

OREGON WOOD WORKS

THE PRESIDENT SPEAKS

ARIEL ENRIQUEZ

Some recent events worth noting:

The Great Bus Tour of Wood Products Purveyors. For those of you who missed this, it was a very well organized event that took us to meet some old and new friends in the wood products industries. The event was the brainchild of none other than **Bill Wood**, our meetings chair. You probably read about it in last month's newsletter but I find it worthy of mentioning again because of the next item; the Guild picnic.

The Guild Picnic: Yet another brainchild from the mind of **Bill Wood**. A couple of Sundays ago, Bill invited all-comers out to his place in Oregon City for a picnic. What a great time. What a generous host. The day was hot, the company wonderful and the food delicious. If you didn't make it, well, you missed a good time. Nothing fancy, just good people enjoying each other's company *plus* we finally met a lot of the very understanding spouses who put up with us woodworkers. Thanks Bill! Count me

in for next year's picnic too!

The Bird House for Kids project: On Saturday, the 18th, a small cadre of dedicated members (**Jim Madaras, Jim Hall, Earl Swigert, Bill Vaughn, Bill Wood** and me) spent the day at the Clackamas County Fair, building bird houses with kids. That effort was preceded by the work of another very dedicated bunch (**Larry Wade, Kathryn and Ken Wong, Jim Hall, Dennis Dolph, Bob Vaughn, Herb Drew and Scott Beckstrom**) who created the bird house kits. We went to the Fair with 100 kits, had a wonderful time helping young hands learn to manage hammers and nails and came home with just 11 kits left. In all, a fantastic presence made in the community by the Guild and so many happy young faces



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NEXT MEETING— WEDNESDAY — SEPTEMBER 19, 2012 6:30 PM

TIPS ON MEASUREMENTS

Franklin High School, 5405 SE Woodward Portland, OR

Frank LaRoque has thousands of tips and tricks in his skills bag. Tonight he'll take us down a path of measurements, how to do more with your tape and ruler. And how to analyze drawings. We'll see an overview of necessary steps for starting a project using simple techniques that Frank has developed over the years to make the project easier to develop and finish. How Frank uses simple drawings and scales his work using simple measurements.

Learn how to utilize a ruler to a fuller extent. Measurements explained and demonstrated. Learn more about the "Golden Measurement" and how to apply it to your project, like Leonardo DaVinci.

Social time begins at 6:30. Come meet some new people and share thoughts and questions

Directions: Crossing the Ross Island Bridge eastbound, take SE Powell to 55th, a left turn lane a couple blocks past the light. North to SE Woodward 1/4 mile to the end. Left on Woodward a block; the shop is on the corner on the right.

about woodworking before the meeting begins.

Board meeting at 5:30.

LAST MEETING: DAN BIASCA, LUTHIER

ARIEL ENRIQUEZ

Tap-tuning. Harmonics.

Those are two notions that have never crossed my mind as a woodworker. To be honest, I'd never even heard another craftsman use the words. That is, until Dan Biasca shared them with us at this month's meeting.

Dan, an old-timer with the Guild, makes his living as a Luthier. He builds stringed instruments of all sorts. Guitars (classical and steel-stringed), violins, ukuleles, cellos, mandolins, you name it. You might have seen one of his mandolins at this year's Intra-Guild Show. He came away with the second place ribbon in the advanced division. It was real beauty.



His experience as an excellent builder is widely acknowledged and as a result has brought him a very one-of-a-kind gig; Dan sorts Spruce! Not just any Spruce however. This commodity, which comes mostly from Alaska, is harvested and processed for the expressed purpose of making instrument panels. To hear Dan talk about it, some of the finest of these book-matched flitches are as rare as one-in-a-million. To an ordinary eye, this material, which comes sliced, stacked and wrapped on pallets, looks very uniform. But instruments makers are a picky lot, or so it seems, and it's not unheard of for a booked pair to run into the hundreds of dollars. Heady stuff.



So what is tap-tuning? Well to hear Dan describe it, it's a process a Luthier goes through in selecting and shaping the parts of an instrument. You see, every physical object has its own sound if struck. The front of violin, let's say, is chosen for a good tonal quality when tapped in a particular way. During the carving and shaping of the wood, a constant attention is paid to how the tonal quality changes as wood is pared away. An experienced hand will recognize wherein the optimal tonal quality is hiding and bring it out in the finished instrument. This is not dissimilar to what Nakashima meant when he spoke of the soul of a tree. It's just one of the gifts that Nature imports into a living tree, which man then ushers out into the world.

Oh and harmonics? What is that? Well that's just one piece of all this work, wherein the Luthier takes a step away from the esoteric job of diving sound from wood and enters into the very strict science of sound. Fret boards are very precisely laid out to help a player manipulate the vibrations of plucked strings. In addition to changing notes when pressed against a fret, a well-tuned string will also make a nearly flute-like sound when touched lightly at certain points. That sound is called a harmonic tone.



Finally here's an interesting point to consider about a stringed instrument; the weight of the thing versus the strength of the thing. A large guitar might weigh in at 10 pounds. Yet that instrument must withstand the stress from the strings that might go into the hundreds of pounds (double that for a twelve-string) and it must do so constantly, without fail. And it must sound good! What a balancing act!



PRESIDENT (CON'T)

ARIEL ENRIQUEZ

(Continued from page 1)

that made the day for all of us.

These are just the most recent happenings of note. The Guild is constantly finding ways to share our company and knowledge with each other. I'm informed by our membership Chairman that last month **11 new members** signed up in addition to a couple of new professional members. Welcome to all of you! If you spot me at the meeting, please introduce yourself. I'm really glad you're here.

MAKING THE GUILD BETTER THROUGH DIVERSITY

GIG LEWIS

A few years ago when we found out that the Portland School District wanted to charge us \$68 per hour to use the Franklin shop we were surprised, shocked, angry and confused. We had been using their shop for a number of years and our membership was contributing over 2000 hours per year in volunteer time helping the students. We tried to negotiate a different arrangement with the District, we had members that worked for the District that agreed to open and close Franklin anytime that we wanted to use it, and the District would not listen or accept any type of compromise. At the time this conflict started we were using FHS for one to two classes a month in addition to the 40 classes a year that the Basic's course was conducting in our instructors personal shops, our membership was around 150 hobbyists and about 25 professionals. Having a place to have our monthly meeting was not a problem, what we needed was a place to go where we could have shop tools making noise and sawdust. The members on the Board of Directors started brainstorming ideas on what to do. The idea that seemed to work best for us was to have our own building. This idea had been floating around the Guild for many years, but it was looked at as though it was just a "Really Nice Idea," and that "someday" we might be able to do that.

"Someday" finally got here. Today we have twice the number of hobbyists and professional members and we are gaining about five new members a month. This last year we had 40 Special Interest classes plus 40 classes for the Basic's series, 80 classes...WOW. This year we will have slightly more. One of the main stumbling blocks to more classes is where we can have them. Sherwood High School has been very generous in letting us use their shop; however, we are limited to how many weekends that we want to have the shop teacher, with a young family, spend his time with us. We are still having a few classes at FHS, but the word is out that there might not be any use of the FHS shop after this coming school year.

About four years ago when we started having a shop issue with the Portland School District and started the drive to get our own space we had a Guild meeting to sort through the idea of a shop and what the specifics of the shop would be. About 40 members showed up at the Pizza place and we had close to 100 ideas that were considered. Basically, we decided on a space around 7,000 square feet, at least a 14-foot ceiling, enough electricity, parking, security, vacuum system, a kitchenette, ADA bathrooms, and all the tools that we could think of. Wonderful, we had a dream and target, now the "Easy" part, HOW DO WE GET THERE?

We decided to become a 501-C-3 Charitable Organization. This gives us the benefit to receive donations of money or things and to deliver an IRS approved tax deduction to the donor for that money or thing. Another benefit is that we can now ask for Grants from other corporations that do charitable

giving. We found out earlier this year that we were formally given the status of a 501-C-3 by the IRS and we have already received a significant donation from the McIntosh estate of some 1200+ bd. ft. of Mahogany which we are selling to Guild members and having that money go into our building fund.

There are many things that we are doing right that are key items that the funding organizations are looking for: Education is big with us, last year we had 80 classes; we give free membership to all the shop teachers in the NW part of Oregon and the SW part of Washington; we have been doing Community Projects for many years; we welcome anyone to join us; we are financially prudent; and we have a Board of Directors that actually cares what is happening in the Guild and that is actually guiding our President.

We now have a team in place that is working on getting grants from organizations that donate money to groups like ours. It is a time consuming process and a precise one. We need to have many documents supporting our request, things like: Financial statements; copies of our Charter and Mission statements; letters from folks that we have helped in the past; and a History of who we are and the Plan on where we are going. Additionally, a description and biography of our Board is included in the presentation papers. I have been working on this task for about two years and in the seminars that I have attended the buzz-word DIVERSITY is always included, which brings me to the reason for this article. Our Board of Directors needs more Diversity. We have a Native American and a Cuban-American on the Board, and the rest of us are just the common grey-haired old white guys. If any of you that are of a diverse status would like to join our Board and be an active member of it, we would like to have you, frankly, in order to increase our chances of receiving a Grant we need you.

Can you HELP MAKE THE

GUILD BETTER? For questions call at 503-646-7056 or email giglinda@comcast.net



WELCOME NEW MEMBERS

BOB OSWALD

Welcome to the Guild new members Kailey Cox, Floyd Jacobs, Steven DeHart and Todd Bradley.

We're happy to have you with us. Do say hello to an officer or two at the next meeting so we can get to know you.

THE EDUCATION TEAM NEEDS YOUR HELP

CHIP WEBSTER

With each class we put on, we seem to get new suggestions for additional classes people would like to take, to learn new skills or gain an insight in a new area. Some great ideas have been brought to our attention and we try to accommodate each of these ideas. The challenge, however, is this ... who in our membership has knowledge or experience in the desired subject and would be willing to share that knowledge by teaching a class? We know a few of our members are deep in subject matter, but what about the rest? We don't want to burn out the few that teach now, but how do we identify new subject matter experts or members willing to share their knowledge?

Here is an idea that we can perhaps build upon. The Education Team would like to build a **knowledge data base**. Not a monster, but a simple register of our members who have some knowledge in specific areas. Topics such as design, table construction, cabinet construction, tool making, veneers, routers, marquetry and finishing come to mind. There are many others we can add. **Here is how you can help** ... write to me (jdwebster3@comcast.net) or Julie Niemeyer Gredvig (julie@gredvig.com) and tell us about the subject matter you could share with others. We can help set up the outline of a class and help facilitate you **SHARING** information with a few of your buddies. Don't be bashful! Help us build a knowledge data base so we can promote the classes you want to take.

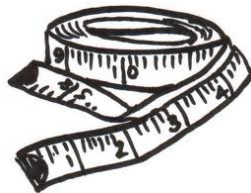
And here is the first case to work on. One of our members has suggested an introduction class on chair making. In his words *"Fine Chair Making for Novices – I've never made a chair (fine woodworking style), but I want to. I would like to have an overview about what it takes to learn how to make one. I would like to make a Maloof low back dining chair (maybe four), and that is my personal interest. I'm not interested in making outdoor furniture, but what I have in mind could also cover Arts and Craft and Shaker style, just made out of wood, not a cane seat or upholstered. I envision a three hour "lite" class that covers the basic processes, tools and skills needed, what power and hand tools are suggested. I would like to learn from someone who has some experience but is not an expert. As a novice I want a lite class and don't want or need the expertise of a real expert at this point. I could even suggest a panel of some guild members who have recently gone through the learning process and have them share their experiences. P.S. My library system has a lot of published resources and I've got some on reserve, so I'll learn that way, and Charles Brock sells a DVD and plans for \$50 on building the Maloof chair I think I'll make, so that is another alternative. There is nothing better than learning from others, so that is why I'm suggesting this topic."*

Let us hear from you so we can get this class launched and others in the pipeline!

YARDSTICKS TO VERNIERS

BOB OSWALD

I remember when a yardstick was good enough for woodworking measurements. And being a little on the short side, one quickly adopted the tape measure, graduated in sixteenths of an inch. Many years went by and many projects were completed by drawing a line on a piece of wood and then cutting to that line.



And the projects came together pretty well. A little sanding was usually in order, to get things to fit. And maybe a little filler to close up a slight cutting inaccuracy.

I don't know where it changed. I know it was after I joined the Guild and started learning more about building furniture. I can't remember the project or the year. But I, and many of you I'm sure, look up now and then and marvel at the change in style of our woodworking.

We, or you should, measure things with a vernier cali-

per. We don't mark the wood for a cut any more. We calibrate the tool to make the cut where it will be required. Setting the rip fence, etc. is an act of precision. The time to make these precision adjustments is reduced by having hair-line cursors, digital measuring tools, accurately aligned machines.



Techniques used today, unheard of in beginning woodworking include:

- Calibrating the position of the cutting tool rather than lining up with a mark on the wood.
- Making a test cut every time and measuring it with a vernier.
- Using accurate offset spacers to adjust a part location without moving the fence.

Today, things fit.

WHAT TO DO WITH A WEATHERED FRONT DOOR?

BILL WOOD

That was the problem I faced this winter. I was talking to one of our members, Chip Webster, about it, and he said he would be willing to take a look at it. After his inspection we decided he could probably improve the looks greatly from the poor condition with finish peeling and blistering. There were even black spots in the corners of the panels where moisture had evidently seeped into the wood.

We started this job a few weeks ago. First, Chip built a special jig to hold the door, (Fine Homebuilding Feb/Mar 2012). This jig allows the finisher to change the orientation from outside to inside and back.



After removing the door and mounting it on the jig he started the process of refinishing.

- ◆ Stripping off the old finish, Cutzit Stripper.
- ◆ Bleaching out the dark old corners with oxalic acid.
- ◆ Hours sanding the panel profiles.

I mentioned to Chip the article I read about in Fine Woodworking called "Torture Test for Outdoor Finishes" May/June 2009. This is a fantastic article; it pictures various finishes and the results. He read the article and decided to start using the best finish in the article.

- ◆ Used Smith & Co penetrating epoxy sealer, two coats sanded to 320 grit between.
- ◆ Used Epiphanes spar varnish, three coats sanded to 320 grit between.
- ◆ 6. Interior sealed with shellac and 3 coats of Pratt & Lambert alkyd Varnish.
- ◆ Waxed the door to a high luster.



The results are beautiful and if you want some finish to turn out beautiful contact Chip Webster at

http://nwfurnitureandfinishes.com/contact_us.php.

THOSE EMAIL JOB OPPORTUNITIES

BOB OSWALD

You see an occasional email from the Guild website about a customer job. I run across these opportunities in a variety of ways. I take a few of them and I pass on most of them to you.

Occasionally I'll hear about the results of a job completed, from the customer or from the Guild member. But not very often. I take these commitments to customers seriously although I caution them that they might not hear anything.

I've mentioned this before and I'll say it again. It really helps to close the loop for me when you let me know you've undertaken a job. It isn't that difficult, just hit reply on the email that announced it to you. I appreciate knowing if anyone responds to a job, whether or not they undertake it.

Some of you newer members perhaps aren't aware of the value of feedback. When I know the jobs are being done,

I'm willing to continue offering them. Some days I wonder if it's worth the bother.

I do put my reputation on the line, in two ways. By suggesting to the customer that someone will likely call them from the Guild, and that I would stand behind the work of any member of our Guild. They do good work. I am a staunch believer in the quality and integrity of anyone you hear from when I post a job.

All that said, I am NOT looking for praise or compliments for passing along these job opportunities, I do it to help customers. Just know that I DO like to know that customers are being served.

So, when you take a job, do drop me a line. Tell me anything, good job or bad, good customer or bad. It will help serve all of us better on future opportunities.

MAKING A VIOLIN IN DOZENS OF 'EASY' STEPS

BOB OSWALD

Last month was an introduction into the task of making a violin. We started with a pattern from which a template was made. That template is used to create a mold, a piece of Baltic Birch plywood around which the shell of the violin will be built.

As I continue this series, I was inspired by Ariel's summary of Don Biasca's meeting this month, one I was very sorry to have to miss. Selecting wood, and the art of tuning, are very special needs in this field of lutherie. As I write, you may sometimes hear a bit of a casual tone. Being my first experience, I'm writing about what I feel, my modifications based on my experience with furniture. I'm sure that will change into a much more humble attitude when the bow first draws across the strings. Factors like selecting simple woods at Crosscut instead of the hundreds of dollars version will undoubtedly surface later.



Pattern & mold. Ribs already on.

Material

Two basic materials are used, traditionally curly Maple for the back and ribs and Spruce (Sitka or Englemann) for the front, also known as the belly. Pretty basic, good quality lumber was available at Crosscut Hardwoods. You can buy more exotic instrument grade wood costing much more, from other places, but this is my first one. And of course Ebony for all the 'working parts' such as the fingerboard, nut, tailpiece, keys, etc. The Spruce is the most critical working part, in how it is tuned and caressed into producing great sound. I'm a long ways from that point and mildly concerned. But that's tomorrow's problem. Right now, just building the 'box' is a joy. As I tell people, if it sounds terrible, it will be the most beautiful jewelry box I've ever built.



Englemann Spruce

I chose to buy the Ebony pieces from one of several good violin supply companies on the internet. Ebony is expensive as you know. The several pre-cut parts were very inexpensive in comparison. I figured that there would be ample time spent building the ribs, back and belly that foregoing shaping a few little ebony pieces would not detract from the learning experience.

Tools

The artist, Henry Strobel, and all high end luthiers, I think, leans towards hand-made as much as possible, with

hand tools. Henry however, allows for the use of power tools to the extent that you prefer, with the caution "*be careful as you can remove too much material too fast.*" I opt for using the technology available at your time in life to the extent that you enjoy what you do. Lee Johnson, great friend now deceased, loved hand tools but said the same thing "*Use what you like. Why would one not use the best tools available at the time?*"

A recent observation about tools. Taking up a new dimension of woodworking does have its 'advantages'. You need a new set of tools, so for the consummate collector, there's no end. I think that's me. The downside, many are specialty tools and they tend to be expensive. I've got most of what I need now, I think, currently about \$600 invested in four carving gouges, a DeWalt portable disk sander, three tiny little planes that could be made of gold, and a few miscellaneous tools. Those tiny IBEX planes, also called thumb planes, cost around \$60 each, 1-inch long.



IBEX thumb plane.

Corner blocks

The first actual step of making a real product is cutting six corner blocks. There are six critical sharp corners and/or junction points. Small blocks made of spruce are glued to the form. They will later pop right off with the tap of a hammer. Grain direction is very important as they are so small that they will split if aligned improperly. The book tells you how.

The photo shows one corner block, now sanded to shape and with the ribs glued on.



Corner block with ribs

Ribs

The shell that is the sides of the instrument, are called ribs. There are six of them for the six different complex curves. Upper, middle and lower ribs, right and left. They are made of curly maple and are only 1mm thick!

We've made our own veneers before so this isn't really a challenge.

Rip the material as thin as possible on the table saw or bandsaw. Mine were a little over 1/16" on the table saw. Take it to final dimension under a drum sander (for me) or a hand plane (for the enthusiast).

It's sure nice to have a digital vernier that reads in milli-

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VIOLIN

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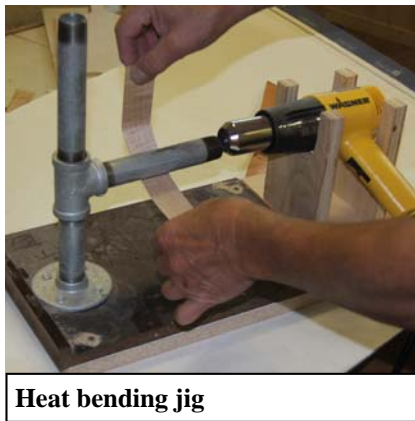
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meters. I'm sure you know, but 1 mm is close to 1/25th of an inch. A skinny sixteenth or a fat thirty-second.

Bending the Ribs

Making the ribs was easy. Bending them was a new learning opportunity. I couldn't bring myself to buy a \$150 bending iron. A little Internet work located a YouTube video on how to build one for \$30 with parts from Home Depot. You can see it here and it works very well, although there

was some education time figuring out the best technique. You don't dwell in a spot. You dip it in water, put it against the bending strap, and smoothly draw it back and forth across the pipe. At the tighter bend sections, re-wetting and urging it tighter with a block of wood worked well.



Heat bending jig

Each piece was laid against the form and corner blocks without any pressure to push them into final shape. Awesome.

Note the lack of a bending strap in the photo, left out for clarity and the press for time to get a photo for this article.

Glue ribs to the corner blocks

The book implies that the ribs should be bent very closely to the final shape so that there's minimal stress holding them in place with the glue. I did well at that. They are glued one section at a time with a couple of small spring clamps in the clamping holes.

The ribs are left long as each is glued on. They are then trimmed with a spindle sander (for me) or hand carved (the enthusiast) to the right length. When two adjacent ribs come together, they produce a "bee sting" look with a fine edge.

Of course we're gluing with hide glue. Heat the pot to temperature. Use hot water to wet the wood surfaces, bringing them up to temperature a little. Brush on the glue and quickly attached the rib to the corner block, keeping it aligned. The glue sets fast. The first couple of times I had to sparingly brush hot water on the joint to soften it enough to align.

Hide glue will be my nemesis.

Next month we'll start building the back, and put those expensive little planes to work. One thing you'd agree, they sure are cute.

To be continued.

LAST MEETING

ARIEL ENRIQUEZ

A very warm August evening made for an intimate 50 members, very attentive gathering at this month's meeting. Tonight's crowd was die-hard wood-fans, not to be put off from their muse by high temperatures and humidity.

Show and Tell:

New member Jim Spitzer shared a Shaker-esque quilt rack made out of hard Maple. The construction used through-tenons which were locked in place with Cherry wedges and trimmed flush. A nice poly finish capped off an amazingly sturdy and light piece of work. Nice job Jim.

Jim, our resident turning master, turned up (pun intended) with two pieces made out of Box Elder. The first, a round box with a screw-on top, exhibited Jim's prowess with his Rose Engine. Fine decorations were laid into the inside surfaces and the exteriors. The Ebony inlays sent it over the top. Jim's second piece was a beautiful bowl with a glossy finish. A beautiful little thing it was too. This species, Jim learned through this piece, is so dense that it wouldn't take a stain, which was fine since Mother Nature had already put the best color on it. Nice work Jim.



Bruce showed us some Native-American style flutes. Very pretty pieces. Most interesting; the construction method consists of carving out two half-round pieces then joining them lengthwise. The craftsmanship is quite fine, resulting in nearly invisible glue lines. Tonal quality was sweet and soothing. Very nice work Bruce.



Norm brought in a couple of saws he made in a class taught by Kevin Glen Drake at Rogowski's school. These were extremely fine dovetail/gentleman's saws. The teething on these handsaws was something new to most of us. Both ends of the blade are void of teeth and the cutting range begins with small teeth at each end, which get progressively taller towards the center of the saw. The result in using this tool is a very controlled and accurate cut. The saws were finished off with Beech handles. Very nice work, Norm.



Frank showed some turned steins made for drinking Mead. One of them was turned in sections and built up. Frank shared with us a vacuum-assisted method of infusing the finish through the vessel walls (that ensures a longer life to the vessel). I expect each vessel would hold about a pint of Mead. Nice work Frank.



GUILD CLASSES, THE SUMMER LITE SERIES

Basics of Fine Woodworking

15 September 2012

Instructor: Various Locations: Various, \$175

Introduction and Safety	Sat 9/15	9:00am-1:00pm
Bench & Hand Tools	Sat 9/22	9:00am-noon
Cabinet Construction	Wed 9/26	6:30pm-9:30pm
Power Tools I & II	Sat 9/29	9:00am-5:00pm
Stress Free Assembly	Wed 10/3	6:00pm-9:00pm
Joinery	Sat 10/6	10:00am-1:00pm
Finishing	Wed 10/10	6:00pm-9:00pm
Jigs & Design	Sat 10/13	9:00am-noon
Routers	Sat 10/20	9:00am-noon

This is a 10 class course on the fundamentals of fine woodworking. You will learn the proper use of the common hand and power tools, project design, construction methods, and finishing. Each class is taught by a different instructor, usually in their own shop. The small class size of five assures that there is plenty of time to ask questions and share tips and techniques. The cost is \$175.00 total for all classes. Complete class descriptions are available at the website.

Register on-line or contact Dennis Dolph at damd@xpirt.net (503) 238-6319

Alan Zell Trade Show Seminar

6 October 2012 6-9 PM at Location TBC

Instructor: Alan Zell, \$85

The Guild has set up a Seminar with Alan Zell presenting a full day of information to help you be more profitable in your sales. The other Guilds in the Gathering of the Guilds show will also be attending. At this point each Guild is limited to 10 enrollees. Tuition is \$85 until September 15th, after that it will be \$95. Registration will start at 8:AM and classes start at 8:30 AM. We will be having Famous Dave's Bar-B-Que for lunch and Round Table Pizza for our evening meal, also included will be water, sodas, coffee, tea, pastries from Beaverton Bakery and fresh fruit. Class will end about 7:30PM. Contact Gig Lewis, 503-646-7056, to sign up or sign up on the Guild Website. Alan has also agreed to critique 3 Show Booths. If you would like to have your Trade Show booth analyzed for better sales, let Gig Lewis know.



More Guild Classes

NL Understanding Wood 12-3	9/15	Dennis Rodriguez
NL Woodworkers Toolkit 12-3	9/26	Jeff Zens
NL Fundamental Sharpening Skills 12-4	10/12	Jeff Zens
Invisible Repairs 12-1	10/20	Frank LaRoque
NL Understanding Handplanes 12-3	10/27	Alexander Anderson
Greene & Greene Details	10/27	Darrell Peart 12-1
NL Joinery Layout, Measuring 12-2	11/10	Jeff Zens
NL: Milling Work Pieces By Hand 12-1	12/1	Alexander Anderson

To register and for additional details, see the Guild website.

For all classes, see our website for additional details. www.GuildOfOreoonWoodworkers.org

SUMMER DREAM 2012

BOB OSWALD

Some of you know I'm headed for Arizona on a motorcycle trip, leaving town early Wednesday morning. If you get bored, or want to tour some of the natural wonders of the American Southwest with me, you can follow along at the blog site www.arizonabound2012.blogspot.com

You can enter an email address in the menu bar on the right to be notified when there's a new post. I do plan to add a couple photos and paragraphs every day. There's a few posts there now as I was 'warming up for the trip.

I'll be home just in time to cram for the next newsletter. Nancy will be taking care of the farm while I'm gone.



NWS FALL CLASSES

BOB OSWALD

Classes

- ◆ Introduction to Woodworking | Zach Malcolm | 10 Mondays starting Oct. 8 | \$475*
- ◆ The Hand Tool Method | Jack Reynolds | 10 Tuesdays starting Oct. 9 | \$475*
- ◆ The Woodworker's Toolkit | Jeff O'Brien | 5 Tuesdays starting Oct. 30 | \$100 or \$25 each

Workshops

- Sharpening Your Tools| Nate Currier | Jan. 21 | \$95
- Novice Woodworking and Beyond| Zach Malcolm | Nov 17-18 | \$250
- Arts & Crafts Towel Rack| Jack Reynolds | Dec. 8-9 | \$190*
- Hand Planes| Jack Reynolds | February 25| \$150

Lectures

- ◆ Milling Lumber | Gary Rogowski | Oct. 17 | \$50
- ◆ Table Saws | Gary Rogowski | Nov. 14 | \$50
- ◆ Router Joinery | Gary Rogowski | Dec. 12 | \$50

Masterworks

- ◆ Building your Workbench| Gary Rogowski | Nov 26 – Dec 1 \$850*

* *plus materials*

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 under Members Only.

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SAFETY - ABOUT PUSHING

BOB OSWALD

There's some apparently natural tendency I've observed often about pushing a board or a sheet of plywood through the table saw in a ripping cut. Many people do it, but the ones I observe are usually beginners. Perhaps it's the feeling of needing to hold the board flat on the saw?

That procedure is to push with both hands flat on the board or plywood sheet, using the friction of the hands.

It worries me and I correct the habit if I'm responsible for the event. My concern is that, given a few small but uncontrollable factors, your hands could slip. A little fine talcum like dust on the board, your hands being a bit dry that day, who knows. All I know is that I don't want my hands slipping when I'm on the cutting side of the rip fence. And it pretty well accepted safety behavior that gloves, which could improve the friction grip are dangerous. Clothing causes very serious accidents if even a small piece touches a moving cutting tool. Flesh yields, cloth does not.

My approach is to always be holding an edge; fingers hooked over an edge can't very easily slip off. It gives you control.

Another safety procedure I always use on the table saw when the right hand is making the final push past the blade, is that I always hook my little finger over the ridge on the fence. Most fences have them. If the board moves unexpectedly due to some quirk of the blade, wood and cut, and your hand is solely on the board, your hand will follow that board for the second or so that it takes your brain to react and move your hand. With my finger hooked over the fence, it tends to stay hooked to the fence, which is *not moving like the board is*.

I hope this helps someone to be a safer woodworker.

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Fine Woodworking Magazines

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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

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