

OREGON WOOD WORKS

WHERE DOES YOUR WOODWORKING GO?

GIG LEWIS, PRESIDENT

I had two nice interesting events in my shop this last week. Gary, a senior with palsy, came and asked me to lengthen his canes so that he could stand straighter when he walks. James is a 9-year old Cub Scout getting ready for the Cub Pack's annual Pine Wood Derby. Both of these visitors had enjoyable challenges.

Prior to Gary's visit, Bob O'Connor suggested that I use a "Backer-Bolt" to tie the two ends together. A visit to my favorite ACE Hardware store got me 2 of the backer-bolts with wood screws on each end. Gary had two "Pet" canes that he wanted lengthened. The first was a piece of driftwood that he liked for personal reasons that were not shared. This piece of wood was very crooked and had been broken in the past. As I checked it out I saw that the break had been repaired with 2 screws and seemed stable. He handed me the piece that had been cut off in the past and he wanted me to add to the bottom of the stick. I squared both ends to make sure that I would have a matching plane to join together. I

stuck the end of the stick in my vice and plumbed it using a small level, found the center using a center guide, then got out my Stanley #59 Dowelling Jig and drilled a hole that would accept the backer-bolt. Dry fit for that final check and then apply some 5-Minute Epoxy to secure everything. The same techniques was used for the second cane. Gary will happily be using this walking cane on the Oregon beach again this summer carrying a bit of my woodworking with him.

James came by to have his block of wood turned into a Pine Wood Derby race car and his ideas and my tools weren't exactly compatible. We visited a bit, discussing why I wanted to keep all my fingers and why he needed to have an aileron on the back of his car. This block of wood is 1-3/4 X 1-3/4 X 7 inches and is a very dry pine and very easy to

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NEXT PROGRAM — WEDNESDAY — APRIL 17, 2013 7:00 PM

MEMBERS AND THEIR JIGS #2

Franklin High School, 5405 SE Woodward Portland, OR

This event was so popular in January that we're repeating it again this month. People came to the last meeting unscheduled with things to show.

We need to manage the time and structure to keep this event moving along and give enough time for walk around discussions at the end, so please register with Gig Lewis if you'd like to present something.

Contact Gig at giglewis42@gmail.com, 503-646-7056

Board meeting starts at 5:30

Directions: Cross 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.

STATE FAIR PRIZES, ETC

BOB OSWALD

The Oregon State Fair this fall is a perfect time for the Guild to see a lot of people and perhaps raise additional funds for our future building.

We're looking for things to offer the public for sale or raffle at the State Fair. If you have anything you'd like to contribute (members, professional folks, sponsors) please accept our heartfelt thanks in advance and contact Jim Madaras at 503-754-5622.

HOWEVER, here's an inventive thought. We're woodworkers. We can build things to fill this void. I propose the following.

Mini - Community Projects for the Guild

We can work in small teams, in one person's shop, hosting two to four woodworkers (or so).

We don't build fine furniture, jewelry boxes and rocking chairs that are expensive and take months to complete

We do build items that

- ◆ Can be completed in a day or two
- ◆ Can be easily fit a mass production model—jigs, setups, cut several parts at the same time creating a half dozen or so pieces.
- ◆ Can be shared among two to four woodworkers in the same shop so that everyone participates. This could be two different projects with two folks on one and three on another for example
- ◆ That we learn something. In my shop you will learn to work to thousandths of an inch, production methods, tool setup and stock management. In your shop it can be anything you want. Or learning does not have to be structured. If you come, you will learn.
- ◆ Have fun. We'll build things that are easy enough not to spend all day solving problems. Everyone will be working on some part of something.
- ◆ Have a value in the \$20 to \$200 price range.
- ◆ We won't build things that compete with our professional members. (tables, chairs, boxes)

An excellent source of projects is Wood magazine. For years, in nearly every issue, they have had at least one innovative, practical, cute weekend project. I have built a number of their projects and they are typically simple, delightful, done in a day, and serve a purpose in my home. (See photo)

Examples are a hall mirror, jewelry box (we won't build jewelry boxes), desk organizer, magazine rack, folding patio snack table, garden tool tote, flag case, hanging curio case, Lloyd Johnson cutting board to name a few.



We'll compile whatever we build and determine what to raffle and what to sell. Raffle mechanics ideas at the fair-include (yet TBD):

- ◆ A daily drawing, approximately \$20 value
- ◆ Must be picked up at the fair (no delivery issues)
- ◆ Daily winner stays in the pot for the final drawings)
- ◆ Final drawing, one to five items of approximately equal value. Delivery to be figured out.

Material to come from what we're willing to donate, random offcuts from sources like Emerson and The Joinery, building fund pays a little as appropriate and Board approved.

All proceeds go to the building fund.

Items that don't sell are available for future events.

It's a chance to have the Guild be a "store" where people can see and take home practical or artistic, affordable but high quality woodworking items.

My shop is open. I am inviting 2-4 people to spend maybe a day every couple of weeks for 3-4 sessions.

In my shop you must be competent with a table saw that is not a SawStop if you want to use it. I have ALL the tools a guy could want, from hand to power.

Join my shop in Gaston at Timbercreek08@gmail.com or 503-985-7137 I'll work out dates soon.

GUILD HELP NEEDED

GIG LEWIS

#1. We need someone to Chair the Program Committee and some members to help the Program Committee. This team would get Programs lined out like the Education Comm. The Chair would be on the Board of Directors.

#2. We need a person or two to actively help us collect Woodworking tools and machines, with the idea of having an Auction once a year as a fund raising event. We would need someone with a van or a truck, or access to one to be able to move the machines.

SAW BLADE WINNERS

GIG LEWIS

If you won a Marples saw blade at the March program, you have a chance to win a \$500 Woodworking Prize Pack from Irwin. Irwin is asking for feed back on the results of the blades and is offering this prize Contact Gig Lewis.



Raffle—Building Fund

Ariel Enriquez (rocking chair) and Bill Bolstad (jewelry box) have made very generous donations to



provide for an exciting raffle. Tickets are \$5. Drawing will occur at the end of the Gathering of the Guild show, Sunday, April 28. Contact Ariel Enriquez for tickets.

Bylaws Revision Approved

The proposed changes to the bylaws of the Guild of Oregon Woodworkers announced last month was approved by the general membership at a Special Meeting on March 20, 2013.

EVERYTHING FOR THE WOODWORKER ... AND MORE

Molding & Millwork, Lumber & Plywood/ Hand & Power Tools. Saw Blades. Router Bits & Shaper Cutters, Cabinet Hardware. Finishes.



212 NE Sixth Ave, Portland, OR 97232
www.woodcrafters.us/
503-231-0226

FOR SALE—FOR SALE

For Sale: CNC Shark HD 2.0

See at

<http://portland.craigslist.org/mlt/tls/3694368779.html>

Two systems available. Each includes the CNC machine, router, and computer. Travel: X: 25" Y: 25" Z: 7" Precision 0.001" or better.

Bought this in September and used it to fulfill a project. Worked great, but now I'm moving to NY and cannot afford to keep or store it. Each system cost around \$4300 new, asking \$3400.

Contact Dano at danowall@gmail.com

For Sale: Complete Woodworking Shop

Shop is only a couple years old and equipment has little to no use. Health issues force retirement from woodworking. I am only interested in complete sale. All gear purchased new at cost of \$32,000 + and I would like to sell for \$21,000. Many tools are 220v single phase. Most on mobile bases.

1. Saw stop 5 HP 220 Single Phase, 52" fence & table, Powermatic tenoning jig, many extras
2. Mortiser, Powermatic w/chisels & stand
3. Delta bench grinder var speed with sharpening jigs
4. Tempest cyclone Filtration 2,800 CFM remote ctls 220 single phase, 6" ductwork + 4" fittings. var speed up to 1,000 CFM each with remotes
6. Eagle Air compressor, 60 gal tank
7. Lathe. Powermatic 3520B w/2" bed extension, Many cutting tools, 2 super nova chicks, more
8. Benches, Swedish Sojberg bench with dogs & 2 vises
10. High watt coml light system
11. Jointer, Powermatic 8" long bed w/never used cutter head installed by Barbo
12. Planer, Powermatic 15" w/spiral cutter
13. Sanders, Powermatic 25" double drum, Powermatic belt & disc sander, Jet / Powermatic oscillating spindle sander; all have mobile bases.
14. Routers: 2 porter cable routers + plunge base + router station / table / extra fences (high) + many / many router bits.
15. Drill press, Delta
16. Clamps
17. Miter saw, Makita sliding compound miter 10"
18. Bandsaw, Mini Max 16"
19. Biscuit Joiner, Porter cable.
20. Rubber floor system, 360 sqft in 2' by 2'squares

Contact Dennis at 503-502-6364 or 503-667-6681

VIOLIN: MAKING THE NECK, AND THE BIG FINISH

BOB OSWALD

The Nut

A very small piece of ebony at the top of the neck, it forms the support point for the strings as they come out of the peg box and head south. A little curve to match the fingerboard is guided by a template and quickly comes together. If only all the steps went so quickly.



Strings cross over the nut

Cutting notches for the strings, as will also appear on the bridge, is weird.

You make a nick with a triangular file and then round it out with a tiny 'mouse tail' file. Here's the hitch, the depth of the notch is one-third the diameter of the string it holds. The E string is six thousandths of an inch in diameter. How do you cut a round bottom notch two thousandths deep?

The book says don't stress over it.

Cutting the Neck Mortise

Mortises per se are not intimidating any more. I learned from Lee Johnson how to start a mortise cut that keeps the edges crisp for the rest of the operation. It went perfectly. There's a little stress carving into this box you just struggled to get to this point, but you get over it. The mortise is only about 1/16" deep, trapezoidal in shape. Interesting that it's much wider at the bottom than my existing violin. Must be the Strad design.



Cutting the mortise

The neck fits the mortise perfectly. No gaps. And there's a special template used along the top of the fingerboard to assure that lengths and angles are all proper. It FITS again! I'm so excited. Precision woodworking pays off big time here.

Fitting the Neck

With the final shaping nearly done it's time to glue the neck to the body. Clamping it is a challenge. I took quite a bit of well advised time to dry fit and rehearse this several times.

A band clamp and a squeeze



Fitting the neck

clamp with a special clamping block worked beautifully. A notch in the clamp block allows checking alignment with the template before walking away to let the glue set.



Gluing on the neck

Viola! It's a violin again! One more stage to go—putting on the sound generating parts.

The sound making part

The photo shows, clockwise from the upper left, the pegs, tail piece, string tensioners, bridge, nut, endpin and saddle.



The sound making parts

Reaming the peg holes

The right tools make this job enjoyable. A reamer and a peg shaper are essential, the major part of a hundred dollar bill. You locate the reamer in the shaper to set its slope. Carving the peg is like sharpening a pencil, just turn it slow and steady. The reamer is obvious. The book has the necessary dimensions. It goes slowly as I don't want to oversize the holes. That would be a problem. I like this.

The Bridge

The bridge (and many other parameters) is critical to the sound of the instrument.

The bridge is way too fussy to make by hand. Ten dollars buys a high quality bridge that is profiled and oversize. You still have to fit it, using the templates in the book and more measurements (E string clearance at end of fingerboard is 3mm, G string clearance is 5.5mm). Weeks ago when I restored the carcass of a violin, I had a chance



Bridge & tailpiece components

to practice this. I approach it now in a more sophisticated manner. After the incredible patience required to shape the scroll, fitting the bridge is a walk in the park, even with twelve steps in the process.

Installing the Tailpiece and Tensioners

Pretty straightforward. These are plastic and aluminum parts, not something you'd typically make. And quite inexpensive considering their beautiful nature. Total cost of tailpiece, cable, end pin and four adjusters about \$50 including a chin rest.

The photos shows the strings cresting the bridge, attached to the tensioners. The tailpiece holds the tensioners and is anchored to the end pin by a cable, passing under the chin rest.

Installing the Strings

Remember my concern about temporarily attaching the fingerboard to the neck with hide glue and never getting it off again? The same concern existed many months ago when gluing the corner blocks to the form. Well- - I brushed the end of the fingerboard with my elbow while setting the first string. The glue joint popped apart. I hope the neck mortise joint is stronger than that. So there's a couple hour setback while the fingerboard is re-glued.

Another note, I'm getting to like hide glue. Warm, it applies nicely. It gets sticky fairly soon, but does not set up. So it actually gives you quite a bit of working freedom.

Installing strings is a gangly process. Under tension in final form, the strings have the grace, beauty and sound you'd expect. During installation, they resist being harnessed into position. The bridge is not glued in place, so if the strings get loose, the bridge falls out and the strings flap around.

They must each be threaded through a hole in the appropriate peg, folded under itself so that the peg traps and holds the end of the string. It takes a little getting used to, but I've seen a lot worse in the past months.

Shaping the Bridge

Having had the opportunity to try this in that restoration a couple months back, it's not as daunting as I originally thought. Care is important as the book says it's a crucial part of sound quality. You sand the bottom feet of the bridge to match the profile of the violin belly. With a piece of 220 sandpaper on the belly, rub the bridge back and



The Bridge

forth a few millimeters until the feet exactly match the curve.

Then using the bridge template in the book, trace it high on the bridge blank and sand to the line. Fitting the bridge requires the two outside strings to be in place. Measure the distance from the E string, the highest pitch one, to the fingerboard. It's precisely defined in the book. Similarly measure the lowest G string distance. Using the template, redraw the profile and sand to the new line. Holding short and testing makes sure that the final fit will be right. So it's a number of trips to lift the strings, remove the bridge and sand it, and reinstall. A string lifter tool is a treasure.

We're done!



Finished!

The violin begs to be played. Using the piano to set the tone of each string, it goes quickly. But they change pitch just as fast. The strings stretch and continue this process for many days.

Finally, four days later, the strings are stabilizing. I tune it one more time. I stand, bow in right hand, violin in left. Chin on the rest. Shoulder on the shoulder rest. Touch the bow to the A string and pull gently. It sings! Together, we take a slow, luxurious trip through one of the lesson songs.

I love it! I can't believe this day has come.

Is it the best in the world? Every violin is different. I had the opportunity to play a dozen violins at David Kerr Violin Studio a few months ago. From \$400 to \$4000. They all sound different.

I love my violin! I can't believe I actually did it. It's beautiful!

Finishing

There's less mystery here, so I'll end the story. I think I'll leave it "in the white" for a while. When you show someone a project you finished, like this violin, all varnished, and say you made it, they say, "oh, really, nice." But when it's still in raw form, it LOOKS like you made it and they say things like "WOW, THAT'S AMAZING, etc., etc."

AN EASY TENONING JIG

BOB OSWALD

There are several ways to make a tenon for the traditional mortise and tenon joint. One is a dado blade on the table saw. Another is to rough it out on the bandsaw, “*leaving the line*” and clean up the cheeks on the router table. Another is to cut it vertically on the table saw with a good ripping blade.

My first suggestion is to start with a clean blade. I’ve seen so many saw blades leaving burn marks, especially when cutting deep as in ripping a thick piece of wood. Casual examination will show absolutely filthy teeth, all loaded with resin, even if you cut nothing but hardwoods. Commercial cleaners are available. It only takes a few minutes, and you’ll be amazed at the change in performance.

This tenon jig is an alternative to the commercially available jigs made of iron and costing from \$100 to any price you want to pay. They use this at Gaston High School



and I’ve come to love it for its durability and low cost when it comes to bumping the saw blade with it, something you *don’t* want to do with a steel jig.

It’s made from scrap and we all love digging through the scrap barrel. A piece of 3/4” plywood for the base, another for the square pusher piece. I used a piece of left over Birch for the upright. You could use 3/4 plywood here too. The Birch adds a touch of class, offsetting perhaps the tacky base that was a stain sample with blue tape still stuck to it.

Cut the following sizes: (all dimensions are approximate)

- ◆ Upright—Hardwood, 3/4 x 3 x 20”
- ◆ Base—3/4” plywood, 18x12”
- ◆ Square block pusher—3/4” plywood, 8 x 12” I used a piece of Fir 2x12 found in the scrap barrel. It’s SOLID.

Assembly offers the choice of all glue for 100% saw blade safe operation in case of an accidental contact. In that case you might want to put a shallow dado in the upright and the base for the square block to align to and to strengthen the joint.

I elected to use 2 1/2” screws. Drilled and countersunk, they are well out of the way. I don’t plan to ever be careless and set this down on top of the blade. Safety is number one concern and how you build it must fit your rules.



So three pieces of wood, glued and screwed or nailed together, and you’re in business. Just saved at least \$100. We use this very safely at the high school with ninth graders. They make mistakes and the jig is chewed up, but hands are well out of the way and it works very well.

FONT FOR OLDER EYES

KARL SCHULER

In 2006 I suffered a detached retina in my right eye. My sight in that eye has been restored for distance vision but my close up sight is not very good. To enlarge or reduce the image on a computer screen, such as a PDF newsletter, I use (control +) and (control -) as many times as I need to. I have also bought used Dell 2007FP monitors (I now have 4 of them). These monitors can be rotated 90 degrees so you can view a full page at a time. They also have very high native resolution (1600x1200) so when you do blow images up they stay sharp.

In the February newsletter Bob had an example of his business listing which appears in small print. Using control + repeatedly you can enlarge the text to the point of seeing individual pixels in the photos.

I hope my experiences might be helpful to others.

MARCH MEETING: ARTISTRY IN WOOD AND METAL

BOB OSWALD

What a treasure. Ron Gerton from Richland, WA, artist using metal and wood did a beautiful presentation. Spell-bound rapture is the phrase that comes to mind for the entire audience. Total silence and watching, like me, in awe of Ron's projects and process.

Ron's soft and gentle sense of humor punctuated the entire evening so appropriately.

Starting out with a piece of sage brush, a delicate wood barely able to support itself, as Ron says, he coats it with wax and then many coats of a gentle liquid that hardens and is eventually fired in a kiln to become a special kind of porcelain. He then pours bronze into the cleaned out vessel and recreates one of Nature's own pieces in forever lasting bronze.



Considering the prohibitive cost of tons of bronze to cast some of the huge shapes he likes, he started using the wood lathe to create other forms of art, his preference being hollow vessels. The story of how he got started involved his daughter and wanting to see the inside of a doctor's luxurious home. Intriguing story. And he's finally working up the nerve to turn up to five foot diameter objects, working towards the eight foot limit of the lathe.



Those who turn things know how dangerous it can be when a large object turning fast gives up some of its substance in the form of flying debris. Ron, wishing to live a long and happy life, invented a process of turning them at slow speed, 1-2 RPM and using a custom made 'router' mounted to the tool rest to do the shaping. His theory, you need cutting speed to get quality. We normally spin the object very fast. His idea was fantastic. Make the tool cut very fast.

Classified as a junk collector by a wife who has come to accept him for his 'imagination', he does amazing things with what everyone else throws away.

Most fascinating was collecting bags (truckloads) of cast offs from the laser engraving people and turning them into wall hanging art. Absolutely beautiful in the chaotic randomness of the scenes, it takes a while to see the intricate detail of the 'bulldogs basketball' or Christmas tree scenes, negative images from laser carvings, painstakingly glued in place. And the equally fascinating report was that he wins big at art shows and sells for big prices (over \$10,000 sometimes). Ron, you are an inspiration.



It was a treat to see such imagination so professionally present. Adhering precisely to a proposed schedule, he left plenty of time for close up viewing and discussion before closing down the shop for the night.

See Ron's website at www.rongerton.com for a great trip through his gallery.

Thank you so much, Bill Wood, for such a wonderful find. And thank you especially for being able to attend and introduce Ron. You have a charming and professional style.



MATCHING DONATIONS

Double your donation to the Guild. How it works—an employee of a company which matches gifts decides to make a gift to a charity of choice. Since this company is a matching gift corporation, it will match the donor's \$100 gift to the charity at a 1:1 ratio, for a total of \$200. In this manner, this donor increases the value of the gift simply by participating in the matching program, and will be recognized at that giving level by the charity.

Matching gift programs generally consist of five steps:

1. Individual sends donation
2. Nonprofit sends acknowledgement.
3. Donors submits matching gift request.
4. Corporation validates and sends matching check.

In order to procure the matching funds, this employee would submit a form to the human resources department

GUILD CLASSES

WOOD TURNING TOOL SHARPENING 13-1

April 5 6:00—8:30 PM

Franklin High School

Instructor: Howard Borer

BANDSAW/RESAW INTRO 13-1

May 2 6:00-9:00PM

Austin's Shop; 416 SE Oak Street, Portland, OR

Instructor: Austin Heitzman

APPLYING A FAST DRYING VARNISH 13-1

April 5 9:00—4:30

Sherwood High School

Instructor: Chip Webster

MAKING A WOODEN PLANE 13-1

June 1 9:00-4:30

Sherwood High School

Instructor: Alexander Anderson

NL ROUTERS, Setup, Use, Projects

June 1 9:00-4:00

Sherwood High School

Instructor: Bob Oswald

See the Guild website for registration and details. Contact the class coordinator with questions. Please do not email the web administrator.

CHAIR SIG

LARRY WADE

A Special Interest Group (SIG) – want to explore making a chair for the first time, or maybe second time? The Guild would like to explore setting up a number of Special Interest Groups on a variety of subjects. They are self-forming, self-organizing and self-disbanding. No rules, except a few like-minded people getting together when they want, where they want to pursue a common interest. In this case, Larry Wade has volunteered to be the point person for anyone interested in having some conversations and experimentation around building chairs. The group will decide the agenda, but in general it will focus on members who want to explore making a chair, and are willing to do some research and practice and share what they find and do with the group. Contact Larry at larrywade@comcast.net or 503-312-7745.

BOARD MEETING MINUTES

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.

PRESIDENT (CONTINUED)

(Continued from page 1)

cut with a bandsaw. We agreed on the shape of the car and the aileron, and made the cuts. A bamboo skewer cut into 1-inch lengths elevated the aileron from the back of the car. James will be sanding the race car and painting it. It will have many screaming Cub Scouts surrounding it at the Pack Meeting and then a respected space in James' bedroom for many years and I contributed to a good memory for a wonderful 9-year old boy.

Woodworking is for all ages and we can contribute to good memories for everyone. This summer at the State Fair we will have a Bandsaw and will be using it to make toys for Christmas. This next month at the Gathering of the Guilds, a bunch of High School kids will display something physically real, not something on a test paper, that shows off their own abilities in woodworking. At the Clackamas Fair we will have another day of making something for the kids.

Look around and search out opportunities in woodworking, you also will get good memories. Thanks to Bob O'Connor for the idea of the backer-bolts and to Frank LaRoque for the Stanley #59 dowelling jig, these two ideas help me be a better woodworker.

Build a Continuous Arm Windsor Chair

Here's an outstanding opportunity if you're into New England furniture. Northwest Woodworking Studio is bringing Elia Bizzarri, a well known maker of chairs and also tools for making chairs, from Hillsborough, NC. For a six-day class.

Elia was on two sessions of Roy Underhill's Woodwright Shop, making a rocker version of this chair, back in Season 30.

See Elia on Roy's Show at :

www.pbs.org/woodwrightshop/video/3000/3005.html

www.pbs.org/woodwrightshop/video/3000/3006.html

9am-4pm daily August 12-17, 2013

All Levels

\$998 (\$950 with cash or check) (materials: \$250)

See the NWS website for details:

www.northwestwoodworking.com/courses/36



Experience is a hard teacher. She gives the test first and the lesson later.

ASSORTED TIPS

BOB OSWALD

Finishing

I have a factory-made dining table with a commercial lacquer finish. There are a few small areas of alligatoring where alcohol was spilled or something hot was placed. Not having a sprayer, is there any way using "amateur" materials to fix these spots without doing a complete refinishing?

Of course you'll have to sand out the damaged areas. Work it with fine grits and finish up at 220, feathering the edges. Lacquer repair is nicer than varnish because lacquer will re-flow the material it contacts and bond typically without leaving an edge. The only alternative to a spray application which you really should have for this size job would be a 'brushing lacquer'. It's regular lacquer with extra thinner to make it dry slower. To apply I would still cover the whole top since you'll brush it on much thicker than spray would do. You don't want an edge. And if you go this route, work very fast. A high quality brush and rapid covering strokes without retracing your steps. I believe it will work. In the 'worst' case you'd have to lightly re-sand it and spray it. In any case, it should look better than the damage. Good Luck.

Tools

I am constantly working to prevent rusting of my hand tools and stationary equipment. I currently use carnauba wax with mixed results. I am open to any suggestions the guild members might have.

I'm not a fan of wax because it can transfer to the work. I mostly use my tools so much that they don't seem to want to rust. But spray on products such as T900 Boeshield or Bostik DryCote from places like Amazon or Rockler provide a dry coating, lubricate the surface and help keep the surface safe from rust. Google "rust prevention on machine tools" for other ideas.

I have some yellow birch in the rough. Since this wood is so hard, do I need to be concerned about prematurely dulling saw blades, jointer and planer knives when working with this wood?

The Birch I've used doesn't tend to be harder than many other woods. Other woods high in Silica, the exotics, however beg the same question. And yes, you can worry about them prematurely dulling your tools. And the only answer is to sharpen them more often. Of course carbide cutting edges help, like the table saw. Also be aware that in well over half of the tool sharpening adventures, the blade really just needed cleaning. This is especially true if you use high resin woods like cherry, pine and all softwoods. You should clean table saw blades every week if you use your tools often. I work in the shop at least a couple hours every day. Every time I switch the saw blade from crosscut to rip, I clean the blade. You can SEE the resin buildup on the sides of the teeth. Any dirt visible on the saw blade WILL cause more burning and splintering.

Technique

From time to time when I am using the jointer, the result will be a taper across the board and the total length of the board. The output table is set correctly at the blade height. What causes this?

First, if you mean taper in that the opposite faces are not parallel, the right tool is a planer. The jointer straightens edges and surfaces but repeated jointing on one edge will typically put it out of parallel with the other edge due to uneven pressure application.

If a jointed edge does not come out straight, it's improper use of the jointer. As the board passes across the cutter and establishes itself on the out feed table, you MUST transfer all downward pressure to the out feed side. The infeed side and your left hand must only push the board, not press down on it on the infeed table.

Straightening a bent board requires technique. If you cut the concave side, you'll successfully nip off each end until it becomes flat and straight over its length. If you put the convex side down, most people will end up with a smooth and still concave edge because they fail to work the outfeed table. The initial step on a concave board is to carve a flat spot in the center of the board, dropping onto the cutter away from the end. Once you have a relatively long flat spot, you can switch to full length. But be mindful of the downward pressure on the outfeed table.

I highly prefer my table saw to the jointer for edge work. A clean, sharp blade can give you a beautiful and straight edge. Flat surfaces of course require the jointer.

Turning

As a beginning wood turner I have been watching YouTube videos and reading up on sharpening lathe tools. I have the Wolverine jigs so initial sharpening is going nicely; my question concerns the need or desirability of a secondary bevel. This may be one of those questions that the answer depends on who you ask. What's the consensus?

You'd probably get varying opinions on this. Sharpening is a religion. While honing and secondary bevels will clearly cut even finer and cleaner, in my applications the tools dull quickly enough that I don't waste the time. A primary bevel on a power tool, for me, is more than adequate.

However, on hand tools like gouges which I've used a lot in manual carving applications, I strop them every few minutes to keep them surgically sharp. Five minutes of hand work is a long time and re-sharpening a dull hand tool then takes more time than keeping it sharp. I spent about five hours of hand work on a violin carving recently. I never went to the stone for sharpening. I just religiously used a slip-strop and the result was incredible.

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- *monthly newsletter*
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- *network of business partners (the key to our development as members and as a Guild, providing additional learning opportunities)*
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