

# OREGON WOOD WORKS

## THE PRESIDENT SPEAKS

ARIEL ENRIQUEZ, PRESIDENT

By far, the best part about Guild membership is the monthly meeting. This past year we've had one excellent and interesting guest or topic after another. Last Friday's was no exception: pattern making.

I will confess that before last Friday, my only exposure to pattern making was a sophomore class at Benson High and said experience was all I needed to know that such toil just wasn't going to do it for me. Well, nearly forty years down the road, it's a whole different thing to me now. Of course, barely making it through that class (the kind instructor gave me a C final) didn't help. Then too, our instructors never held a class the way Gary Martin held everyones attention at our meeting. It's just amazing. Pattern making is so way more involved and demanding of the woodworker than say, furniture-making.

Martin then goes the next step and fabricates the end-product machinery. He's a machinist too! And the model engines he makes sputter and toot along just like their full-sized versions would. It was a real gas. Thanks Gary! We look forward to another visit from you next year.

Now folks, you might get the feeling that these interesting meetings just happen, but they don't really. Finding great topics and presenters is a job that requires some dedication and a self-starter personality. In recent years that job was done by Bob Oswald and recently it's been handled by Greg Kauffman. Both performed above and beyond in bringing us guests and topics that everyone enjoyed. Well so, Bob is very busy (Editor of this newsletter, President-emeritus, general woodwork-aholic, etc and he says he's retired but if that's so then I'll just keep working and forget about retiring). It's time we stop using Bob as our fall-back position for getting this job done. Greg, on the other hand, has been called back to the working world, by folks in another state, who know a good man when they see one and we, the Board, wish him the best of luck. He just may retire again eventually, so hopefully we'll see him again some day, making sawdust for the fun of it.

This Guild reached a milestone this past

*(Continued on page 5)*



### Inside this Issue:

<i>LM: Gary Martin</i>	2
<i>Imagination</i>	3
<i>Sparks in the Shop</i>	3
<i>Restoring a Scroll Saw</i>	4
<i>Woodworking Show</i>	6
<i>Views of a New Member</i>	6
<i>Try Some Intarsia</i>	7
<i>Curved Chest Lid</i>	8
<i>Woodworking Back East</i>	9

NEXT MEETING — WEDNESDAY — NOVEMBER 16, 2011 7:00PM

## ROCKLER WOODWORKING & HARDWARE

11773 SW Beaverton-Hillsdale Hwy, Portland, OR

Joe Cornett, manager of Rockler Woodworking and Hardware will demonstrate the abilities of the CNC (computer numerical control) routing machine. He will be using the CNC Shark Pro Routing System. Capable of routing and engraving wood, metal or plastic these systems produce three dimensional designs with amazing speed and accuracy.



Board meeting at 5:30

Southbound on Hwy 217 in Beaverton, exit at Canyon Road. Proceed through the light to next light at Farmington. Turn right. Skip the Fred Meyer entrance and take the next right driveway.



## OCTOBER MEETING: GARY MARTIN, PATTERN MAKER

BOB OSWALD)

Gary Martin, pattern maker, grew up in Corvallis and graduated from OSU. Gary started woodworking very early in life, working part time and growing into a full time career at a local company that he finally owned.



With over thirty years in the business, he creates some very sophisticated patterns. From his talk it's clear that he has a deep understanding of the parameters that get metal into a mold in all the ways it takes to make a perfect part.

There's so much to consider; draft angles, wall thickness, cooling rates, and the list goes on. Here's how the process works.

### Drawing → pattern → mold → new part → machining

Making a pattern is one step of a process to create a part, typically made by pouring metal into a mold. Plastic parts are made using a similar but different process, injection molding. Ironically, they might start with the same pattern from which a mold casting is made.

The process starts with a sample part or a drawing. Either one must be converted into the pattern world where draft angles, pouring and exhaust ports, risers, etc are developed.

A pattern, made primarily of wood is made in two halves. With two pattern parts, the pattern is placed in a box and a special casting sand is packed very tightly around each pattern, forming two blocks which, when placed face to face, create a space inside the block where the part will be created.



Metal is poured into openings in the block, gases and air escape from the trapped areas through vents in the mold. When it cools, the mold is broken away from the part. The mold is only used once, so each part must have a mold created. The pattern must be durable enough to be used thousands of times.

The metal casting, free from the mold then goes into machining. Lathes and milling machines, similar to woodworking but more controllable and capable of cutting metals of all kinds, make the critical areas of the rough casting, flat, smooth, aligned as needed where parts mate with each other.

The casting process is much cheaper for producing multiple parts than machining each part out of solid blocks of metal. Metals in Gary's end of the business are typically aluminum, iron, steel and bronze.

Metal shrinks in size as it cools. That makes the part pull away from the mold and be imprecise in its final size. So the metal needs to be continuously fed into the mold to "pack" the part, assure that the mold stays full as the metal cools. We learned about risers, a feature built into some patterns that "store" molten metal, feeding it into the cooling areas as the metal shrinks. There's a bit of wizardry involved here in knowing when, where and what shape to use risers.



Casting sand, in order to make it stay together, is a mixture of materials. A special form of beach sand mixed with binding agents, makes it cling together similar to wet beach sand, but permanent. In times gone by, one formula was said to be 1/3 sand, 1/3 clay and 1/3 horse manure. Today, more predictable agents are used.



Gary makes patterns all day for a living. But his love of this activity carries him into the evening, making patterns for model engines, ordering castings of those engines, and putting together into kits for sale.

Tools of the pattern maker include our familiar woodworking tools, but there are a large number of specialty tools and jigs that support this business.

Pattern materials are wood, hardwoods to be durable enough to take the pounding of sand. We all know how wood moves with time and moisture. Special care is required in pattern making to minimize wood movement, such as small sections, gluing parts together with overlapping structures and using Baltic Birch plywood. And the final part must be coated, like a fine table, to prevent the moisture in the sand from being absorbed into the pattern.

And the list goes on. Thanks, Gary, for a great evening.

He pointed out too that our country's founding fathers owned foundries. It's an old technology.

### Show and Tell

Marcus Flanders brought in about a fourth generation box inspired from Bill Bolstad's class last year. There's been no stopping Marcus since then.



## IMAGINATION

BOB OSWALD

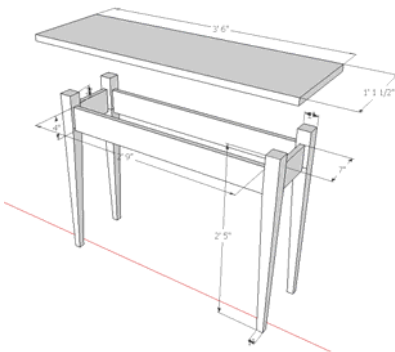
**B**ased on a table I developed after taking Bill's table class a couple of years ago, I've come to realize that with a little 'adjusting', you can make so many variations of this table, to fit most any situation, budget and even woodworking skill level.

Imagine the top to be a Live Edge Maple Burl, or Figured Walnut, or Granite. The apron structure can be traditional, mortise and tenon or biscuits between the legs, up tight against the top.

Or drop the aprons down the legs a little ways to create the floating top illusion. Or even more artsy, move the aprons inside the legs. Experiment with the cross apron/spreader locations.

Add shape to the aprons with arcs, inlays, or engraving.

What's so fantastic is that it's all the same design. A little tuning makes it totally custom, totally yours. I will use this design and concept in my PCC class this



fall. It started last winter with one student groping for a project and I offered him this. We modified it to fit his material and skill.

## SPARKS IN THE SHOP

BOB OSWALD

**A**nother new experience in the shop, a not so good one, but definitely worth sharing for its learning value.

I was doing a furniture modification project for a customer this week. A bit of table saw work, not particularly difficult but requiring a bit of creativity to shrink this hall table in depth and have it come out looking good.

The top was screwed to the base and the top was also laminated to a thickness of two inches with layers screwed together. The screws made disassembly easy.

I've been safety sensitized based on several situations, including experiences of two guild members in years past. Leonard wrote an article for our newsletter about sanding nails and potential fire hazard in the dust collection system.

Another Guild member had a little accident years ago cutting an old board that happened to have a brad nail in it, lodging a piece in the side of his head. Fortunately that incident didn't cause serious damage although it was an expensive lesson at the hospital.

I discovered during the disassembly of this table that some of the molding was brad nailed. Fortunately that discovery did not occur during a cutting operation.

What DID happen was the saw blade meeting two small nails, 10-penny size, that were hidden deep within, in an unexpected location.

Being wary of such possibilities while using the table saw, I was standing well to the side of the blade, with good safety glasses, when the first sparks flew out of the saw kerf. No damage to machine or me, but it was very rewarding to be mentally prepared for it and to be properly positioned to avoid danger.

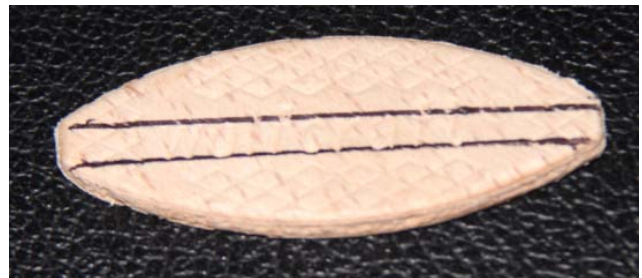
Mind the arc of the saw blade!

## EASY BISCUIT DEPTH

BOB OSWALD

Most of you use biscuits at some time and possibly, like me, fiddle with the depth adjustment a bit. It's usually necessary to make a test cut; at least it's a darn good idea. Then you insert the biscuit and try to guess if it is inserted a little more than half way. We use the flat spot on the end as a guide. And then, to be sure, you make test cuts on two pieces and re-check fit with the biscuit in place.

An easy way to check depth is to draw two lines across the biscuit with a dark pen. If you draw them at each edge of the flat spot, you can tell at a glance if you're deep enough. You can plunge the cut to the line or even half way, but you have much better visual alignment. I save this biscuit, stored with the cutter to always have it handy.



# RESTORING A YATES-AMERICAN W-70 SCROLL SAW

GARY MOSHOFSKY

My wife wanted a scroll saw for her birthday. I spotted the Yates-American on Craigslist so we drove down to Parker to see it and we both liked it. The owner's father had bought it surplus from the Portland school district in the 1950s. It had been used in an elementary school shop. The saw is a very cool example of Art Deco machine design, very heavy cast iron with an integral stand. The upper cast iron spring carrier rides on machined dovetailed ways. The entire saw weighs around 200 pounds. Here is the main body of the saw with the over-arm still attached:



hold downs, and a pinion gear used to raise and lower the spring carrier. I will have to come up with solutions for these issues.



I stripped the main castings with Citristrip. It took many applications over several days, followed by an angle grinder with a wire cup to take it down to bare metal. Next time I will pay someone to sand-blast it for me. The smaller parts I stripped with a wire

wheel in a bench grinder.

The motor is a 1/3 HP split phase induction motor. Disassembly was very straightforward, other than the pump end, which was missing a few simple pieces I have already made. I stripped and painted the parts, and I sprayed some extra insulating varnish on the motor windings as I didn't like the thin patches where the copper windings could be seen.



Next time—motor and air pump assembly, painting the machine body with a brush, and making the cross head parts.

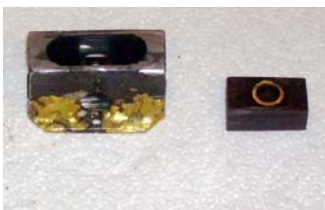


And one of the cast iron Art Deco stand ends, with the motor behind it:

The saw has a reeves drive with infinitely variable speed. The motor has an integral cam style air pump built into the end bell. I disassembled everything into labeled containers and zip lock bags and took plenty of photos. The saw dates from 1936 to around 1942. This model, W-70, is very rare, and only six are known to

the OWWM.org forums.

Fortunately, the bearings and bushings are common sizes. The downsides of the saw are a few missing and damaged parts. In particular the cross head slide that converts the rotary motion of the motor into linear up and down, had been badly brazed and welded over the years. Someone had greased the internals instead of filling the crankcase with oil, which probably caused the failure.



I am making a new cross head for it. I will cover that in the next installment.

The other missing parts are the upper blade chuck, some

## CHOOSE HARDWARE FIRST

BOB OSWALD

Here's a wise rule for more advanced woodworkers. Before you start construction on a new project, choose and buy all the hardware for your project. This would hold especially true in a custom design.

Imagine the frustration of building your cabinet a quarter-inch short of the common drawer slide length. Or not finding the one you need about the time you're due for completion.

## NEW MEMBERS

BOB OSWALD

A welcome to the Guild to new members Don Scott, Charles Cook, Mike McIrvin, Norman Paulk, David Brown, Rod Murphy

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

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## 2010 BOARD OF DIRECTORS

PROPOSED

The following people have agreed to serve on the board, pending formal election, for the 2012 calendar year. A vote on the offices by the general membership will occur at the November meeting, their roles taking effect immediately.

If you have an interest in serving on the board, send your request to Ariel Enriquez for inclusion in the voting. We have to thank the current volunteers, and any of you willing to help, for the time and energy put into making the Guild work.

### Officers

President: Ariel Enriquez

Vice President: Gig Lewis

Secretary: Chip Webster

Treasurer: Roger Crooks

### Committee Chairs

Membership: Norm Michaud

Meetings: open—need a candidate

Shows: open

Communications: Bob Oswald

Education: Chip Webster

General Member at Large: Jim Madras

Professional Member at Large: Bill Bolstad

## CHRISTMAS PARTY

Mark a spot on your calendar for the Guild December meeting, the 14th from, 6:30 to 9:00. Different week and place. It will be in the 43rd and Stark area. Final details will appear in the next newsletter and will be on the website.

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.

## CLEVER PENS TIP

NORMAN PAULK

This suggestion comes from Norman Paulk, The Pen Man. Norman is also a guild member and has a nice website at pensbynorman.com

"When I do an inlay pen, before applying CA, I rub black sawdust into any lines. Now the brass tube will not show through anywhere. After I sand the blank (I am not a good skew user), I take a large pin and lightly scrape any light colored dust from any of the black lines. Now my CA finish results in sharp details. A good way to get fine sawdust is to rough sand (60 grit) a piece of black wood."

## Classes

### Make a Wall Cabinet with Dennis Rodriguez

Date: Saturday & Sunday October 29nd & 30

Location: Franklin High School

Cost: \$150.00 for members. (includes \$50.00 of materials)

Build a 10x13x24 alder cabinet carcass with a frame and panel hinged door and a French cleat hanger. Optionally, build a small drawer for the cabinet. This could be a great addition to your shop or a great Christmas gift.

Intermediate level students should be comfortable using the table saw, router table, plate joiner and drill press.

Contact: Ed Ferguson at edbikes@comcast.net or 503-816-3213

## PRESIDENT (CON'T)

*(Continued from page 1)*

month; our 300<sup>th</sup> member. We're actually up to 306 members now. So I'm thinking it's high time to spread this work load around. In that regard, I reported our staffing needs to the members present last Friday, seeking a Meetings Chair and an Audio/Visual Chair. Before the night was over, the AV spot got filled, leaving just the Meetings post open. Could this be the chance you've been waiting for to help out in the Guild? I'm asking you to consider it.

Come and join the crew already on board making this a better Guild month by month, year by year. We have experienced folks now in every position of management, all of them ready and waiting to give you a hand getting this done. Don't sit back and wait for someone else to do it. Step Up. It's your Guild. Come help make it better. I just know that you'll find it an enriching experience getting to know all sorts of new people and new ideas out there in the world of woodcraft.

## NEWSLETTER HELP

BOB OSWALD

A special thanks to Gary Moshofsky, Gary Larkins, Ken Julkowski, Janette Square and Norman Paullk for their contributions. It made a difficult month easy for me. AND we do like to read about other members. That was brought up several times this past month. To all of you, please feel free.

## 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](http://www.GuildOfOregonWoodworkers.com).

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

## WOODWORKING SHOW

ARIEL ENRIQUEZ

This year's event will be taking place on November 11, 12 & 13. It's at the Expo Center as usual. This is the place to see all the latest tools and gadgetry for woodworking in addition to seeing presentations from acknowledged experts in woodworking. This event is designed with craftspeople and DIYers in mind. This is also our best venue to draw in new members from folks wanting to learn more about this craft we love.

Our Guild will once again be presenting ourselves to the public and your assistance will help us in this effort. Volunteers serve for two hours (we provide the free pass into the show) and then you're free to visit the show at your leisure.

I especially want to encourage anyone who can make a presentation of some woodcraft technique or operation (your call on the topic). You'll need to bring along your own tools but we supply the workbench. Plan on making your presentation



about 30 minutes long. These demos are presented to the public by the Tool Show as part of their "Strolling Seminars" feature event. It's what we give back to the show in consideration of the free booth space. Get your topic in early enough and it will be included in the Show's "in-house" news pages which get handed out to all visitors. Makes a great memento!

Come share your experiences as a Guild member.

You'll have a great time talking about your favorite pastime. To volunteer please contact me at arielyphylis@gmail.com or leave a message at 503-286-4868.



By the way...tell your friends: admission to this event is free to folks under 15 years of age as well as for any Police, Fire or Military personnel (with current ID).

## VIEWS OF A NEW MEMBER

KEN JULKOWSKI

My years of reaching for another board, buying another board or giving up on a project may, I say may, finally be over. I joined the Guild in October, 2010, but had not had time to attend any of the courses offered. However, I looked forward to mending some of my practices.

This Fall, I attended In-depth Table Saw Class, taught by Frank LaRoque. I was also able to attend Measuring, Marking and Layout, taught by Jeff Zen. These men ably shared their abundant skills.

Frank's first lesson was safety. His first rule is "Always keep your material tight against the fence." For all other rules, see the first rule. From saw table height (your elbow height minus six inches) to a constant feed rate, we reviewed the steps for being safe and comfortable while working with a table saw. A constant feed rate prevents one from giving a final shove to goods, thereby causing "snipe", and violating the first rule.

We talked about blade quality and the number of teeth for cutting different materials. Most saw blades we see at box stores are stamped and will "wobble" just a bit on the cut, thus requiring sanding. A quality blade (\$80-\$100) is cut from rolled steel and produces practically a finished surface. New to me was the notion of never laying a carbide

blade on the table top as this will chip a tooth. From the side, a carbide tip is very fragile.

Frank demonstrated tenon cutting, building a cross-cut sled, and cutting circles and moldings. I left with knowledge and some practical gifts useable in my shop and a sense that the class was worth more than I'd paid.

Jeff's four-hour measuring and marking class featured principles of accuracy I'd not learned. The most telling lesson was the use of a six-inch steel rule manufactured by Starrett, marked and etched in 1/64th inch intervals. I bought one and checked three different tape measures; two were long by a 1/16th and one was short by a 1/32nd.

Jeff used the term "reference surface" throughout the class, a term I'd not heard. He discussed making an apron for a table with tenons showing a 3/16" reveal. Marking his reference surfaces on the legs, he could then insure that he didn't cut the mortises in the wrong positions in the legs, ending up with an apron being skewed.

He also displayed his sled, made a bit differently than Frank's, but also ensuring zero error in cutting panels or cross-cut lumber. Many times, he cited that each cut required thinking and reflection before turning on the tool.

All in all I can say how much value I received because of the Guild, not to mention meeting a bunch of great folks.

## TRY SOME INTARSIA

JANETTE SQUARE

### Chickadee on a Branch

We have chickadees at our birdfeeders and they are fun little birds to watch, flitting everywhere, with their distinctive “chick-a-dee-dee-dee” chirps. This intarsia lets me think of them year round.

I think you will enjoy making this cute little chickadee. It's not a difficult design, yet it still presents a reasonable challenge for scroll saw enthusiasts. This chickadee is an excellent piece for using up some of your scrap woods. It is also a great seller at art shows! Most of the woods I used were approximately  $\frac{3}{4}$ " thick. I tapered the bottom of the chickadee lower so that he appears to be “behind” the leaf. This part of the shaping is a bit easier if you have thicker woods to use (about 1") for the leaves.

#### Woods used (suggested alternatives in brackets)

Wood sizes are approximate and will depend on the grain selection.

#### Chickadee:

- 3" x 2" White sycamore (aspen, birch) Tummy
- 3" x 2" Red sycamore (cherry) Tummy
- 3" x 4" Blue Pine – Feathers
- 4" x 3" Peruvian Walnut (walnut or other dark wood) Head, eye, back
- 3" x 2" Aspen (bass wood) Head, eye
- 1" x 1" Cherry for beak

Branch: 4" x 6" Bocote (any nicely grained darker wood)

Leaves: 6" x 7" Green Poplar (you could choose some nice orange or red colors for the leaves for a nice Fall themed piece)

8 1/2" x 11" piece of 1/8" thick Baltic birch plywood for backer.

#### Other Materials:

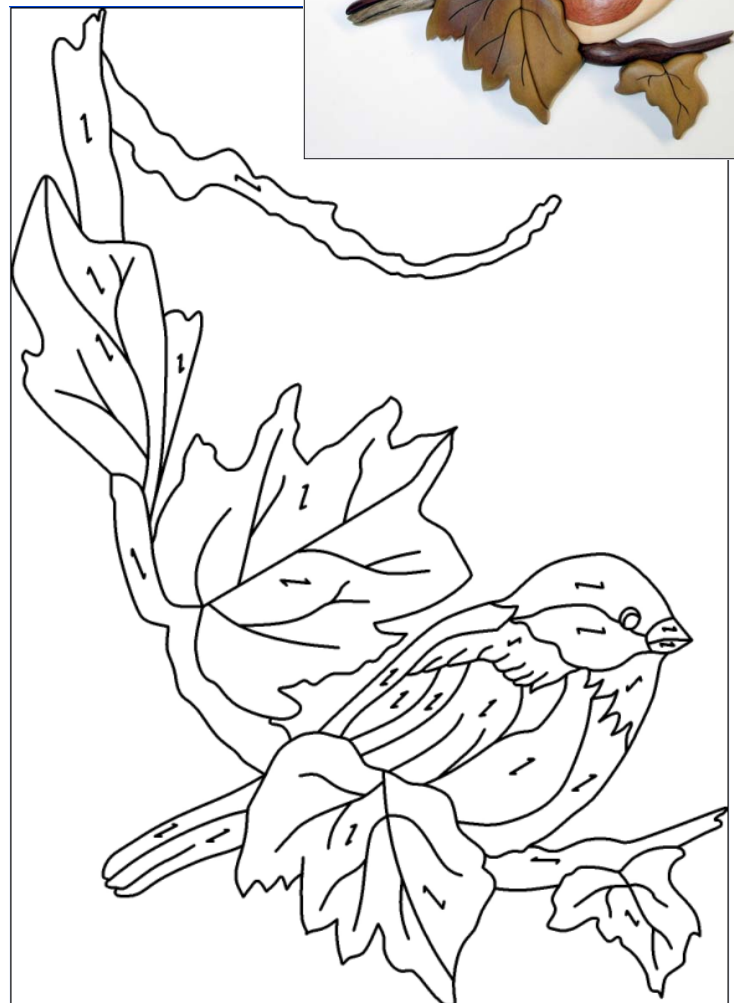
- Multiple copies of the pattern
- Clear packing tape – to put on wood to adhere pattern pieces onto
- Temporary bond spray adhesive – to attach pattern
- Antique White acrylic paint - for highlight in eye
- skewer - for applying dot of paint to eye
- 220 grit sandpaper - for hand sanding edges
- Hanger of choice
- Wood glue, glue brush
- Fine and thick point permanent markers (for signing and coloring edges of backer)

#### Finishing Supplies:

- Paper towels, dental tools, air compressor for removing finish from cracks.
- Clear Satin gel varnish (or finish of choice), disposable foam brush, safety glasses.

#### Tools:

- #5 or #7 reverse-tooth scroll saw blades
- Assorted sanding tools (flex drum, oscillating spindle sander, mop sander)
- Clamps (to hold backer in place until glue dries)



# A CURVED CHEST LID

GARY LARKINS

The post and panel chest I built over the summer had a curved chest lid. The curve of the lid was developed using ships curves. The ships curve is more subtle than a circle segment, and it flattens out, near the lid edges, making it easier to install wider staves.



The chest lid project starts with the end caps which capture 12 staves. The end caps are assembled from three parts: A band sawn base, steam bent spacers and covers to create a slot for the staves. The slot can also be cut with a router which would be much faster but not nearly as interesting either from a build or esthetics perspective.



The one inch wide base of the end caps were cut on a band saw and cleaned up with a few sander passes.

The next step was to cut two 3/8<sup>th</sup> inch thick by 5/8<sup>th</sup> inch wide spacers for the stave slots. These were cut on the table saw and then, "steamed," in the kitchen sink, submerged in



water brought to a boil on the stove. Soaked for 20 minutes, the spacer was



clamped on an end cap form to cool and dry for a few hours. The cooled spacer was then glued, screwed and clamped to the chest lid end cap.

The front and back end rails were cut to size on the table saw, with the edges rounded over with a block plane and a sanding block.

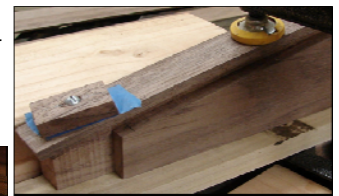


With the rails cut to size, next

came the rabbets for the rails on the chest lid end caps. These rabbets were cut on a table saw with multiple passes over the saw blade set 3/8<sup>th</sup> of an inch high. The rabbets can be made with a tenon cutting fixture or a router in less time! I have a tenon cutting fixture and completely forgot about it! I also have a router but I wanted to experiment with this chest lid, so it stayed in its box! The rabbets provide a good glue surface and help lock the end rails.



The last part of the end caps is the end cap cover, 1/4 inch thick and 1 inch wide. They get glued to the previously attached spacer. In the photo the end panel cover was bent to shape after soaking in hot water.



The screw hole on the cap cover was filled with a hand carved plug, cut flush and sanded.

The photo shows the two end caps with countersunk screw holes drilled. I jumped the gun, on purpose, and varnished the end caps as I really wanted to see what the varnished end caps looked like. I was particularly interested in spacer and cover joints which I think turned out very well.



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## WOODWORKING BACK EAST

BOB OSWALD

Unfortunately this isn't going to be as inspirational as the title implies. A recent vacation "back east" included some fun things in New York and then a cruise up the New England coast to Quebec City. A fall colors trip that sadly did not yield any color.



All along the way, with senses tuned to woodworking, something to bring home, the first item was, in Boston of course, the USS Constitution, "Old Ironsides". Talk about fantastic woodworking in days of yore, with hand tools!

Cruising past this country of fabulous furniture builders, we couldn't dwell long enough to pursue furniture.



I did learn in a mansion tour in Newport, Rhode Island that chairs of Louis XIV had straight legs and Louis XV had cabriole style legs. This is probably wrong but finally it dawned on me how people in the know can tell furniture at a glance, by major characteristic recognition.



In Quebec, a high end art gallery had a rocking chair made by a master woodworker living in the area. A little goggling led me to believe he's not a "Sam Maloof" type, but seemed pretty good.

The wallet pictured is made of cork. Belonged to one of our dinner table mates. He's got a cork necktie also. I was surprised at how durable it was. His wife observed how clever I was at trying to photograph his credit cards!

So maybe we'll have to explore more deeply and reverently some of the work of the Eastern furniture builders. Anyone got any suggestions?



## For Sale

**Incra V27 miter gauge** \$25. Call Dick 503.654.1307



**Craftsman Bandsaw**, 14" great condition. \$125 Bob 503-985-7137 or TimberCreek08@gmail.com

### Tools

**Craftsman Variable Speed Wood Lathe**-400-2000 rpm Model # 351.217127 2HP 120V.

38" Spindle Turning, 15" Inboard bowl, and 20" outboard bowl turning.

Includes a box of cutting tools, and stand. Machine is like new and looks like it came out of the box yesterday. \$400.00

### Table top Ryobi Drill press

Model # DP1211. 12 Table and 1/2" chuck

Good condition and hardly used. \$200.00

**Craftsman 12 Bandsaw** with stand. Model #113.248440

1 1/8 HP 6" Depth cut, 23" x 27" work surface, & 45 degree tilt blade. Includes a box of un-used blades. \$150.00 George at 360-573-1703.

**Hardwood end cuts and scrap pieces.** We usually have at least 1 large box available, 20-30bf, for \$60. Bring your own boxes to load up or load into your vehicle. Cherry, Eastern Walnut, White Oak, Maple, Madrone, Black Walnut. We don't allow sorting but will make a deal if it is piling up here. Call ahead to check supply.

### THE JOINERY

4804 SE Woodstock Blvd, Portland, OR 97206

Open Daily 10-6 [www.thejoinery.com](http://www.thejoinery.com)

**Hawk scroll saw** model 226. \$495. Purchased this Cadillac of scroll saws in 1998 for my wife. She used it twice. Variable speed, includes stand. You will not be disappointed with this saw. Norman Paulk, Camas, WA at [pensbynorman@familystoriesblog.com](mailto:pensbynorman@familystoriesblog.com)

**Delta contractor table saw**, US made, 1996, light use. Includes original fence, blade guard, blade, and dado blade. Sits over a custom dust collection box with 4" port on a roller stand. \$325.00. Excellent condition and square. Set for 110, will run on 220.

I have had this for a year and used it to cut cedar shingles and a few small projects. The person I had bought it from bought it new and it was never used on a job site. Well worth seeing. Contact Mark at 503.788.2533

**Help Wanted.** Looking for a few Guild members to come in to Franklin and help the students. A couple times a week during the day. Contact 503-646-7056 or [giginda@comcast.net](mailto:giginda@comcast.net)

*The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers like you, committed to developing our craftsmanship and woodworking business skills. The Guild offers many benefits for members, including:*

- *monthly educational meetings*
- *monthly newsletter*
- *mentoring program to help members develop their skills in specific areas*
- *discounts*
- *woodworking shows*
- *network of business partners (the key to our development as members and as a Guild, providing additional learning opportunities)*
- *and a network of support.*

## 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](http://www.northwestwoodworking.com)

**Rockler Woodworking** 503-672-7266, [www.rockler.com](http://www.rockler.com)

**Oregon College of Art and Craft** 503-297-5544, [www.ocac.edu](http://www.ocac.edu)

**Woodcraft** 503-684-1428, [www.woodcraft.com](http://www.woodcraft.com)

**Woodcrafters** 503-231-0226, 212 NE 6th Avenue, Portland, [www.woodcrafters.us](http://www.woodcrafters.us)

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### AFFILIATES:

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



### Guild of Oregon Woodworkers

c/o Bob Oswald  
 40639 SW Vandehey Road  
 Gaston, OR 97119

**We're on the Web!**

[www.GuildOfOregonWoodworkers.com](http://www.GuildOfOregonWoodworkers.com)