green10@excite.com

WELCOME NEW MEMBERS

BOB OSWALD

Hello to Port City Development, Jim Baker, Roland Rehm, Blake Robinson, Camilo Marquezm, Russell Tasto, Tom Farr, Joe Squyres and Vanessa Verzwylvelt.

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

CUSTOMER APPRECIATION

BOB OSWALD

Rockler is having their annual customer appreciation day on Saturday, May 21. The Guild will be doing demonstrations that day to show woodworking customers a bit about what we do. There will also be representatives from Fein, Jet and SawStop to do demos and answer your questions.

Store opens at 9. It will be a fun and educational morning. Watch your email for details.

PLANING THIN MATERIAL*

BOB OSWALD

Most planers only go down to about one-quarter inch. You can usually go a little lower but if you're trying to make 1/8" or even 1/16" stock, it requires some other method, typically involving a drum sander.

Two methods are possible to cut below the limit of the planer. Both require a wood platform, a piece of plywood, stable and flat. Having been curious about doing this for a long time, it was a month to experiment, to try two options and discover what might be.

One option is to build a sled to carry the wood through the planer, Figure 1. The other option is to anchor the 'sled' and run the material through the planer as normal, Figure 2.

The sled pictured was built to be reconfigured by removing the end strip. One end strip protrudes above the



Fig 1. Sled carries the wood



Fig 2. Sled raises the bed

table 1/8". The other hangs down below the table one inch. This sled is phenolic coated plywood, very flat and slippery, making it seem a natural for wood to slide across it, or for it to slide easily through the planer.

As a sled, the restraint block must be thinner than the material to be planed.

Test 1: Raising the planer bed. The test showed that this is very risky as the material gets thinner. As I dropped to 1/8" and lower, the leading edge would catch the planer blade and lift up, causing kickback and fracturing of the leading edge. I DO NOT recommend this method.

Test 2: As a sled, the same problem can exist so it's mandatory to secure the piece on the sled. The most likely candidate is double-sided tape. You'll need to consider where and how you put tape as, if it is not uniform, the cut may be irregular. And the leading edge must be secured right as it enters the cutter or the same lifting will occur.

In any case, do not stand behind the planer as thin strips are dangerous if kickback occurs.

Having tested both methods, I am going to stick with the drum sander for anything below 1/4" thick.

** Note: I consider this an advanced woodworking concept. Do not try this unless you have sufficient experience.*

RESAWING: WHICH WAY?*

BOB OSWALD

I've been using my 16" Jet bandsaw to re-saw lumber for a few years now. Sadly, I think I've lost the recipe, as everything starts to go askew, especially resawing long boards. I DO know how to tune a bandsaw. It's not rocket science but it is a little science. I've destroyed a dozen board feet of good wood in the attempt recently.

That said, the bandsaw is one way to re-saw, conventional and we'll assume successful. My recent failure turned me to the table saw. I would not have thought of it for re-sawing except that for some time now, at the Gaston High School shop, the shop teacher does it quite often for a student project, using the table saw.

This is NOT a procedure recommended to the casual or beginning woodworker. It is ripping a board in the conventional sense, a piece of wood sliding against the rip fence. The difference is that you're ripping a board standing on its edge, so special attention is required when feeding it.

You should use a rip blade designed for this thick cutting purpose. A combination blade will likely bog down and burn the wood. A thin-kerf ripping blade helps with the waste, of course.

Assuming the board is wider (taller when next to the fence) than the height of the saw blade, two passes are required.

Set the blade height something over half way up the board. The taller you make the first cut, the shorter the blade can be for the finishing cut, making it safer. Make the first cut. Then lower the blade, leaving it just tall enough to cut through. Flip the board end for end so the same face as the first cut is against the fence for the second cut.

Use care as the blade exits. Stock lying flat on the table is more stable. Tall thin stock needs extra attention. A tall push block is highly recommended, in my opinion.

The advantage is that the cut is nearly perfect and creates no more waste than the bandsaw when you consider a 1/16" bandsaw kerf and a substantial planer pass to clean it up. The table saw cut is basically finished with the same waste. My finished pieces had no detectable ridge.

A limitation here is that only milled, straight boards can be used. The bandsaw is still the tool of choice for processing irregular, rough lumber.

Do not use this procedure beyond your skill and comfort level. I split an 8-foot piece of 4/4 cherry, 4 1/2 inches wide, into three thicknesses, with only a light planer pass.

To do this kind of ripping yourself the first time, you'd best start with narrower boards, perhaps 2-inches wide, to get a feel for how it works.

** Note: I consider this an advanced woodworking concept. Do not try this unless you have sufficient experience.*

MY ADVENTURES WITH DUST

BOB WILLIAMS

It was finally time to get rid of the old junk workbench that came with the garage when we bought the house, now in the far corner of the shop. I had already made a nice woodworking bench so I was planning on a simple bench, but with drawers for the many hand tools I had crowded into an heirloom tool chest that had belonged to my millwright grandfather. The bench plans grew to include a second bench for the chop saw; then, looking below the shaky chop saw platform I couldn't help noticing the mountain of saw dust that had accumulated below, out of reach. At this weak moment I decided to build a proper dust collection system. I had been getting by with a shop-vac that I moved around the shop and hooked up to individual machines with its tiny, 2 1/2 inch port. This had worked after a fashion but always took too much time, never really worked well, and clogged up the filter much too quickly.

Dust collection was not something I thought about much, but in the last few years I've seen a growing awareness of the dangers of breathing very fine dust. I shudder to think about the old days (when dust collection was unheard of) when I would come in from my father's shop with a nose full of sawdust. Since I was somewhat unfamiliar with dust collection technology I embarked on a lengthy web research project. I found that Fine Woodworking has relatively little information on this subject and eventually I stumbled onto a website originally written by Bill Pentz. Dust collection is a big, complicated subject and the Bill Pentz site contains an exhaustive treatise that appears to have been assembled over many years.

One of the first problems for the project was how to measure the amount of dust in the air. When low, early morning sunshine comes into my shop windows I can see the myriad dust particles swirling in the barely disturbed air. But how bad is it when I fire up the table saw and cut some MDF? Very expensive meters are generally used for measuring air quality but a moderately priced meter by the Dylos company can give you a semi-quantitative reading. I think this meter's best use might be to find out if the old bag filter in your dust system is making your air quality worse by pumping the air full of fine dust that goes right through the bag.

Bill Pentz emphasizes that everyone tends to use pipe that is undersized for the job. Bill maintains that we need at least 800 cubic feet/minute (cfm) to collect the harmful fine dust from much more than a few inches away from the dust port. As an illustration he suggests trying to move a balloon across a room by sucking air through a soda straw. The balloon can easily be moved by blowing but it's impossible to move it with suction through a straw. In order to get big airflow through your pipe you need a big impeller, a big motor to turn it, and big pipe. Bill suggests six-inch pipe for

most home shops but for large stationary tools the four inch dust port has become the de facto standard in the home shop world. Older tools are likely to have a smaller port, if they have one at all. Not many of my machines had ports, so I decided that I would use 6-inch pipe for my new system.

The next decision was pipe material-metal or plastic? I assumed I would use PVC pipe as it is relatively easy to cut, and cheap, or so I thought. After a few calls I learned that while straight pipe is fairly cheap, 6-inch PVC fittings are not. I think PVC was cheaper in the past but the price of oil has driven up the price of plastic. Six-inch plastic pipe and fittings are very heavy; think about lofting these up in the air during installation. Another bugaboo with plastic pipe is the static charge that develops when running dust through the system. There are ways to minimize this problem by running wires along the pipe and the dangers of actually starting a fire with a static spark in a dusty environment are often downplayed. Another factor to consider is the hard pipe connections to flexible duct and to blast gates. Flex duct and standard blast gates are made in sizes that fit standard sizes of metal duct, which has virtually no wall thickness. This is not true of plastic pipe which has considerable wall thickness so six-inch PVC pipe might be 6 5/8 inch OD. You can buy plastic blast gates to fit PVC pipe or you can make your own but fitting PVC pipe to flex duct looks like even more trouble. I have read about people cutting slits in the ends of plastic pipe and/or melting it to shrink the end enough to fit into flex duct but this looks difficult if not dangerous to me. In the end I decided to go with metal pipe.

Metal pipe comes in many flavors. At the big box store you can buy standard (very thin gauge) HVAC pipe and fittings that are relatively inexpensive. This kind of pipe is designed for heating and cooling systems where air is driven out by a blower at fairly low pressure and they work fine for this. In a dust collection system air is sucked into pipe with high vacuum pressure and can literally collapse thin wall HVAC pipe. I have seen photos of this and it is guaranteed to ruin your day. One generally needs more robust metal pipe for dust collection. There are many suppliers but the pipe can get very expensive, particularly with quick-release fittings. I found a fairly inexpensive supplier called Spiral Manufacturing. Their pipe and fittings are not shiny and pretty and they look a little rough on the inside but they are stout and come in many configurations.

Starting with a SketchUp drawing of the major tools, I continued the design for the system. A long reserved small spot in the corner of the shop for a cyclone dust collector even had a 220-volt outlet nearby. Starting at the cyclone, adding pipe to the drill press, bandsaw, and table saw, it branched out to the planer/jointer and the chop saw (which had started the project). Add a line to the main workbench to serve as a floor sweep collector. In designing your sys-

tem you want to minimize turns and make them as smooth and gradual as possible. With metal pipe, you can get very smooth 45 and 90 degree elbow fittings that are die-formed and are surprisingly inexpensive. I read that for best performance there should be a straight run of pipe in the last four feet leading into the dust collector. In pictures of example systems it is very common to see the cyclone with the pipe coming out at a radical angle.

Flexible duct is nice to use because it is so versatile and easy, but watch out. The rough ribs inside flex duct increases the air resistance; it slows your airflow and quickly lowers the vacuum performance. It is best to keep the runs of flex duct to a minimum.

There are not many US-made cyclone dust collectors

available for the home woodshop. The best cyclones available are those marketed to industry. These are well designed, US-made, heavy duty, large, and very expensive. Home shop cyclones cut corners to bring the cost down but can still work well. In US-made versions there are both metal and plastic. After much debate and talking with Guild member Bill Wood who has a plastic one, I chose plastic one as it looked like a better design. The other big plus about the plastic is the light weight. I was planning to hang the cyclone off the wall and a 400 lb. metal cyclone on the wall sounded too unmanageable.



Calculating the length of hard pipe, flex duct, and blast gates needed, I placed my orders. It turned out to be quite a few boxes of parts so a large staging area is in order. Once I had the cyclone assembled and hung, it was time to start assembling pipe. The metal pipe is fairly easily to cut using a chop saw with a metal cutting blade but the edges need to be cleaned up with a file. Pop rivets made assembly easy, but short sheet metal screws can be used. I liked the lower profile on the inside of the pop rivets. Shavings seem more likely to hang up on the sharp screw ends inside the pipe and cause clogging. Assembling short sections of pipe at a time is best. I used both a small pulley and later just balanced sections on packing boxes. There is much trial and error fitting, measuring, and cutting. Using an idea from Taunton Press, *Woodshop Dust Control* by Sandor Nagyszalanczy, I

used heavy duty zip ties to hang much of my pipe from boards screwed into ceiling trusses.

With pipe now assembled, the hard part became building good 6-inch machine dust connections. Bill Pentz has some good connection drawings, as does the book by Nagyszalanczy. I was very pleased with my connection for the planer/jointer and this was one of worst tools for spewing dust and chips. For my old contractors table saw I made two connection points, one to suck dust from below the cabinet and another to suck dust that flies off the blade. It was easy to attach to the Biesmeyer blade guard with flex pipe. There are other systems like this (see the "Sharkguard") that probably work even better.

As Bill Wood once mentioned, I have to agree that it is great to avoid that jet of sawdust spewing back at you when cutting on the table saw. In general the most difficult shop tools to collect dust from are those that have exposed blades like the table saw, band saw, and especially the chop saw. For my bandsaw I attached a 5-inch duct to the lower cabinet and a three inch duct to the



factory port below the blade. I'm still working on a chop saw collector design. A nice solution for the drill press uses a HVAC register boot. The metal boot attaches to some magnets inset into the drill press table.

My system is almost fully operational and I am very happy with it. Was it worth all the time and expense of building it? I can collect most of the dust and chips from the bigger tools but it is still impossible to collect all the fine dust. My shop is cleaner and much easier to keep clean. To "polish" the air I also use an ambient, fine dust collector, hung from the ceiling, a homebuilt one using an attic fan, furnace filters, and a variable speed switch. In the end I think the result was worth the effort but if you decide to build a dust control system be prepared for a lot of work.



TORSION BOXES, APPLIED

BOB OSWALD

After the false start last month, a multiple blessing in disguise, this month produced the torsion boxes for the footboard, using Cherry plywood with a poplar core. The two inch thick center box, used a core of 1 9/16" stock, for a finished thickness dead on two inches. The top and bottom boxes are three inches thick.

Glue-up was done in stages, starting with the center panel. Ribs were glued to one skin, using care to have the three sheets of plywood fit tightly together. The rib positioning was somewhat arbitrary, not "rectangular" because of the curved top, as shown in the photo.

The seven-foot wide box required two sheets of plywood. Two sheets side-by-side would have shown an obvious grain mismatch, so two narrower pieces were cut to fit on each side of the four-foot wide center piece. Sort of a book match effect. It balanced the pattern well.



The factory edge wasn't bad, but you'd best trim those edges to get a totally clean and square edge all the way around. The final seam was invisible both to the eye and to the touch. Great care must be used in gluing at the seam to clamp it well and test it for feel. A very slight mismatch is a bunch of work later on (more on this in *A Photo Finish* article).

It should go without saying that the internal members must be a consistent width. For best results, cut enough pieces all at the same time to do the whole job. A few thousands of an inch of variation won't matter too much, but it all adds up. I was delighted at how incredibly stiff this center section was after the second skin was applied. No surprise based on the torsion box theory, but pleasing non the less. It takes a lot of clamps!



This project has three overlapping boxes. The original plan was to make all three boxes, and then slip one inside the other. Two thoughts, waking up in the middle of the night, changed that approach.

First, spreading glue on the outer box and then trying to slide it inside the other would wipe most of the glue off and push it inside the box or run down the outside depending on which one received the glue.

Second thought was visualizing the difficulty of aligning and inserting a seven-foot long joint.

The final approach was to build the top and bottom outer boxes in place on the completed middle box. That means building the frame and one skin on one side of the first box and after glue drying, gluing the other skin and spacers on the other side.

Glue squeeze-out management is critical, with no room for excess glue on these panels, as there is no way to sand it off the thin veneer.

It worked out very well. The curved shape added sufficient challenge to make it interesting. What you see weighs about forty pounds. I'm totally enamored with it. So rugged and, well, nice!

Next will come the cap rail, a glue lamination of 3/16" sherry strips. The form is made, glue-up begins soon.



DISPLAY OPPORTUNITY

ARIEL ENRIQUEZ

Guild members have had a number of woodworking products on display at the Justice Center in downtown Portland for the past few weeks. Starting May 7, for six weeks, we have additional display space available. This is your opportunity to display items for sale or for public enjoyment.

Contact Ariel Enriquez, arielyphyllis@msn.com or 503-286-4828 if you'd like to display something.

An interesting side effect, a director at OMSI saw our display there a couple of weeks ago. He sent a note offering the Guild a tour of the OMSI woodshop, a 25,000 square foot building where they build all the props and displays for OMSI. We are setting up a Guild meeting there later this summer! Sounds like a very fun adventure. So you never know who will see your work or where it will go.

CONTACTING MEMBERS

BOB OSWALD

Did you know, new members especially, that you can contact other guild members? If your dues are current, select Log-In on the website left menu. Log in with your email and password. You'll be back at the main menu. Select **Administration**, a new entry and you'll see a feature that allows you to contact other current guild members.

WOOD: A PHOTO FINISH

BOB OSWALD

A very productive month in the shop, but a very disappointing lesson to be learned. What I expected to be a quality product (plywood) from a quality source turned out to be this month's repair challenge.

We think of photo finishes as that microscopic coating on most of today's knock-down wood furniture, the "some assembly required" type. It's microscopic, we know it and we buy that furniture without any plans to add additional detail or finishing. It's done. But don't nick the surface of course, it's unrepairable (in the conventional sense).

I bought some quarter-inch cherry plywood for this bed project. It looked great as I was selecting it, but naiveté ran rampant that day, overwhelmed by trying to select six sheets of plywood with grain that would fit my purpose. I irrationally assumed it was typical plywood, a couple inner plies and 0.020 or so wood skin, good on one side only. Even that thin skin dimension is a disappointment, down in thickness from the 1/32 we used to get.

My dilemma came in butting three pieces of this plywood together to form a seven-foot wide piece. I knew how critical it was to have the seams clamped flat, and did well at that. I had no intention in my design to cover the seam, expecting it to be invisible when I was finished. But a very tiny, perhaps 5 thousandths of an inch, height misalignment brought out the scraper to true the joint, to make it invisible. Wrong, wrong, wrong. In three scrapes the outer layer gave way to the MDF core.

I know manufacturers have to cut corners somewhere to keep the cost down. But this article is a severe warning to you to be very careful what you purchase today in plywood. Or, knowing that you have few choices, be very, very careful how you use these ultra-thin, imported veneers. In other words, don't plan on scraping to trim up a joint. Don't plan on sanding. Be prepared to use this in your project, exactly as you cut it, ready for final finish. Be careful not to mar, nick or scrape the surface where any sanding would normally fix the problem. This is a \$300 disappointment.

Being the inventive repair person I'd like to think I am becoming, I'll dream up some solution, some kind of trim detail on the footboard to cover the seams. In fond memory of Lee, I will do better than a 1/2" wide strip of cherry batten. I'm currently leaning in the direction of a little, what would I say, Fleur d'lis like pattern, to avoid the look of a tar-paper shack with wood strips covering the seams.

I measured the thickness at around 0.005" !

Takes me back to high school, *Caveat emptor, Let the buyer beware.*

That plywood, currently unfinished, appears in the Torison Box article adjacent.

HELP IN THE SHOP

GIG LEWIS

In trying to help a Marine buddy of mine do a project for his church, I had some church members over to be the manpower in accomplishing the project. The project was to make some simple 4-ft X 4-ft frames that would be covered in fabric and act as a "back-drop" for the stage in the church.

Turned out the folks had very little knowledge about woodworking or the tools involved with woodworking. We were cutting 4" X 12" X 16-ft beams into 1-1/2" X 2-1/2" X 4-ft strips for the frames. The beams had been drying for about a year and had been outside for that length of time without a cover and were just a little bit WET. The pictures that I have included show my SawStop completely filled with sawdust, filled so tight that I had trouble just getting the table insert out to start the clean-up. It seemed that I was constantly trying to fix adjustments on my machines caused by too much muscle by the inexperienced help. Working on the bandsaw I noticed that the SawStop was spitting a rooster tail of sawdust 3-ft. straight up into the air. I had everyone shut their machines off and then started to find out what was happening. When I got around to my table saw there was at least 2-inches of sawdust on the floor in an 8-ft X 9-ft area, plus the inside of the saw was completely filled with and packed tight with saw dust. The blade was so covered with pitch in a 2-1/2-inch circle around the blade, that later I had trouble getting the pitch off with 409.

I have to take some of the blame for this, I had the vacuum switch in my pocket and thought that it was on. I wish that someone would have said something when they noticed that it wasn't working like when I showed them how to do the task.

This reminds me now, why our "hands-on" instructors are so frazzled after a day of teaching us how to do the stuff that they are teaching. I have a lot more respect for them, now.



BITS OF HISTORY

Frank Buckles, the last living U.S. World War I veteran, has died recently, February 27, 2011. He was 110. He "died peacefully in his home of natural causes" early Sunday morning,

Guild Classes

Wood Carving for Decorations

Instructor Frank LaRoque
 Frank's Shop in The Dalles
 May 14, \$50 for members, including lunch.
 Contact Jenny at jj@pacifier.com or 503-760-7276

Frank will teach two main things in this hands-on class, Chip & Incise carving and Carving Letters for signs and carcasses. You will leave with a SHELL & LETTER of your choice.

Make a Table Class

Instructor: Bill Bolstad
 Bill's shop in Talbot, OR
 May 21 & 22. \$165 for members, including material.
 Contact Gig at giglinda@comcast.net

This is an Intermediate level class. You will leave Sunday with a table ready for finishing. Bill has sold over 4000 tables as a professional woodworker. Come and learn some of his efficient techniques. Students are responsible for their own beverages and lunch.

Understanding Hand Planes

Instructor: Alexander Anderson
 Altura Furniture, 3500 N. Mississippi, Portland
 June 4, \$25 for Guild members
 Contact Dale Price at 503-871-0952 or dkp6640@q.com

Alexander will lay out the truth and misconceptions on the hand plane in this class, with conversations about wood planes, metal planes and wood itself. Part of the class will focus on sharpening the blade.

Inlay Decorations

Instructor: Frank LaRoque
 Frank's shop in The Dalles
 June 11, \$55 for members, including lunch
 Contact Jenny at jj@pacifier.com or 503-760-7276

This is a hands-on class doing inlay. Learn how to decorate with inlays, string inlays, and preparing veneers. Frank will show how to use your small laminate trim router; bring yours if you have one.

Darrell Peart Teaches Greene & Greene Accents

Instructor: Darrell Peart
 Location: Franklin High School
 June 18 & 19, \$335 including lunch. Members only
 Contact Gig at giglinda@comcast.net

During these 2-days Darrell will be teaching a hands-on class on making the jigs used to add accents to Craftsman style furniture. Darrell has literally written the book on this subject and will be sharing many of his ideas and jigs. This is an intermediate level class.

NWS Classes

Northwest Woodworking Studio

2011 Spring Schedule

Classes

Woodworking for Women: Garden Bench | Liz Meyer | 10 Tues. starting March 29, 5-8pm | \$475*

Woodworking for the Complete Novice | Zach Malcolm | 10 Wed. starting March 30, 5-8pm | \$475

Hand Tool Skills: Coffee Table | Jack Reynolds | 10 Thurs. starting March 31, 5-8pm | \$475*

Workshops

Mortise & Tenon | Jeff O'Brien | Sat. April 9, 9-4pm | \$150*

Sharpening | Jeff Zens | Sat. May 7, 9-4pm | \$150

Jigs for the Shop | Jeff O'Brien | Sat. May 21, 9-4pm | \$150*

Masterworks: Shaker Nightstand with a Drawer | Gary Rogowski | May 9-13, 9-4pm | \$750*

* Plus Materials

2011 Summer Schedule

June 6-10 Masterworks: Joinery Concentration Carcasses with Gary Rogowski

June 13-17 Masterworks: Joinery Concentration Frames with Gary Rogowski

June 20-24 Hand Planes: Buying, Tuning, and Using with Zach Malcolm

July 5-9 Hand Tool Skills: Shaker Style Cabinet with Jack Reynolds

July 11-15 Breakfast Table with Gary Rogowski

July 25-29 Sheraton Tilt Top Table with Phil Lowe

Aug 1-5 Japanese Chabudai: Low Folding Table with Jeff O'Brien

Aug 8-12 Chair Design with Michael Fortune

Aug 15-19 Masterworks: Boxes & Containers with Gary Rogowski

Sept 12-16 Rogowski Stool with Gary Rogowski

Sept 19-23 Finishes and Finishing with Roland Johnson

NWS DON'T MISS EVENTS

GARY ROGOWSKI

We have two great woodworkers coming out this summer: Phil Lowe, the 18th century guy, winner of the Cartouche Award for best reproduction woodworker. He is amazing to watch.

And Michael Fortune, an absolute jig master and wood bender.

Two really good ones. They don't come out much so you should take the opportunity to see these folks. They should not be missed.

WHEN THE STUDENT IS READY..

ED VACHEL

For twenty thousand years, probably longer, people all over our planet have quipped: “When the student is ready, the teacher will come.” For me that adage became a reality recently. For the last several months, I’ve enjoyed the privilege of being a student—working and studying under the tutelage of Frank LaRoque at his shop in The Dalles.

The depth and breadth of experience Frank brings to woodworking projects is mesmerizing. Here’s a little story about a couple of projects we’ve shared. My wife received a sewing cabinet and a little display table, inherited from her mother. The sewing chest top suffered severe water damage and the table, a broken leg.

Together, Frank and I stripped the sewing table to bare wood and applied several layers of a golden stain. Then he taught me how to select and apply several shades and layers of Mohawk Blendal touch-up crayons to the water stain. After a couple of three hours, the stain disappeared. It’s as though it never happened. With five coats of Frank’s special finish on the cabinet, and royal blue felt in the drawers, my wife has an heirloom quality memento from her mom.

As for the tiny table—I learned how to drill the broken leg, align a steel rod into the carcass and mend the break using epoxy laced with wood fibers. Carving skills will be next, starting with learning some beginning elements of woodcarving, ultimately to replicate the ornate Chinese designs on the other three legs.

Another project, a twin bed for our granddaughter, is an eight foot long replica of a GP race car. You can see similar versions at www.greatplans.com/testimonial2.html

I’ve modified this vehicle, dubbed “Ferrari,” by slicing the air scoop off the top, redesigned the hood and shaved the back window to look more slippery—like a real race car should look. The nose will have a more bullet shape.

So I asked Frank about wheels and tires. The plans call for cutting them out of plywood and painting them black and silver etc. Looking for something more realistic, Frank took me to a local business called “Red’s Trading Post” where they have every imaginable thing on the planet for construction around the home. From the tiniest brass screw to heavy-duty steel, pipe, septic tanks, windows and a myriad supply of plumbing items. There we found a matching pair of wheels and tires which came off a small garden tractor.

Back to his shop, using a machine lathe (another learning experience), we turned the wheels, cutting 1 ¼ inch slice of steel AND the same amount of rubber from the tire. It is amazing how easy it is to cut a tire. All it takes is a

sharp saber saw and two people. To finish off the look, I’ll make a false hub cap and add Ferrari logos where they need to be.

The pièce de résistance happened during a recent session. Frank was commissioned to build several pieces of furniture for a client, a very complicated wall rack approximately eight feet long, to show off some of her exquisite quilts. Frank turned the first half of the rod and he entrusted me to turn the second half. Wow, I was nervous as a cat on a hot tin roof. Fortunately, Frank had me practice turning some woodcarver’s mallets for an upcoming class so I wasn’t flying completely blind.

I can’t say enough about Frank’s teaching style, his sense of humor, and his ability to “repair” my muffs. Often he quips: “Oh, it’s just another opportunity to learn more about wood and how to fix a ‘problem’”. So the maxim is true: “when the student is ready, the teacher will come.”

My visits to The Dalles have to be tempered by the cost of travel. If you would like to come along and learn also, carpooling to share costs, call me.

See “Contacting Guild Members” elsewhere.

ROCKLER DISPLAY WINDOW

BOB OSWALD

The side window, formerly the main entrance to Rockler, facing the Clock Tower mall needs some woodworking. I’ve had the honor of displaying my construction equipment trucks there for ‘way too long’. It’s time to freshen it up and show woodworking customers the kind of things they can make.

Joe Cornett, store manager, is offering that space to Guild members, to display a product of yours, something small that fits in the window with other items. There are two windows, 36" x 60" with three shelves. See photo.

You can offer them for sale, but you must set a price and provide contact information to Joe. (I have sold some items as a result of this exposure.)

Contact Joe Cornett at Rockler, 503-672-7266.



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.*

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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Guild of Oregon Woodworkers

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We're on the Web!

www.GuildOfOregonWoodworkers.com