

OREGON WOOD WORKS

THE PRESIDENT SPEAKS

ARIEL ENRIQUEZ, PRESIDENT

Thanksgiving

This time of year the to-do list keeps a tight rein on all my free time. It's my fault though. Years ago, being an amateurish young husband as well as a moderately handy person, I made the crazy suggestion to my relatives that, for Christmas, we try to gift each other with creations borne from our own hands. I like to blame it on the longhair idealism of my youth. Anyway, it stuck.

Fortunately my wife's family already had a crafty tradition, so they were all for it. Today, if you visit my place, you won't have to look far to see wonderful, expertly made it must be said, fabric arts of all kinds. Gram's afghans, quilts and throws from nieces and in-laws and needlework to amaze you. Mind you, my own mami taught home economics in a women's college back in the old country and for years helped support her family here in the USA by making wedding dresses by hand. Her daughters ensure that the tradition continues too. Each new bride is presented

with a new "welcoming" quilt, with a square from each lady of the clan. The last one was so big; you could cover a '58 Chevy with it. The bond that grows with each exchange of that hand-made item, evidencing a portion of someone's time here on the planet, cheerfully expended just to see your smile, it's just about the best thing of all. I always give thanks for all of it.

This year we in the Guild have quite a bit to be thankful for. Our directed missions towards expanding the woodcraft know-how we share with each other and the good works we do for the community, have virtually transformed this organization. Perhaps you've noticed it; a distinctly elevated level of community among us. It's exciting.

Yes, we have plans (some call them dreams) still on the drawing boards that are not fully mapped out but we've established the human element needed for the future, if it is to happen. Our progress is owed to some very dedicated volunteers who organize semi-

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NEXT MEETING — WEDNESDAY — DECEMBER 14, 2011 6:30 PM

GUILD CHRISTMAS PARTY

Multnomah Friends Meeting House— 4312 SE Stark, Portland, OR 97215

An evening to relax, enjoy some good food and the usual camaraderie of other woodworkers sharing stories, how-to's and the next grand woodworking project.

The Guild will provide plates/hardware, beverages and a couple of main dishes. Bring a potluck item to enhance the choices. There will be a Secret Santa gift exchange. The strong preference this year is a hand made gift. If you bring a gift, you'll exchange it secretly and take one home.

And enjoy this YouTube video at your convenience. I've come to love it. Google "White Christmas Cartoon Song" One of the links is <http://www.youtube.com/watch?v=ddVZOK9UUI>

This building is just 10 blocks west and about 5 blocks north of Franklin High School. Park on the street or the lot at the corner of SE 43rd and Stark



SHARPENING, PART 1

JEFF ZENS

In 1857, English artist and writer John Ruskin published a book titled *The Seven Lamps of Architecture*. Passages from that work are widely quoted, including this one: "... when we build, let us think that we build forever." It's a simple sentence, and one that should inspire us to do our best work, because that work will become a personal reflection for a long time.

Sometimes we take Ruskin's thought and apply it, mistakenly, to our sharpening practices. We either sharpen too infrequently, or not at all. We think that if we sharpen once, we sharpen forever. We fool ourselves. Perhaps we operate with the belief that when we purchase a tool it comes to us sharp and ready to use. I think for some tools the truth is a long way from our belief; for other tools it's a bit closer. But the sad fact is no matter where we purchase our edge tools, there is always some work to be done.

In my sharpening classes, I've bumped up against all kinds of reasons woodworkers use dull tools. Of course the one most often expressed is lack of knowledge. People just don't know how. Well, no one is born knowing how to sharpen, any more than they understand at birth how to cut a dovetail. That's why they come to class. Another reason - surprisingly - is that folks are afraid to mess up their tools. Better to use them dull. Here are a few secrets about your tools. First, they are yours, so you can use them as you see fit. You can grind them, change bevel angles, and so on. You can also choose to use them as they are (dull), but why? Sharpening can be practiced and mastered. Second, there aren't too many sharpening mistakes that cannot be fixed. Probably the worst thing that can happen is that a tool gets blued - you draw out the temper - by overheating when grinding. Even that one can be fixed, but more on that in a subsequent article.

Understanding how to get sharp tools is essentially a two-stage process, with a few sub-steps thrown in for good measure.

The Theory

Step one involves a deep understanding of what makes up a sharp edge. It's the most important part of this whole deal. Skipping this lesson during sharpening class will cause a person to skip vital steps while sharpening a tool. It's the part of sharpening that seems to trip up most people who have trouble obtaining a keen edge. The key is to understand this definition of theoretical sharpness: a sharp edge is the intersection of two flat, polished planes at a point approaching zero thickness. Translating that theory into practice becomes a matter of personal choice based on individual experience, but this is the end we're trying to achieve. There are a lot of roads we can follow to arrive at this destination. The one you choose should be the one that works best for you - not the one that involves spending the most money.

Flattening the Back

Logically, obtaining two flat, polished planes involves working both surfaces of a cutting tool: both the front and the back. For this discussion, the front of the tool will be the bev-

eled face, and the back is the opposite surface. Most folks who are new to sharpening either fail to work the back of the tool at all, or they don't do it enough. We're going to start with "flat". Understanding "polished" will come later. Here's why flat is important. Think about the role the back of a chisel plays in your work. It is the part of the tool that registers against the work piece, and "aims" that sharpened cutting edge for you. If you're familiar with the concept of a reference surface, the back of the chisel plays that role. When you pare the face of a small tenon, it's the back of the tool that rides along the surface of the wood as the edge removes high spots. So if your chisel is to do what you want it to, the sharpness of the bevel must only shave off the high spots and leave the low spots alone. The only way you can reliably cause that to happen is with the back of the tool held dead flat against the work piece.

Now visualize the back of that chisel. Can it be held dead flat if it isn't dead flat itself? What if there is a slight swelling of the steel - say a few thousandths of an inch - just behind the cutting edge? If that swelling is present, you'd have to raise up the handle a bit to engage the sharp edge in the work piece. That swelling would act like a fulcrum - a pivot point. Drop the handle down, and the edge doesn't engage the high spots you're trying to pare away. Raise the handle up too much and you're taking away too much wood.

Not significant, you say? Well, think back to Ruskin. We're building forever. So when we make that mortise and tenon joint, the fit has to be just right. Some call it a piston fit. Not loose, not sloppy. Just right. Eventually all glues can fail. When that happens, will your joints still have structural integrity, or will they simply fall apart? So yes, it matters.

There's another, equally important reason we strive for absolute flatness for the tool's backs and bevels. It's repeatable, and repeatable makes for consistency, and that is what we want from our tools. We want them to work the same way, every time we pick them up. If they don't, we need to learn how to use them over and over and over - and who has time for that? If, every time you hone a plane iron you put a slightly different shape on it, it's going to work slightly differently. The surface it leaves behind won't be the same as last time. If your stones are cupped, or the edges are lower than the center, your steel will take that shape. But because the stones wear, the shape will change from one honing session to the next. Flatness is the one constant we can depend on.

Start with a Flat Reference Surface

How do we get this flatness? We need a flat surface with which to start. If the work done by our flattened chisel back is the desired destination, then our shop's flat "reference surface" is the place we start this trek. In my shop, the reference surface is a granite test plate. I know its flatness. It's certified flat to 0.001" diagonally across its 12" x 18" face. A lot of people use a piece of float glass, since that's the "flattest glass available." Problem is, I don't know what that means. I can't find a standard for glass flatness, and I wouldn't know if my piece of glass met that standard. Don't know if there are waves, dips, depres-

(Continued on page 3)

SHARPENING (CON'T)

(Continued from page 2)

sions, or any other deviation from flat. So rather than mess with this unknown, I started with the test plate. They're not terribly expensive if you purchase a "second", known as tool-room grade. Mine has a small chip from the edge of the face. Perhaps one square inch of the top is blemished, and this doesn't affect the flatness one bit. The big drawback? These test plates are very heavy, especially in the larger sizes. So they're a load to lug around, and the shipping costs can be a bit steep. Because this is where it all begins, it's worth it to spend a little money. Is this obsessive? Perhaps. Would glass work just as well? Maybe; I don't know. I know this, though: I'm entirely capable of introducing plenty of variations to precise flatness with my own imperfect technique. I don't need additional help, so I try to eliminate as many sources of error as I can. And I know one more thing: it works.

Next Month: Sharpening Class Part II - Am I There Yet?

PRESIDENT (CON'T)

(Continued from page 1)

nars, schedule our meetings, publish this newsletter, staff our booths at the shows, bring the audio/visual gear to the meetings, keep track of sponsors, re-ignite the holiday get-together, keep the president on track, the list goes on and on. Frankly, the success and cooperation isn't unlike a snowball rolling down a hill, increasing in size with every move.

I am very proud to be part of it all. To all you members I say, "Thank you". It's been a great year and I know you'll be helping us to make the next one even better.

Happy Thanksgiving to you all!

NOVEMBER MEETING: ROCKLER WOODWORKING

BOB OSWALD

"Interesting, but I'll never be able to justify one." A comment heard a couple of times regarding the CNC router by Shark at this month's meeting. The reality is, you never know. One day that project will come along, or a small business opportunity, or a club, or a group of friends, making signs for example, or helping out a scout troop.

The demo of the CNC Shark at Rockler was aimed at introducing you to what is possible. For many of us, we can't justify (at present anyway) the expense of this machine. But it is amazing what it can do. Repeatability, carving, contour sculpting, it is fascinating to just watch this 'robot' go through its paces.

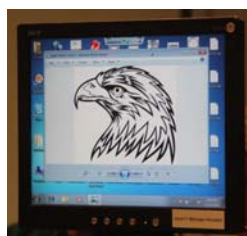


Rockler employee, Steve Kelty, did a simple demo to carve his name in a board. Setting up the software, Vcarve, is pretty straightforward. Working like other graphics programs, you can import photos in a variety of formats and add text. Press the 'button' to have the computer



generate the machine control program that will direct the router.

Then it's the mechanics, select a board, clamp it in place, enter the dimensions and starting location into the computer. Zero the bit at the surface, turn-on the router and press "go". The



rest is sawdust.

Steve sited use by a number of Rockler customers, from sign making to using it as a milling machine for drilling holes and cutting profiles accurately, the same as member Bill Bolstad uses in production of his world famous jewelry boxes.

Thank you very much Joe, for your hospitality, the evening program, the door prize drawing and your always smiling face. The bench cookies and the brand new, incredible push pads were much appreciated.

Show and Tell

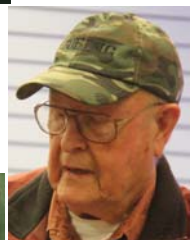
Lloyd Johnson brought a latest table, made in

Bill Bolstad's last table making class. A beat up piece of punky maple infused with beautiful black swirls of resin, made a presentation. The whole ture was made from off-Rockler sidewalk sale.



and brown stunning under strcuts at a recent

Al Oekerman picked up a small plane and a chisel at a garage sale environment. He showed us about sweating on a ferrule like the wagon wheel "tyres" of days gone by.



RESTORING A YATES-AMERICAN W-70 SCROLL SAW, #2

GARY MOSHOFSKY

As I mentioned in part one, the cross head slide was seriously damaged. I took careful measurements of what remained and made some drawings with the dimensions I deduced were correct. I took the drawings to H. Hirschberger & Co. and they bent and spot welded up a new piece for me. They weren't able to cut the entire slot for me on the top due to bending constraints, but they did punch the end holes. I connected them with a cut off wheel in a Rotozip.



I didn't like the way the cross slide worked so I improved the design a bit by adding a support under the new phenolic cross slide I made. Here's the resulting assembly.



Bearing replacement was very straight forward and only a modicum of ingenuity was required. For example, removing the bottom bushing in the cross head casting required



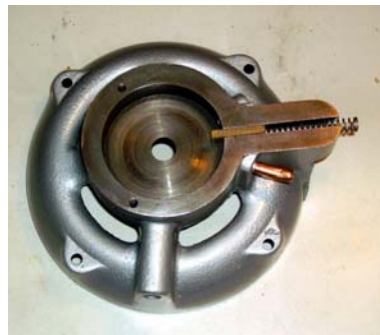
fishing a washer and nut below the lower bushing, threading a rod through the bushing and into the nut underneath, adding a large washer and nut on top of the casting, and cranking it out with a wrench.

The other bearings and bushings were installed using a variety of methods including using c-clamps to press the oil impregnated bronze bushings into the castings. I used sealed ball bearings in the motor and cross head main shaft assembly



instead of the user oiled shielded bearings that were originally used.

I brush painted the machine using oil based primer and machine enamel. It took two coats of finish. I bought a nice Corona ox hair and china bristle brush to do the painting. Brush painting puts on a much better coat of paint than rattle cans do and for less money. I bought a quart of primer and a quart of paint and I still have two thirds left. An article on brush painting by a master painter can be found at: <http://wiki.vintagemachinery.org/GetFile.aspx?File=High%20Quality%20Brush%20Painting.pdf>



After the paint dried for a few days I assembled the cross head and Reeves drive.

The motor got a paint job and new bearings. The integral cam style air pump on the end of the motor needed a new slider piece and spring. I sized my new hand-filed phenolic piece off of a

photo I found on the OWWM.org site of another member's W-70 and tried a couple of springs until I got one that seemed about right.

The motor ran backwards for air pumping purposes so I swapped the starting leads to correct it. A modest supply of air comes out the copper tube, will run through a hose to a nozzle near the blade to clear the chips from the saw line.

Next time—assembly, wiring, testing, and lower chuck manufacture as well as the out-of-pocket expenses to restore this piece of American manufacturing history



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NEW MEMBERS

BOB OSWALD

A welcome to the Guild to new members David Smith, Daniel Yoes, Floyd & Sharmaine Haderly, Norman Baird, Terry Ranck, Bob White, John Wheeler, Kenneth Camer.

We're happy to have you with us. Be sure to say hello at the next meeting. We like to know who you are.

WOOD SCULPTING, A TON OF LESSONS

BOB OSWALD

Andy Chidwick gave 12 attendees a fire-hose drink of techniques on sculptural woodworking, including assorted tips that will apply throughout woodworking.

To do a round-over, draw a line at the tangent points, and then another line one-half of that distance. A simple forty-five degree cut to the one-half lines and then a lighter 22.5 degree cut at each of the two angle points. From there it's a simple smoothing process to finish out the round. Sounds easy? It is, relatively speaking of course, but where this technique make live possible is when you're shaping an edge that curves, in both directions, and, tapers in the radius of the round. A complex shaping job, impossible with a router, is possible, and looks good.

Design ideas include dealing with grain, and a trap probably many of you have fallen into. You select, or create through re-saw, a beautiful book match piece. In the case of carving the seat of a chair, you will be cutting into those book matched pieces and you will invariably find the matching disappearing before your eyes. Andy taught a trick using what he calls grain matching. Selecting a piece of wood with a grain pattern that replicates itself right to left, reflecting around what he calls "the point of xxx". It's easy to see in person, and space does



Fine wood sculpting results

a few thousandths of an inch for that perfect fit.

Put the marking knife in the ole made by your calipers, then slide the straight edge (square) up to the knife. Trying to align the square with the marks will usually result in some parallax and error in an otherwise perfect mark.

About joinery, an incredibly valuable lesson, passed on at my PCC class the next week is, make the joint first. With a sculpted project, if you start shaping the

pieces and then try to apply accurate joinery, you're pulling your hair out and will not succeed. Out of the rough stock,



Complex, strong, beautiful

make the joints first. Clamped together, you'll see the finished structure, still in rough form, but perfectly formed. Then start carving away the parts that make the final product shape.

And another thing, about finishing, avoid the battles with topcoats by burnishing your wood to 4000 grit and then a very light coat of oil.

An outstanding class, full of information and another door opens into another aspect of woodworking. Thank you, Andy!



Explaining joinery techniques



Carve fast with good tools.

not allow a full description here. You had to be there.

He described in detail a complex and strong joinery that is signature in his chairs. It looks simple in the finished product, very complex during the con-

struction, and is actual quite easy to make, again on a relative scale. There's precision involved that allows for no short cuts.

Tap a board to shave a hair, a technique for taking the slightest cut on the table saw. You align the existing cut close to the edge of the spinning blade. Then tap the end with a few fingers and listen for the tone to change as the wood contacts the blade. You'll be taking off



Testing the mortise for a press fit

Memories and Many Thanks

To those of you who gave me the sextant last summer, know that it's still creating opportunities and memories. Thank you all again for the pleasure it has brought.

Bob Oswald

‘SIMPLE’ POCKET HOLE JIG

LEONARD WORTH

At the September meeting, Marcus Flanders demonstrated an exquisitely made jewelry box with tapered legs. He designed a simple jig for the chop saw, that seemed to work perfectly. I was thinking that with just a little effort, he could have made that thing a whole lot more complicated.

Sometimes I do things the hard way, perhaps as is the case of this drill press corner block pocket hole X - Y drilling jig. Check it out, even the name of it is complicated.

A situation I run across often is where I just need a simple thing to get the job done, and turn it into firewood. Other times I see it as a useful tool that could be used over and over if I made it fairly adjustable and universal. Such is the case with the contraption shown here. The task here was wanting four pocket holes drilled into chair apron corner blocks, drilled so the screws would be 90 degrees to the aprons.



Also, I wanted flat bottom pocket holes because I'm using washer head screws, so it required a Forstner type drill bit. The holes should line up vertically, thus the X - Y feature. The first jig made for this task, made out of scrap, worked well enough.

The next time the situation came up, it was time to make a really nice one, and end up with a well functioning piece of furniture / tool for my shop. Hopefully, I'll even use it again. A little lathe work is required, some machine lathe turning, band saw, router, drill press, come to think of it, just about every tool in the shop. I ended up with a Mahogany platform that is secured to my drill press table. The X - Y part involves a double sliding carriage fixed into sliding dovetail joints with some handy stops. How it works is the corner block is fit into the jig, and adjusted for the different angles involved. After everything is set, I drill the first hole to required depth, loosen the turned handles, slide the fixture forward or back, lock it, and drill the second hole exactly 1.062" (or whatever) every timeoh my heart be still.

Who knows, maybe the next jig I make like this may involve some marquetry, even some pearl inlay. Why not? Not exactly for the "get-r-done", move on to the next thing kind of person, but I like it. It's fine woodworking, uses precious scraps, it's fun to use, I like the combination of wood and brass, and best of all, it's all ready next time.

By the way, you can pretty much accomplish the same thing with a simple Jorgensen screw clamp, and something to

LEE JOHNSON AWARD

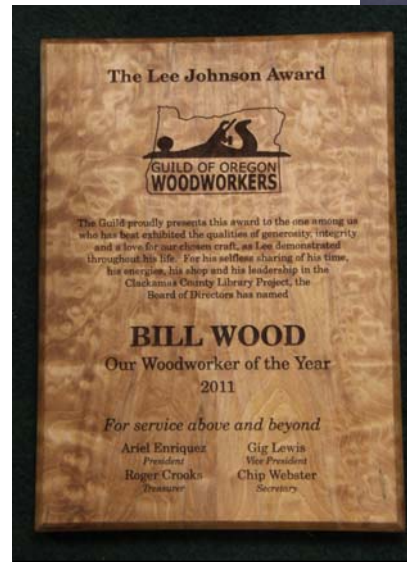
Lee Johnson, past president of the Guild, and consummate volunteer, passed away this spring. A close friend made a generous donation to the Guild to establish some kind of memorial. The Guild Board of Directors created a Volunteer of the Year award to be given annually to a guild member



Bill Wood

who puts forth an above and beyond effort as a volunteer.

This year, the award went to Bill Wood, and was presented at the November Guild meeting. Bill championed the largest community project ever undertaken by the Guild, a set of rolling library shelves,



The Lee Johnson Award

known to them as gondolas, for the Clackamas Community Library under construction.

As in all Guild community projects, the recipient pays for material and Guild members donate their time and talent. Bill spearheaded this effort, one that took a year and around 1800 woodworker-hours to complete. In the middle of a flooded shop from a frozen pipe, he kept the project alive.

A thank you that is difficult to express in the magnitude of its intent goes to many Guild members who drove to Bill's shop in Clackamas, dedicating afternoons, evenings, weekends, to complete this project.

Thank you Bill, for your great spirit.

hold it down to the drill press table. But that's no fun! Now to put my D.P.C.B.P.H.X-Y. D. Jig back in its gold embossed glass case.

2012 BOARD OF DIRECTORS

NOVEMBER ELECTION

By popular vote at the November 16, 2011 general meeting, the following people have been elected to the Guild of Oregon Woodworkers Board of Directors. A big thank you to the outgoing board members for their dedication of time.

Officers

President: Ariel Enriquez
 Vice President: Gig Lewis
 Secretary: Chip Webster
 Treasurer: Roger Crooks

Committee Chairs

Membership: Norm Michaud
 Meetings: open
 Shows: open
 Communications: Bob Oswald
 Education: Chip Webster
 General Member at Large: Jim Madras
 Professional Member at Large: Bill Bolstad

Classifieds

My son is in a third grade at Woodstock Elementary in Portland, a public school that runs a Chinese Immersion program for PPS students. K-12 students spend a half day studying and using Chinese and the second half using English. Eventually, they take their school electives in Chinese. It's a great program.

There is an 8th grade trip to China, a very big deal. The students are fluent, having studied Chinese for 9 years from Kindergarten. About to enter High School, part of the program is a cultural trip to China.

The program is partly funded with a grant. Each year an auction raises money to fund the 8th grade trip, I volunteer each year to help run the auction.

If you would like to support this program by donating a woodworking piece, or a piece of lumber for someone else to build something, or in some other way, visit the website for Shu Ren at

<http://www.shurenofportland.org/>.

Donation examples include Adirondack Chairs, cutting boards, boxes, small tables, and garden benches. Anything is welcome.

Thanks from Guild member Mark Culley

Events

BOX'd: A Holiday Box Show at The Northwest Woodworking Studio, December 8th, 2011, 5-8pm.

BOX'd is a show of wooden boxes all with wine in mind. The show will open on Dec. 8th, 2011 from 5-8pm at The Northwest Woodworking Studio at 1002 SE 8th Ave, Portland, OR. Boxes will be wine centered: storage, display, or serving and all are for sale. They will make great gifts for the holidays or provide beautiful storage of wine for your home. The skilled artists building these treasures are all graduates of the Mastery Program in Woodworking at the Northwest Woodworking Studio.

BOX'd: A holiday show of wooden boxes for wine.

Artists: The skilled local craftsmen building these treasures are all graduates of the Mastery Program in Woodworking at the Northwest Woodworking Studio.

Brendan Alvistur, Dave Galas, Zach Malcolm, Jeff O'Brien, Jim Parker, Jack Reynolds, Gary Rogowski, Kent Saunders, Peter Stevens, Dylan Zodrow

Opening: Dec. 8, 2011- 5-8pm - The Northwest Woodworking Studio at 1002 SE 8th Ave, Portland

Hours: Through Dec. 23, 9-4pm daily except Saturdays 10-4pm.

www.NorthwestWoodworking.com



MODERN MISCONCEPTIONS

BOB OSWALD

Not everyone has unlimited bandwidth, unlimited calling, caller ID, or all the other modern wonders of the telephone world. So when you take a slanshot photo or five on your Iphone and just press send, you are impacting someone else who may have to pay additional fees to receive that simple, low quality image you just sent.

You call and don't leave a phone number because, well, everyone has caller ID. Sorry folks, not everyone pays those additional fees every month to see who's calling when a simple "Hello" will shortly reveal the same information.

Making the world a little better, one phone call at a time.

BOARD MEETING MINUTES

BOB OSWALD

The board of directors of the Guild of Oregon Woodworkers meets monthly before the general meeting. Minutes of this meeting are available on the Guild website at

www.GuildOfOregonWoodworkers.com.

Click the "Board Minutes" entry in the left hand menu.

TOY AND JOY PROJECT

GARY LARKINS

Since 1914, the Fire Fighters in Portland, through the help of Portland's generous citizens and civic-minded groups, have seen to it that children in need will have a chance to have a Christmas. This year, the Fire Bureau's Program anticipates over 12,000 children just in the Portland area, will need to have help to make sure "Santa" does not forget them.

THE FIRE FIGHTER'S STORY: Very briefly, this is what happens to the toys donated. Toys are received in any of Portland's Fire stations, or picked up at Christmas collection sites. From there, they are taken to the warehouse for sorting into the proper age groups by volunteers. Requests for toys must come directly from a legal guardian of the children, by telephone, through our request line at Christmas. (The children never know they are from the Fire Fighters, unless their parents tell them.)

Note: Originally referred to as the Portland Sunshine Division project, the wrong division was listed.

Puzzles and planes, dolls and drag racers, boats and bowling pins—what a glorious list!

Thank You to a lot of folks:

To Woodcrafters and The Joinery for generous donations of wood.

To the Guild of Oregon Woodworkers people who planned and created the toys.



Portland Fire Bureau

To the Northwest Wood Turners for making wheels for the Guild, and contributing their own toys.

To the Portland Fire Bureau for being one of the generous outlets for people who need and appreciate a little help.



A few of many great folks who made this happen.



Little friends for a little girl



STEAM AND WOOD

LEONARD WORTH

Gentleman, start your engines. For those of you who were on the edge of your seats during the presentation by Gary Martin last month, here's where to see more of it, and it is connected to woodworking, Mark your calendars now for next August.

It's the Great Oregon Steam-up, held two consecutive weekends every year the end of August. It is held at the Powerland Museum in Brooks 40 miles south of Portland, just West of I-5, big yellow sign, with one of those big ol' steam tractors that Gary is casting parts for right out front.



Free parking, and about \$8 to get in. Many one cylinder model engines going on there, and also full size, the real thing going on as well. A steam powered full size sawmill cutting logs, has flywheels 24 FEET in diameter. Also steam powered drill presses and saws. And a huge swap meet with thousands of old woodworking tools and stuff.

If you like the model engine Gary was running there, check out the G.E.A.R.S. show next September at the National Guard Armory in Portland on NE 33rd. Lots of these hand-made models running there with the people that made them setting right there eager to talk to you about them.. Round out your woodworking, branch out!

WHAT A SURPRISE !!!

BILL WOOD

Last evening at Rockler during our meeting I was surprised beyond words. The Board of Directors presented me with an award called The Lee Johnson Award. When Ariel announced my name, I sat stunned. What was he saying? I have never heard of such an award. When I came to my senses, I realized I was being singled out as the leader of a group effort in building library furniture for the Clackamas County Library.

But, here is the true story. There were many people who deserve to be named on this award. One of the people whose name should appear is Ariel Enriquez. His woodworking knowledge and guidance through the project helped create a great product for the library. He kept the group of volunteers on track and helped us "learn" even though we were "working" toward accomplishing a single goal.

Another individual whose name should appear on this award is Chip Webster. Chip is a masterful wood finisher and he volunteered to help with this project. From the very beginning he spent hours working with the Architect and Director of the library to select the correct finish for this project. Later during the project he started pre-finishing all of the red oak. At the end of the project he spent 4-5 hours per day at least three days a week for what seemed like two months to finish all of the shelves and gondolas.

The following people also helped with this project: Bob O'Connor, Camilo Marquez, David Dunning, David Young, Dennis Dolph, Earl Swigert Jr., Gig Lewis, Jim Hall, Jim Madaras, Jim Smith, Joe Jedrychowski, Joe Laws, Julie Niemeyer, Lindal Risenhoover, Mark Culley, Mark Sherman, Matt Jaqua, Peter Borho, Peter Jacobsen, Phillip Scott, Ray Curtis, Renee Russell, Richard Andersen, and Robert Vaughn. If you helped out during this project and I failed to note it here, I am sorry. Thanks to all of YOU, this project is an apparent success. Thanks again.



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