

OREGON WOOD WORKS

ALL ABOUT WOOD

BOB OSWALD

Pernambuco. A rare wood now on the forbidden harvest and sales list. It got me to thinking one evening about wood as I was sitting on the porch looking out over a number of Douglas Fir trees. So many species. Oregon is made of wood. The world is made of wood. Simple woods, as we woodworkers would think of them, like Northwest Fir; used to build hundreds of thousands of homes. Pine, Oregon or the East Coast, makes millions of pieces of furniture.

And many other common woods such as Alder, Oak, Maple and Walnut used daily to build things like furniture.

There are so many species! Softwoods: Pine, Fir, Balsam, Cypress, Hemlock, Larch, Cedar, Spruce, most exist in numerous species.

Hardwoods, the list is immense. Domestic hardwoods such as Ash, Elm, Alder, Aspen, Balsa, Birch, Beech, Box Elder, Cherry, Poplar, Dogwood, Oak, Walnut, Locust, Hawthorne, Maple, Myrtle, Willow abound.

How many varieties exist for Maple? According to the internet, there are 125 varieties,

and the way they are harvested generates subclasses such as curly, quilted, Birdseye and more.

Exotic hardwoods are almost limitless. Zebrawood, Blackwood, Bocote, Bubinga, Buckeye, Camphor, Cocobolo, Ebony, Bamboo, Lyptus, Mahogany, Purple Heart, Ironwood, Lacewood, Kingwood, Osage, Rosewood, Sandlewood, Sapele, Snakewood, Wenge, Teak, to name a few of the more well known.

Woodworking itself is as diverse a hobby or a profession as the supply of raw material. Countless ways to work with the woods, from simple and elegant hand tools to a wide array of power tools.

This listing names but a few. Many woods have specialty purposes. Balsa for model airplanes, Basswood for carving. Cherry and walnut for fine furniture. Maple, Oak, even Olive, for flooring as well as numerous other uses.

And of course, Pernambuco, from Brazil, for violin bows.



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NEXT MEETING — WEDNESDAY — JULY 18, 2012 6:30 PM

BUILD A CUSTOM DOOR

Franklin High School, 5405 SE Woodward Portland, OR

The Doors Works Company (www.doorworksco.com) will show us how to install a custom door correctly. The door will not be pre-hung. There will also be a slide show showing past actual installations. This will give you some ideas for your next door.

In 1973, this company opened their "door" and started in business. Actually they travel in an outfitted van to a customer's location. They have been serving the Portland Metro area fixing and installing doors ever since. Learn how the professionals do their work. You will be surprised how fast and efficient a professional can work even on a one-of-a-kind door.

Christopher Ekstrom, will be installing a door on the construction trades building at Franklin. Bring your camera or note pad to record the steps necessary to install a door correctly.

WARNING: IF YOU ARE CONCERNED ABOUT THE SOUND OF A SAW OR ROUTER, PLEASE BRING YOUR OWN HEARING PROTECTION.

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.

Social time begins at 6:30. Board of Directors meeting at 5:30.

LAST MEETING: MAKING EXOTIC VIOLIN BOWS

BOB OSWALD

Expensive violin bows. Why so? Ken Altman was a Guild member back in the formative days, and remembers well working with Bill Bolstad way back when. Living in Silverton, makes violin bows for a living, and bows for viola, cello and bass as well. He took us through a little of his woodworking history, followed by a detailed discussion of the anatomy of a bow, of how they are made.

Ken started life in the music business working for a violin company. That transitioned to building furniture and little boxes on his own. He fondly remembers making these mystical sliding dovetail boxes, and over the course of a decade, figures he built about 33,000 of them. He turned back to music a number of years ago and, enjoying making artistic, complex wood things, he tried making a violin bow because "...it seemed interesting. I liked to make delicate, artistic things."



33,000 puzzle boxes

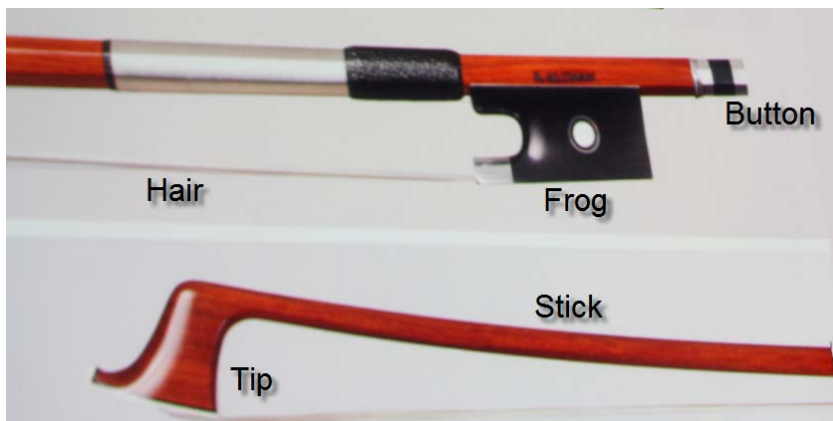
Today he sells them all over the world, beautiful, high end bows for the string family.

It is incredible, the amount of tedious hand labor required to make the kind of quality befitting a \$3500 bow.

The violin bow is one half of the process of playing a violin. Far more than a stick of wood with some horsehair on it, it's a balanced, finely tuned instrument in itself. A good bow can easily cost more than the violin. And violin players learn two instruments, one for the right hand and one for the left. Concert performances demand quality and features not found in cheap, commercially made bows.

Bow Anatomy

The photo shows the major components. A long stick has a tip to hold a horse-hair 'string'. It is tensioned by an adjustable frog using the button on the end of the stick.



Tools

Ken's tools range from the full size woodworking tools we all know to miniature hand planes, gouges and files.



Hand powered drill

Materials

High class bows use exotic materials, Pernambuco, gold, silver, ebony, ivory, mother of pearl.

Pernambuco is a rare wood from Brazil, no longer available anywhere in the world. It's a protected species. It is very dense, heavier than water, flexible with a very high strength to weight ratio, and has excellent musical characteristics. Other woods commonly used in inexpensive bows include Snake Wood and Brazilian Rosewood.

Most ivory is off limits. Still available is Mammoth tusk ivory. As a big wooly thaws out of the great Artic icebox, it's available for harvest.

Horse hair comes from the tails of a certain breed of Belgian horse, and sells for around \$400 a pound.



Ken Altman

Pernambuco, when you could find it, cost \$50/lb., We held a block, 2"x4"x3 feet – around \$2000. Ken bought enough a couple years back to last him the rest of his career. Careful nesting and using special meat cutting band-saw blades with half the normal kerf, can salvage enough wood

to make another stick. It's the most expensive sawdust and shavings imaginable.

Hand forming silver components and silver solder, followed by delicate shaping of the silver and ebony produce delicate, beautiful, intricate structure. The stick is slowly hand bent in an alcohol flame and then hand planed to final dimension.. It takes Ken about 50 hours to produce a bow. His sales price starts at \$3300



Home made thumb planes

He does some commission work but the results are totally unpredictable and most customers will test a bunch and pick one that works for them.

Thank you very much Ken, for a very interesting presentation.

DOUBLE DUTY MORTISE JIG

BOB OSWALD

Ever think about using your mortise jig for more than one application? These jigs are easy to make and in this application, there would be a tendency to make two of them, to cut the two different mortises.

The application is to mortise a bed rail bracket into the headboard. A 5/8" wide mortise is required to inset the bracket. A second 1/4" mortise, set deeper into the center, provides clearance for the mating part's fingers.

Getting them easily aligned coaxially was a concern, as well as having to make two jigs, an extra effort, when a little voice said that one jig could do the job. And it did; the same jig with two different guide bushings solves the problem.



It takes a little math to find the right combination of guide bushings, router bits and jig size. This jig had a 3/4" slot with a 3/4" guide bushing and a 1/4" rout-

er bit to cut the deep slot, constrained to the center.

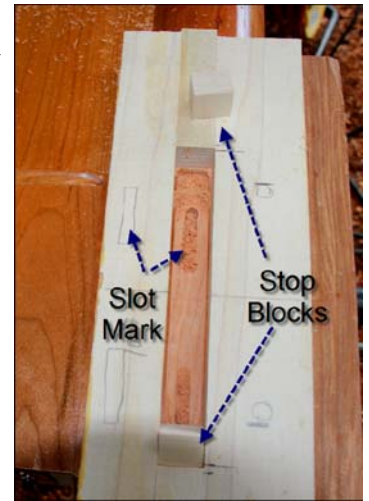
The second guide bushing is 3/8" OD with the same 1/4" router bit. This combination will route to 1/16" from the edge. So the total width, reduced by the offset of the bushing, is 5/8", exactly 1/8" less than the 3/4" jig.

Arriving at the right answer required drawing a number of pictures to be sure it would work. And a test cut was necessary for the peace of mind that it would be correct when used on the project.

The 1/4" clearance mortise needed to be cut in two shorter segments, not the full length of the slot. Of course this was discovered immediately after routing the first inset full length.

Two removable stop blocks inserted at the ends of the slot during the second operation made the length correct. The middle island was accomplished by drawing the slots on the template and visually starting and stopping the router at the right place.

If one were to keep this jig, you would definitely want to write on it in bold marking pen what bushing, depths and locations were used.



SHOW AND TELL

BOB OSWALD

Jim often brings in intricate bowls, free hand and Rose engine turned. Today he shows us a latest project in carving. Great job on the fish. Scott framed a couple pieces of first generation lamination presented by Lloyd Johnson a couple months back. Andy gave us a quick demonstration of a couple of Krenoff style hand planes he made at Northwest Woodworking Studio.

Gig asks of Andy, "How long have you been woodworking?" Andy replies, "Well, I've been collecting tools for fourteen years." The observation we'd like to offer is that many of the beautiful things our members bring to show us are made by people often with only a couple of years of experience. So when you think, "I'm not good enough" or "I'm just a beginner", the key is make sawdust, make mistakes, learn from them, and you'll be richly rewarded by what you actually can do!

And bring them to show. We all make mistakes!



ACCURATE DRAWER SLIDE INSTALLATION

BOB OSWALD

There are a number of ways to install drawer slides. There are a number of ways to make it a lot of work without satisfactory results. I know, I was that installer.

One way uses commercial jigs with magnets to hold the slides. The best way, I learned at Gaston High School. It involves drawing two pencil lines. Draw one line on the cabinet and one line on the drawer. These are the centerlines where the slides will be installed.

Determine dimensions

The cabinet centerline location is arbitrary; what ever looks good to you. Typically slides are mounted on the drawer about one third of the way up from the bottom. The only reason is visual appearance. Centered or top hung look off balance, but it's your choice.

Measure from the bottom of the drawer to the centerline of the proposed slide location. Make it an even, easy to read number, for example 2" on a six-inch tall drawer

Draw the drawer centerline.

Determining the cabinet location requires taking into account the dimensions of the false front, or what ever front presentation exists.

Also, the drawer will typically want to have 1/8" clearance above the rail, or other drawer, below it.

When the dimension has been determined, draw that centerline on the cabinet, the full length of the slide. Use a square against the front to assure that the line is horizontal.

Repeat on the other side.

Drilling pilot holes

Slides typically mount flush with the front edge of the cabinet. Measure the distance from the end of the slide to the front and rear mounting holes. Mark that distance on the cabinet and on the drawer as appropriate. Drill the pilot holes, taking care not to punch through the wall of either..

You should find this much more precise than jigs and much less cumbersome.

The slides have three dimensional adjustment. I try to mark them very accurately and then drill the pilot holes in the center of the slotted holes. You then should have room to move the slides front-to-back and up-and-down.

Bend out the mounting ears to assure that the drawer is centered between the slides and not binding as it is operated.

NEW GUILD CLASSES

Drawing I

4 August 2012 9:00 AM to 4:30 PM
Frank's shop in The Dalles, carpooling
Instructor: Frank LaRoque, \$85

Rumor has it Frank's wife Paulette will be serving up a scrumptious home made lunch.

This first of a two part series, Introduction to Drawing, will cover measuring and measurement tools, working towards scale, types of scales, how to make things relative, obtaining a depth of field, creating an isometric drawing and converting it into a three-dimensional drawing. He'll delve into the Golden Ratio principles for building furniture.

Frank's challenge, bring any photograph, picture or cut-out from a catalog or rip a page out of any woodworking magazine, and Frank will teach you to create a working drawing

For both classes, register on line with PayPal or send a check with the class name to Ed Vachal, 286 NW Linneman Ave., Gresham, OR 97030

edvachal@gmail.com or 971-275-3962

Veneer, A Summer Lite Class

7 August 2012 6:00 PM to 9:00 PM
Austin's studio, 416 SE Oak St., Portland, OR 97214
Instructor: Austin Heitzman, \$25 Includes food and soda

Dive into the fascinating world of veneer and forever expand the potential of your furniture making. This 3 hour Summer Light lecture class will provide you with the knowledge to tackle this daunting yet exciting subject. Learn about production, purchasing, sources, handling, storage, applying pattern & design, bending, and several methods of sawing your own veneer...see this done at the class!

Austin utilizes fine furniture to familiarize himself with the properties and personalities of all species of wooded plants, as evidenced by the slabs of Butterfly Bush drying outside his studio. He currently has his work in such prestigious venues as Northwest Woodworkers Gallery in Seattle, WA and The Real Mother Goose in Portland, OR; and was recently honored with the 2012 Niche Award for Cabinetry. Self taught as a furniture maker, his formal education as a painter has inspired his approach to furniture making using multiple species of wood in a single piece to create a dynamic sense of contrast and movement.

A BETTER PUSH BLOCK

BOB OSWALD

Push sticks, a critical tool when working in close to the saw blade. They come in two basic shapes when you buy them. One is a long stick like object with a little V-notch in the end. This is ok for long boards that are heavy and not likely to rise up if the back of the saw blade gets hold of them. I do not own any of these any more. For small, short pieces, they are not safe. They only hold down the front of the board. Too often I've had the far end of a short piece rub on the saw blade and flip itself forward over the push stick.

The outline on this page is a replica of a commercial one once sold by Rockler. I don't see it around any more, perhaps replaced by Kreg, Benchdog and other shapes, many of which do the same thing.

This one is easy to make and an hour in the shop can quickly produce several. I make them about four at a time.

A simple board with a foot notch accomplishes the same thing. The long foot holds the work piece down, preventing it from rising up at the far end. What's so attractive about this particular shape for me is that first of all it doesn't look like a scrap of wood that will get lost or thrown away.

The handle hole is a very handy hanging point. Make them typically out of 1/2" plywood scraps, some of that Baltic birch lying around. I have one made of 1/8" hardboard for pushing really narrow things through the rip saw. You can also use one of your half inch ones, sacrificing part of

the bottom, and turn it into a narrow pusher.

If you make it a little taller than the outline shown, you can make a cleanup cut across the bottom to restore it, re-establishing the heel cut.

I've made several for the high school and they seem to be revered. Well taken care of with no sacrifice slots. . Seems that they look more official and therefore are treated with a little more respect. Makes me smile.

Print this page and use the outline to create a few of your own.

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STEAM BENDING KIT

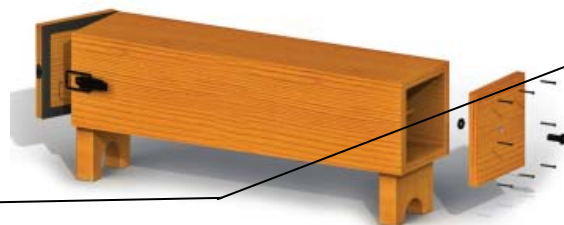
BOB OSWALD

I've not been much into steam bending as it's always been a hassle to set up a system that actually works. In a class taught by Gordon Keller a couple years back, we learned how easy and effective it can be. I cobbled a steam system together but it was so inefficient it was worthless. A second attempt was nearly as bad. Bent laminations remained my method of choice until recently.

Here's a new product introduced by Rockler, everything you need in one box, well except for the box. The package includes plans and hardware to build a simple box, four feet long.

Filling it with about a gallon of water, enough according to the manual to last a couple of hours, I was very impressed with how quickly steam started pouring out. Within about ten minutes steam was leaking out of the top of my box, and it continued at a consistent pace for the entire duration.

Listed as a Steam Bending Kit, it retails for 89.99 and as I write, it's on sale for \$79.99. The hardware kit includes two hinges and a latch for your own steam box.



STAIN, KNOW WHEN TO QUIT

BOB OSWALD

I have three hundred board feet of Gum Cherry that has been transformed into a bedroom set. For months my wife and I have been anguishing over staining it. It's goes against my love of natural wood but she works in home building and sees the beautiful finished products.

I relented recently and started preparation of representative samples to be sure of the color. As we always say when it comes to finishing, test, test, test. A 1x4 cherry board received a liberal coat of General Finishes Candlelight, a color close to well-aged Cherry. Basically she didn't want to wait a year or so for natural aging to occur.

The results, horribly splotchy. I expected some, as Cherry is one species that can take stain pretty unevenly.

With choices of Sealcoat, a de-waxed shellac product, General Finishes Pre-stain and Seal-a-Cell to choose from, a test was done with the Seal-a-Cell. Recommended application is to apply, wipe clean, wait 30 minutes, but no more than 90 minutes,

and apply stain. Thirty minutes passed slowly, and a coat of stain was applied. Letting it sit for at least 20 minutes, I gingerly wiped it down to even it out. The results, a lighter color that was not very appealing but even worse, the splotchy look was almost as bad as raw wood.

A discussion over dinner finally ended with abandoning the stain idea. Too many hours of construction and beautiful designs made the risk of ruining it not worth the gamble.

Starting with lacquer on the drawer fronts seemed prudent as they are flat boards and easily replaced or resurfaced. A coat of lacquer went on, the wet wood glistening warmly in the afternoon sunlight. It was Beautiful! Finishing the other fourteen drawer fronts produced the same effect. Rich deep reddish color, what Cherry should look like. It was a little mystifying why this raw wood, freshly sanded with no aged wood remaining, looks like well-aged Cherry already. The conclusion lay in the species, Gum

Cherry. It's a high resin wood with heavy streaks of mineralization.

Fortunately I can say that as each piece was finished, the dresser, the nightstand, and the head and footboard, the results were equally stunning.

I dodged a bullet here, big time. The stain would simply not have worked, to put it very mildly.

So take to the bank the concept of testing anything you're going to finish on a big enough sample to be representative. And don't force Mother Nature. If she thinks something should not be stained, I'm believing that we should listen to her.

There may be some readers thinking, why on earth use such weird cherry? Or perhaps Gum Cherry is considered a 'trash' wood? I don't know. But when I saw it four years ago in a truck



load lumber sale, with all the streaks and character in it, I knew I had to use it. For us, it's the equivalent of burl or highly figured walnut or maple. It has it's own character and it's stunning.

These furniture pieces are among the most beautiful I've had the good fortune to create.



LET'S BRING THE FORUMS TO LIFE

BOB OSWALD

For two years, many people complained about the erratic and unusable behavior of forums on the old website. Our new site has a forum section that works very well, yet few people are using it. Was it the feedback of a few people? Try it out folks.

Finding the forum is easy, it's on the home page. But did you know that you can be notified of any activity on a particular forum? As shown in the photo, click the Subscribe button on a given forum. You'll get an email once a day if anything happens there. If there's no activity, no email

comes.

Of course the forums are only as good as people having interest. Until a question gets posted, it looks pretty boring. And until there's some discussion, again it's pretty boring.

Perhaps with a little more awareness you all will help make this section come to life.

I won't bore you at this time about how to change the frequency of getting emails, or how to disconnect from the forum. It's in your profile. Write to me if you need help.



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General

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This forum is dedicated to general woodworking discussions.

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Topic	Last message	Replies
Through mortise	16 Jun 2012 2:34 PM Bob Oswald	3
Bending Wood	15 Jun 2012 9:29 AM Gig Lewis	1
Outdoor frame and panel applications	15 Jun 2012 9:25 AM Gig Lewis	1
Maple Burl	15 Jun 2012 9:23 AM Gig Lewis	1
Moisture Meters - Pin or Pinless	25 May 2012 4:25 PM Roy Gregory	6
Swap Meet	07 May 2012 12:24 PM Bob Oswald	—
Wood Scraps Recycling	30 Apr 2012 7:11 AM	—

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to the Guild new members Raymond Smith, Roger Leverette and Stuart Perlmeter. 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.

FOR SALE

Large purple heart planks. Six 2x6 16ft in length and two 2x8. Full dimension, would need to be planed \$4 / bf. Contact Chris in Oregon City at chris@columbiabody.com or 503-781-2099.

PROJECT COMPLETE

BOB OSWALD

I know many of you have been anxiously awaiting this news. The bedroom set was installed yesterday in final form. I promised it by our anniversary which is today, June 20. How's that for cutting it close. Of course I promised it for Christmas, twice, with a belief that I would make the 2011 one.

This has been a wonderful project, seventeen months in process but very educational. It's been the source of about twenty eight newsletter articles, core box construction, laminate bending, turning, complex assemblies and more. And in this issue finishing, mortising, etc.

The bed is quite large, stunning, but appropriate, in its impact on the room. The dresser and nightstands are beautiful, so much character in the cherry. The hidden headboard lighting, carrying through into the top shelf of the nightstands is soft and elegant. In a dark room, it illuminates the whole room like a high class department store window.

We always ask "How long? How much?" And the answer is always the same for all woodworkers, "I wish I knew, but oh, about a-whole-buncha" hours." In hobby mode, in the woodshop, it's not about keeping track of



time. But with a little Excel work, my guess is about 300 hours.

Material cost was around \$1000, including \$200 in hardware, fourteen sets of drawer slides and pulls. If I'd known it would have cost that much, I might not have done it. But, as Johnny Cash sings in "One Piece at a Time" - *if I stretched it out over several years*. etc. I built it *one piece at a time*.

So total value of the set is around \$12,000. If I stand back and look at it, I might guess that in a high end furniture store, it could cost \$8-10,000 for a solid Cherry set like this. OK, I'm happy. The beauty is that we both love the end result.

The headboard weighs around 80 pounds. Two of us can carry it pretty easily. The core box construction is incredible in its strength to weight ratio. The dresser with all the iron in it probably weighs 200 pounds. The slides alone weigh around 50 pounds. It was transported with no drawers or top and then assembled in place. It won't move again soon.

I hope you've learned something along the way with me through the articles. The project was inspired by Ed Vachal's torsion box article in January, 2011. It launched in February, 2011 and generated twenty eight newsletter articles, as of this issue. Seventeen months. There will be a couple of follow up articles.



HONDURAS MAHOGANY SALE

CHIP WEBSTER

July 28, 2012 – Noon – 5:00pm

Location: Oregon City Area

The Guild just received our first large donation as a result of being a 501-c3 organization. Phylis McIntosh, whose father was a high-end wood boat builder, donated approximately \$18,000 (at retail) of wood to the Guild. Our goal now is to use some of the wood for community projects, some to pay for moving and storing expenses and the rest will be made available to the Guild membership on a first come, first serve basis. Cash raised from the sale will go towards future community projects and to start the Guild's building fund.



FAS Honduran Mahogany – we believe this to be over 40 years old and truly Honduran Mahogany. It is all excellent material with about 10-20% quarter sawn. We have about 1200 BF of material. Retail for other woods being called Mahogany but not in the same class as Honduran Mahogany is in the \$8-\$10/BF range. True 4/4 Honduran Mahogany is \$10-\$14/BF.

Size	Avg. Width (in)	Avg. Length (in)	Total BF	Price/BF
4/4	8	114	780	\$7.00
5/4	8	86	104	\$7.25
6/4	9	124	279	\$7.50
8/4	6	79	26	\$7.75

FAS Black Walnut – a small amount of fine black walnut.

Size	Avg. Width (in)	Avg. Length (in)	Total BF	Price/BF
4/4	12	56	56	\$4.00
8/4	7.5	73	8	\$4.50

Miscellaneous Shorts & Cut-offs – There are many piles of mixed hardwoods of all sizes that are impossible to inventory. These will be sold for \$2.00 per BF.

Reclaimed Pallet Hardwood – **FREE for the taking.** Not project quality, best used for firewood or other use. Or goal is to get rid of this material in the best way – not a landfill.

If you are interested in any of the wood or have questions, call Chip Webster at 503.780.8812 or jdwebster3@comcast.net.

FOR SALE

Legacy Ornamental Milling Machine. Includes plunge router and over 40 router bits, all the different gears to create all the barley twists, etc. \$1,950.



CLACKAMAS FAIR—KITS

BOB OSWALD

The Guild has elected to participate in the Clackamas County fair to promote woodworking and help the kids. Saturday, August 18, will be an opportunity for kids to build a bird-house. The Guild will put together 100 kits of pre-drilled bird-houses. We need a few members to help do that.

For volunteers to cut and pre-drill wood for 10-20 of the 100 total kits planned, the lumber and design will be provided. Contact Larry Wade at larrywade@comcast.net to help.

For volunteers willing to help at the Fair:

- ♦ Our event takes place on August 18th, a Saturday
- ♦ 4-5 volunteers needed to help Ariel.
- ♦ Volunteers will be provided with free passes for parking (woohoo!!) and entry into the Fair (not including a guest)
- ♦ Volunteers must be willing to stay at the Fair all day or until we run out of kits.
- ♦ Contact Larry Wade to sign up

GREAT HARDWOOD BUS TOUR

BILL WOOD

Saturday July 21st, we are conducting a luxury tour bus of Hardwood Dealers in the Portland area. Most all of the seats have been taken, but some have not paid their \$20.00 fee. Yes, \$20.00 for a complete day of visiting hardwood lumberyards and that includes lunch and snacks! Many of the dealers have told me they are offering ONE-TIME special discounts to the people on the bus. If you are interested in attending but have not signed up yet, go to the Guild Web site and enroll. This should be a GREAT fun for all.

Questions to willm.wood@gmail.com

GUILD ANNUAL PICNIC

BILL WOOD

Sunday, August 12 we are hosting a Guild picnic, a potluck with the Guild supplying meat, beverages and utensils. We need some help with the affair. Please respond to Jenny Jecman jj@pacifier.com if you can help with tables and chairs setup. Four people needed. Also need another 4 people to help with tear down of tables and chairs.

It would be nice if all who are interested in attending could mail Jenny with your name and phone number. We would like all families to bring either a salad, dessert or main dish. No need to specify in advance. The picnic will begin at 1:00 in the afternoon and end at 6:00 PM on my estate at 18101 S Charlie Court, Oregon City, 97045. For detailed direction call 503-631-3999

12" Shopsmith **Planer**, includes extra blades - \$200

Contact Jean DuBois at 503-365-7634 or duboisge@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

10190 SW Washington St., Portland, OR 97225

CLASSES, SEMINARS, DEMOS, AND SUCH

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Rockler Woodworking 503-672-7266, www.rockler.com

Oregon College of Art and Craft 503-297-5544, www.ocac.edu

Woodcraft 503-684-1428, www.woodcraft.com

Woodcrafters 503-231-0226, 212 NE 6th Avenue, Portland, www.woodcrafters.us

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Northwest Woodworking Studio

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



Guild of Oregon Woodworkers

c/o Bob Oswald
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