

# OREGON WOOD WORKS

## BUSY, BUSY, BUSY

GIG LEWIS, PRESIDENT



Our Guild members have been very busy over the last two months getting ready to open our new shop on September 1<sup>st</sup>. Our volunteers have donated hundreds of hours getting things done.



The Tools committee has built six assembly tables for the bench room. They are in position and it is wonderful. Ray Curtis is installing the last of the tools that we have purchased and making homes for all of the tools.

The Education committee has put together the Safety Information needed to pass the Safety Test that will be used to check your knowledge of the tools in the shop. Yesterday, we had our first two classes, with 12 students, and everyone did get their “Green Card” that allows them to work in the shop. A quick note here: To get your Safety Information on all the tools go to our website. On the left-hand menu going down the screen

click the “Our Shop” option. That’s where the information you need is located. Please study the info so that you can pass the Safety Test. The Safety Test is given to everyone before the Machine Proficiency demonstration. **If you are not comfortable about using the machines after this demo get with the instructor and we will get you more training.**

Ariel and the Shop Attendants have been making chests of drawers and learning how the machinery actually works and they have made some more beautiful chests, solid beech with dovetail drawers and carcass. Really nice. We have had four First Aid classes for the Shop Attendants, lead by Brian Riverman, in case we have an incident in the shop. This First Aid class is mandatory for all the Shop Attendants before they can manage the shop.

We have had the electrician out twice to add and move electricity so we could move the machines around for better efficiency. We are getting another SawStop on loan for a

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NEXT PROGRAM — SEPTEMBER 21, 2013 10:00AM-4:00PM

**GUILD SHOP OPEN HOUSE (SATURDAY)**  
7634 SW 34th Avenue Portland, OR

The Guild has a new workshop for use by our education classes, community project construction, and by members who need a little more shop tool capacity than they might have at home. Come have a look at this great facility. The shop will be in use by members on September 1.

Come see what the Guild has been up to and enjoy some refreshments. Get a little overview of some of the machinery by one of the shop attendants. There will be a silent auction for four beautiful Bill Bolstad Jewelry boxes. In addition, raffle tickets will be sold to support the shop, and a drawing for prizes will wrap up the day.

Parking at the shop is very limited, so find a nearby on-street parking spot. The area is small and it will be a short walk to the shop from where ever you park. The Multnomah Arts Center across the street welcomes our use of their parking lot also.

From the west, Allen becomes Garden home and then becomes Multnomah Blvd.

From the East, off I5/Barbur Blvd, head west on Multnomah Blvd. Then:

To locate the shop, turn uphill, North, on 35th avenue. At the stop sight turn right, go one block, turn left. Go over the crest of the hill and as you start down, the shop is in the little center on the right. Return to the Multnomah Art Center to park and walk back. Park in both front and back of the Art Center depending on construction.

## TEAMWORK AND TOOLBOXES

LARRY WADE

What an effort, demonstrated by the volume of lumber, cut and drilled, as shown in the photo. Toolbox kits to be assembled by the kids at the Clackamas County Fair. A big thanks to everyone who helped on this project. Join in on the next one. You meet some great people and produce something of value to someone else.

151 kits were produced and the sound of hammers on Saturday, August 17, was the great reward for this effort. Special thanks to the following:

Brian Biehl – donated the White Fir for the toolbox ends, using his mill to rough cut the wood.

Bob Sokolow for working in an extended session to plane the rough wood to thickness, joint an edge and rip to width.

Josh Glover, Ted Sittser and Peter Borho for a long half day work session to cut, drill, and rabbet. In addition Josh designed and made the four nailing jigs that the kids will be using.

Scott Beckstrom, Marcus Flanders and Peter Borho for the second half-day work session to continue the work.

This was the first time Bob, Josh, Ted and Scott worked on a Guild community project.

Bob Oswald for inspiring the toolbox idea and working on expanding the dimensions, Ariel for introducing me to a former Crosscut manager who suggested bulk online ordering the dowels for handles and Julie Gredvig for helping get

the quarter inch ply out of her storage and assisting with knocking the sheets down.

Yours truly for project management, coordination and using my shop.

Jim Madaras for being the Uber Honcho.

The steps involved about 3,000 round overs, 3,300 drills, 2,000 cuts, 500 rabbets, a bunch of sanding and the time to recover from some inevitable mistakes.

A good time was had by all! Thanks to the Guild for doing this project, and good luck to the additional volunteers staffing the Fair.

A note from Marcus Flanders:

*We should all give Larry a big "Thanks" for letting us use his shop. With four of us using power tools at the same time, we popped the circuits more than once, so the power cords had to be re-routed to accommodate the power drain. Because of this, I'm sure Larry's electric bill will be up there this month, as well as his food bill. Larry and his wife put together a HUGE spread for us all, so "Much Thanks" for feeding this hungry boy. There was still a lot of work to do when we left on*

*Saturday, so I'm sure Larry worked several more hours on his own, to finish banding up the individual kits.*

*The Tool Boxes were a great idea. I had a lot of fun working on them, and I'm sure the kids will love them too.*



## WELCOME NEW MEMBERS

BOB OSWALD

Wow, have I been remiss. I build the newsletter each month from a template of the prior month. I dropped the new member welcome in February for lack of space and lost all track of it. Shame on me. So here's a big catch up, and a perspective on the active growth of the Guild.

Since January we've added 12 professional, 3 wood shop educators and 60 general members. This does include a few returning members after an absence. There might be a few annual renewals included here.

January—Rahn Becker, Thomas Baker, Josh Young, Nick Young

February—Tenzin Wangdu, Robert Youngren, Bob Draper. Steve Haskett, Tony Cosby

March—Mark Downing, Matthew Leech, Jeff Fuchs, James O'Rourke, Chris Cota, Marc Cota, Leslie Faus, Katie Boehm, Steven Silverstein, David Hentzel, Anthony Marrone, Edward Rosanski, Kevin Turner, Stephanie Vaughn

April—Robert Lee, David Fuller, Deirdre O'Donnell, Ian Herdell,

Michael Jesse, Terry Foltz, Gary Syphus, Ken Vincent, Joshua Glover, Mark Atkinson, Brian Riverman, Eli Murray

May—Ric Fry, Ron Gerton, Kevin White, Donald Hollerich, Le Rupp, Robin Hochstetler, Kathy Dene Mersereau, Dean Jones, David Legg, David Lochelt, Glenn Schroeder, John Pearson

June—Julai Baldwin, Rachael Dodson, Garrett Erickson, David Braaksma, Patrick O'Neill, Shaun Morrison, Ron Sakaguchi, Dennis Tribble, Janet Scott, Veril Scott

July—Jeff Soukup, Patrick Baker, Ron LaForge, Steven Mitchell, Alex Mitaru, Stuart Perlmeter, Dvora Robinson, Ernie Ballou, Daniel Shufflin, John Rush, Michael Sengir, Paul Neufeld, Jim Viglione, Joe Nolte

August—Chris Dearth, Greg Steed, Brian Warrington, Guilmar Lopez, Jeremy Fields

Welcome to all of you. We're happy to have you with us. Say hello to an officer at the next meeting so we can get to know you.

# CLACKAMAS FAIR KIDS BUILD TOOLBOXES

BOB OSWALD

Tap—tap—tap—tap. You could hear the sound all over the building. Subtle and unnoticeable unless you were attuned to it. That’s the sound of three little hammers all banging away asynchronously on tool box kits provided by the Guild. Dads were helping, or trying not to, or trying desperately to get involved also.

When the activity slowed down, Jim Madaras would make a little trip downstairs to the outside door and start talking up the opportunity. Like the Carny guys of days gone by, he filled the tables in minutes.

Big thanks to Larry’s team for building all the kits. See the Article on page 2. And another big thanks to all the volunteers who staffed the show from 10 to 2. From the looks of smiles on their faces as they were each guiding action, I’d say they were well paid.

I saw a few of the boxes wandering the fairgrounds later



in the day



# WOOD AND THE SENSES

BOB OSWALD

Do you realize how much wood and woodworking affect all the body’s senses. I was smelling a piece of cedar freshly cut. It lead to expanded thoughts.

Sight is probably the primary sense that can be stimulated from both near and far. The obvious curly, flaked, quilted, burlled and wild grain lines strike you immediately. But the soft warm look of Cherry, or Black Walnut evoke peaceful feelings.

Touch comes in the form of heavy and light, the silky smooth feel of wood sanded to an ultra fine polish, or the splinter in the early stages. The feel of sawdust, coarse, fine, slick or dry.

Smell—every time you make a cut, either the sawdust or some of the resins heating can be distinct and are unique to each wood species. The smell of Gum Cherry running through the

saw. Eucalyptus and Cedar are unmistakable.

Sound. Thump a piece of wood and listen to its vibrations, how it resonates. Some are dull and solid, comforting. Some ring. When applied to a violin or a guitar, remember that it’s wood that makes the sound.

Taste, not where we usually go, unless you remember a popsicle stick, that woody, earthy taste as you lick off the last of the sweet part. Coupled with taste, when fine dust appears in the air, there’s this fragrance-like taste in the back of the mouth. Applied to wine, the tannin in the wood bark of the stems adds one of the major characteristics of fine wine. And of course, you always hear about aged in Oak barrels,

Wood is a whole body experience.





## MY FIRST TABLE

JEFF MECREDDY

A dining table is a huge challenge for a learning woodworker like me. Last fall a friend asked me for a live-edge six-person dining table for his SW Portland home. While I planned to build on my skills from the Basics Series and Alexander Anderson's Live Edge table class, I had no idea just how steep the learning curve would be. Too stubborn to give up, I got to learn about bench tools, joinery, glue-ups, and the vast resource that is our local woodworking community.

I'd like to share an abbreviated blow-by-blow of the adventure.

To start, we agreed on a modified trestle table design, and chose an 80lb book-matched Black Walnut slab from Tim's collection at Jewell Hardwoods for the top. For the base, I gathered some Western Maple stock from Crosscut Hardwoods and Bill William's mill in Washington.

Back in the shop with my design and stock I had an epiphany; my goals GREATLY exceeded my abilities. Time to research, practice, and call in some favors.

From Fine Woodworking and YouTube I learned about the methods to attach a solid tabletop to a base. From shopmate Austin Heitzman I learned to mill my stock to final dimension. And from trial-and-error I learned that a standard Kreg joint is in no way stout enough to assemble a hefty under-slab skirt.

After scrapping my first skirt attempt as too flimsy, I consulted the folks at Wink's, Woodcrafters and professional woodworker Charles Beauchamp. Armed with more information, my second skirt attempt was sturdy thanks to the "time-honored" screw-and-epoxy butt-joinery method.

To allow for slab movement atop the skirt, I crafted blocks with oval-shaped holes and epoxied them to the skirt's interior. For a static bond between skirt and slab I drove and glued 1/2" dowels at either end. To allow for an estimated 3/8" lateral wood movement across the seasons, I fixed the skirt to the slab above and with six 1/2" lag bolts passing through the aforementioned blocks.

For the foot assembly (pictured), I set a milled Maple strut into a joint I created in two reclaimed, curved Maple feet. To get a snug fit I used a pull saw, chisels, rasps, sanding blocks. To fill a few gouges from cross-grain chiseling, I employed more epoxy and a shim.

Glue-up for the foot/strut assembly was a huge learning experience. After pre-drilling, shimming and



applying the 5-minute epoxy, I realized my socket wouldn't fit the drill. As the epoxy quickly hardened, I furiously hand-cranked all four 4 1/2" long by 1/2" wide lags up through the feet and into the strut. When the dust settled the strut was off by "just" two degrees laterally. Working on a deadline, I decided to custom fit each leg to the strut rather than re-do that step with new stock.

All that remained was to make legs that would join the slab/skirt with the feet/strut. What an understatement!

I was horrified to learn that bonding the skirt and slab so early would make the compound miter joints for each leg much more difficult to cut accurately. IE: Instead of designing a skirt that would hold the legs, I now had to design legs that would fit the skirt and slab above and also fit the feet and strut below. Instead of using the attached skirt to estimate these angles, I created another example of skirts on legs of appropriate height, and set it over the feet/strut. I then guess-and-checked each leg using inexpensive 2"x 6" stock as leg prototypes (pictured). This took hours and hours, as all were unique.



I prioritized the appearance and fit of the visible leg/strut joint near the floor and allowed a little "slop" where the leg met the skirt and slab. To ensure a sturdy, level top, I fixed a 6"x 6" x 1" piece of Maple stock to the top of each leg so that it fit into the corners of the skirt on the underside of the slab (pictured). After some final sanding and shimming for level, I dropped the slab onto the base and it fit perfectly and didn't shift or groan! Even though no one was looking, I did a victory dance.

The top is detachable by removing the eight brass 2 1/2" woodscrews pinning the skirt to the legs.

During the first full assembly (pictured), I sheared one of the brass screws joining the legs and skirt. Though I tried to remove it with the drill, screwdrivers, pliers, wood punches, white knuckles and tears, the crowbar and



mallet alone were helpful.

Once the broken screw was removed and the top and bottom separated, I set about final sanding (220 grit) and finishing (OSMO-Top Coat, then Renaissance Wax.) While I gave each coat sufficient drying time, my finish came out highly textured. I learned that with OSMO- Top Coat it is crucial to thoroughly mix the wax into the oil, but I was able to recover with elbow grease and a white Scotch Brite pad.



Upon delivery, my friend beamed and so did I (pictured). Looking back over the adventure, I have some reflections.

Woodworking is a craft that innately cultivates community. We share costly machines and cooperate when harvesting and milling prized species, but most importantly we share our expertise. Doing so helps us continue the tradition of creating unique items of lasting value in a pre-fab culture. This project gave me enduring satisfaction from creating a sturdy, beautiful object and from building partnerships within our vibrant local woodworking community.

## SAW BLADE SURPRISE

BOB OSWALD

Changing blades the other day, I set this blade on a stool next to the saw. Inadvertently, as Murphy would have it, an accidental turn to reach for something tipped the stool over. And concrete is the floor material. The blade didn't exactly crash to the floor, It kind of slid, hitting something else on the way to the floor. This means that it was not such a dramatic strike that I didn't think anything bad had happened. I didn't notice anything amiss.

Fortunately, I typically clean a blade every time I change it, at least a couple of times a week. Taking it out of the resin remover bath, it is usually necessary to scrub the teeth lightly with a brass brush or toothbrush. Taking each tooth in turn, I was surprised and somewhat taken aback to see the broken tooth in the photo.



If cleaning was not a part of my ritual, that blade would have gone back on the saw and that tooth could have become a missile, if it didn't bury itself in the wood. That of course would have led to the next tooth in motion whacking into it.

Sometimes you get lucky.

It did raise the question about repair. Could this blade just become a 39 tooth ripping blade? Doesn't seem right but it does raise that question. I'd appreciate a few opinions out there. Bob at [Timbercreek08@gmail.com](mailto:Timbercreek08@gmail.com)

## PRESIDENT (CONTINUED)

GIG LEWIS

*(Continued from page 1)*

year. Jim Madaras and his team of three have signage being made and it will be installed soon. We have a phone system and wi-fi for use to check a video. We were able to get a little bit of social information on a blog on the Portland Monthly Home & Garden site. Check it out, it is nice that we were able to get this recognition.

Over this summer while we were working on the shop we lost some traction on our great education production. Chip is already back to scheduling classes and we will be having more classes with a project that can be taken home at

the end of the class, like our recent Blanket Chest class.

We have spent a Saturday at the Clackamas County Fair where we helped the smaller kids make over 90 tool boxes to carry their tools or toys. We need to have someone lead the Christmas Toy project. If you are interested in learning a little about this give me a call at 503-646-7056.

We still have lots to do to make the shop compatible with our needs and wants. Come and help us and make some new friends.

I am off to take my shift at the State Fair. Come visit.



# LAST MEETING: LOVELAND WOODWORKS

BOB OSWALD

It was a great meeting. Dennis' showroom is a delight. From the outside, the building doesn't betray what's inside. Passing through the front door, a transformation occurs. A spacious showroom, well laid out, offers an impressive array of very beautiful furniture. The show room captures your attention. A little door in the corner transports you to the magic world of construction.



"I don't want to see it back." A statement anyone would make who sells products and wants a happy customer forever.

Dennis' designs take wood movement and mechanical strength into account. Whether the furniture goes to Florida or Phoenix, it must survive the climate. And it does.



A construction surprise for me, much of the carcass is MDF with a thick cut veneer. Here's one great place to get moisture



stability.

Dennis prides himself on his self-cut veneers, and he emphasized that he made them 1/16". It was interesting to hear that that anything thicker



Complex shapes; no problem

and the wood would move and the seams would crack, and anything less didn't give enough room for a future refinish.



Under construction

Loveland Woodworks leans towards chairs. But there was a plethora of tables, credenzas and more. Dennis teaches various aspects of chair making and has

taught a class for the Guild in the past. For more information about his classes, contact Dennis at,

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

John Nolan from Moxon Hardwoods was present and talked about his wood supplies and welcomed Guild members to visit his warehouse.



# EDUCATION COMMITTEE SURVEY RESULTS

JEFF ZENS

Several months ago, the Guild asked you to complete a survey focused on education efforts. Many of you responded, and the survey produced a lot of data. The education committee has spent the last few months analyzing these data, and using the analysis to shape the class offerings for 2013 and beyond. A graphical presentation of what you told us can be [found here](#). The paragraphs that follow list some of the highlights.

Furniture design – and design, generally – was mentioned often. In the future, nearly all class offerings will include a design component. That means that instructors are going to speak about design issues, and incorporate the design focus into the rest of the lesson. That might mean that an instructor talks about why an existing piece of furniture was designed the way it was. It might mean that another instructor will have students produce their own designs for items to be created in class. Each

class will be a little different, but the yarn that knits it all together will be the inclusion of design concepts as important elements of each class. This added focus on design, across all levels of class difficulty, makes this Guild unique.

Another modification to the class offerings involves the idea of context. In the past, many of the Guild's skill-building classes focused on the skill being taught, rather than the context in which the skill would be useful. A chisel class might have students doing exercises with the tool, but not provide a meaningful environment within which that skill would be used. Moving forward, skills will be taught in context. To offer an example, an upcoming class will concentrate on developing saw, chisel and hand plane skills. The context in which these

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## BRIDGE CITY TOOL WORKS FEATURED

BOB OSWALD

Some of you will remember Guild involvement with the Museum of Contemporary Craft. Located in the Pearl, some of our members have had products on display a few years back, during a museum feature of woodworking. It's a grand place to visit and tour the artifacts of times gone by. They have varying themes. Located at 724 NW Davis Street, you can also make it a dining opportunity at some fine eatery in the area. Their website tells more about what they do. Look into it for a cultural treat.

<http://mocc.pnca.edu/about/c/mission>

Now there's an even more compelling reason to make this a fall or winter destination. They are featuring John Economaki of Bridge City Tool Works in a six month display. John Economaki is somewhat of a local legend. He's given a couple of guild meetings in the past. He and his company are well known for extremely high quality tools, and many of our Guild members wish they could afford to own more of them. He's

being featured for six months at the Museum, a display of the company, history and tools.

Here's some of what the Museum of Contemporary Craft website says about it.

"When local furniture designer John Economaki developed a severe allergy to wood dust, he turned from making furniture to making heirloom hand tools for woodworkers. Drawing on his background in industrial design and knowledge of construction needs, Economaki established Bridge City Tool Works in 1983. Using the most contemporary digital technology, Economaki designs tools to stand the test of time. The company's products, sketches, and tools from the past thirty years will be on view for the first time. The exhibition will be accompanied by interactive programming in The Lab and provides a Portland connection to upcoming exhibition The Tool at Hand. This display will run from August 16 to February 8." See more details at <http://mocc.pnca.edu/exhibitions/5414/>.

*(Continued from page 6)*

skills are taught is the construction of a drawer fitted into a drawer frame. By the end of class, students will have increased their proficiency with each tool, and started to understand the role each tool plays in a real-world furniture-making situation.

Some class formats are changing. With our new shop, access to "classroom" space isn't the problem it once was. Many classes that were previously single-day events will now be offered over several sessions. Some classes will be offered during the day, others at night. Multiple-session classes will frequently provide an opportunity for students to work on segments of the class project in their own shop (or in the Guild's facility, during open shop hours). Issues that develop during the home work hours can then be discussed with the instructor, who will act as a mentor, when class resumes.

### We Still Need Your Help

The first survey was designed to help the Education Committee design and offer classes that meet the membership's needs. To be really responsive, we need to offer what you want to learn. We learned a lot from the survey, but we need to know more. We want to understand the best days and times to present Guild classes, and we didn't ask about that in our first effort. We have created a short follow-up survey – just a few questions – that will help us fine-tune our efforts to provide meaningful educational opportunities to the membership. That survey [can be found here](#). Please take a few minutes and answer the survey questions. Your input will guide our scheduling.

Finally, the Education Committee will soon produce its own smaller version of a newsletter, devoted entirely to class offerings and issues. We'll be able to provide a more complete description of class offerings, a calendar of upcoming classes, and more, without taking away from the space in the Guild's monthly newsletter. We're excited about the possibilities this offers, so watch your inbox for the first edition soon.

## WORKING WITH MOCC

LARRY WADE

### **Building an on-going relationship**

The Guild has an interest in developing a new relationship with the Museum of Contemporary Craft (MoCC). Larry Wade is spearheading this relationship and is looking for a few volunteers who can commit to some periodic activities.

The immediate need is for two members to help staff what is called the Maker Faire at OMSI on September 14<sup>th</sup> and 15<sup>th</sup> (10:00-6:00), and then for a short session at the Museum on September 21, 1:00-3:00.

These September sessions are with John Economaki and are part of the featured exhibition on his life's work. After that they would like us to create a quarterly event at the Museum for what they call "Drop in and Make", on a Saturday from 1:00-3:00. We have to propose some safe but interesting activities for small children to get their hands on projects. Other groups do activities on other Saturdays, once a month.

Contact Larry at 503-312-7745 or [larrywade@comcast.net](mailto:larrywade@comcast.net).

## FOR SALE

Inca 10" Cabinetmakers Table saw Legendary Swiss precision Table Saw, designed for furniture making and other high end uses. Many extras: Optional larger 2 hp motor | Horizontal mortising machine | Sliding table | Flat belt pulley system for vibration free operation w/extra belt | 2 Rails – Standard & extra long 59" | 3 miter guide extensions 15", 17", and 27" with drop down stop | 2 rip fence micro adjusters | 4 Saw Blades including an almost new Forrest | stand, auxiliary fence, manuals, wrenches and other accessories.

Currently wired 220 but easy cange to 110  
\$ 1,000 or \$800 w/o the horizontal mortiser  
Dennis (503) 238-6319



## THE MADRONE, A TREE OF MYSTERY

BOB OSWALD

Several years ago (some of you 'older' members will remember, I served a month and a half on the Schooner Adventuress, teaching sailing and marine science to the kids. It was a grand adventure and if you have an interest in volunteering in an unusual and richly rewarding environment, ask me some time.

One evening my team was responsible for the Nature Report, for the evening program. One of the kids was vaguely familiar with the Madrone, enough to point it out during the day as we sailed past. She thought it would be great for our topic that evening.

We dug through some books in the ship library and in the rushed half hour you have to prepare your talk, we had a plan. And the plan took a rather sudden turn. The kids are supposed to make the presentation. The young lady that had the idea introduced the topic, and said "Bob will tell us about it." Jaw drops, beads of perspiration form, shortness of breath.

Calling on my vast knowledge of woodworking, which included very little about the Madrone, I wound up delivering a fifteen minute presentation on this tree. Rounds of applause. It prompted me to learn more.

That's the human interest side of what got me more focused on this tree. Why should I not learn more? I have three large Madrone's growing in my back yard and another dozen scattered around twenty acres of forest beyond.

### The Name

It's also known as Madrona. Sources claim that name is commonly used North of the Siskiyou's and Madrone is used to the South. It's sometimes referred to as Arbutus from its Latin name.

### Physical Characteristics

It's a tall, statuesque even, deciduous tree with a thin, orange-red bark most closely like the birch but thinner. It sports a shiny green leaf, thick and waxy, vaguely reminiscent of holly. The wood is hard as rock.

### Where it grows

It's native to the western coastal areas of North America, from British Columbia to California.

It has a strong soil condition preference and is not tolerant of transplanting. Attempts to do so usually result in it's demise. It grows where it likes, and that's that. The tree appears to rely



heavily on a complex relationship with fungus filaments in the soil. These filaments grow together with plant roots to form an extensive network that brings water and nutrients. My property is blessed, as they are prolific here.

### Clinical Behavior

Here's the thing that makes this tree, stand alone in all the world, as least as far as I know. It's a deciduous tree, but it has leaves all year round like a conifer. It loses its leaves during the summer, one at a time. You'd never know it to look at the tree, other than the somewhat yellowish appearance as the old leaves are dying and being replaced by new. You will notice it, however, by the signature on the ground. In the woods, a bunch of dead leaves. In your back yard, we're raking leaves from about



late May through now, mid-August. She's in no hurry to transform. And we rake again in October when the Maples go South for the winter.

The bark also sheds layers. The peeling in the photo is typical. It's much less noticeable but it flakes off in beautiful curls, a bright reddish brown bark, to be replaced by a tight new layer. This tree never sleeps. All winter long, standing proud among the native Douglas Fir trees, it's tall and beautifully green. Snow covered deciduous tress, what was HE thinking?

It grows pretty white flowers in the spring and produces berries that were used by the Native Americans. Also a favorite of many bird species.

### Wood

Slabbing a tree on the bandsaw yields either a slightly pinkish, off white color or a gorgeous flaming Orange. I've seen both. It makes beautiful boxes.

It's brittle, fine details break when you're cutting dovetails for example. The tree can grow large and produce some decent lumber.

Here's a favorite box made from a tree in the back yard that had to come down.





# GUILD PICNIC

JIM MADARAS

The Guild picnic this year was hosted by Susan Curington and Les Dougherty at North Woods Figured Woods in Gaston. Those who attended were treated to a turning demonstration by Philip Lapp. Phil is also a sawyer and a collector and admirer of fine woods/ His book, "Wonders in Wood" is available. ( phil.lapp@yahoo.com). Some of his work is pictured.

There was also plenty of wood to look over and some nice pieces left with some of the attendees. Everyone brought their favorite dish to share. Plenty of hamburgers and dogs were cooked by Leonard Worth and Jim Madaras.

Pictures were taken by Mitchell Graham, North Woods Social Media Manager/Marketing Intern.



# BIG CHANGES ARE COMING FOR BARBO MACHINERY

GIG LEWIS

September 1st, one of our sponsors, Barbo Machinery, is moving and reorganizing. Their new name and location (same phone) will be

**BARBO MACHINERY & SUPPLY, LLC**  
14811 NE Airport Way, Suite 400  
Portland, Oregon, 97230  
503-232-8158

From the new owners:

*We are pleased to announce some wonderful things happening with us. Barbo Machinery will be a new LLC owned by Michael James and Jim Sharman. You have known and worked with Mike James and Jim Sharman for many years*

*and we will continue the business with the same great customer service you have always enjoyed. We are also fortunate to have the years of expertise and knowledge of current owner, Rand Robinson, as he will continue with us as an Associate.*

*We will remain the number one woodworking machinery shop in Portland, Oregon for the best machinery, warranty service, and parts availability.*

*Thank you for your past business and we look forward to a future productive relationship in our new location!*

Sincerely,

Michael James & Jim Sharman

*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 programs*
- *monthly newsletter*
- *An education program to help members develop woodworking skills*
- *Sponsor 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

**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)

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