

OREGON WOOD WORKS

EXCITING TIMES

GIG LEWIS, PRESIDENT

What an exciting meeting at our new shop this last week. Over 100 members and a great program about Carving. Members stayed until around 10:30 visiting with each other and also working with the CHAIR Special Interest Group (SIG).



with another exciting idea. Many of the inexperienced members would like to have more training before going in to the shop on their own. The ET has decided to have Mentors available to help the transition into the shop. Several of the Shop Attendants have volunteered to mentor members on a “One-on-One” basis or a “One-on-Two” basis. The member will be charged for the use of the shop-time and the Attendant is donating his time for the member.

Our Basic’s class is Sold Out and there is a waiting list of over 40 people wanting to take that series. Only half of them are Guild members. The Education Team is developing a solution that should make everyone happy reasonably soon.

We are negotiating with Don DeDobbeleer to do a 3-day Chair class in the first quarter of 2014. Don, a member of our Guild for many years, has been recognized as one of the top 200 furniture makers here in the U.S. It will be a great class.

The Education Team (ET) has come up

(Continued on page 5)



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NEXT PROGRAM — THURSDAY, NOVEMBER 14, 2013 7:00PM

MARY MAY: RELIEF CARVING

The Guild Shop, 7634 SW 34th Avenue Portland, OR

If you have ever had an interest in adding carved features to your furniture or had a desire to learn relief carving, we are excited to announce Mary May will visit our Guild in November. She will present her work and techniques to the general membership during a regularly scheduled program, followed by classes and workshops for those that want to improve their skills.



Mary was featured in the November 2012 issue of Popular Woodworking as one of 8 top carvers, and again in the August 2013 issue of Popular Woodworking. She began her carving journey in Minneapolis, studying and apprenticing with a Greek master carver. From there she studied and worked in Athens, London, Cambridge and Malaysia before settling in Charleston, South Carolina. Her work is traditional European relief carving and she works in stone as well. She does commission work, offers an internet-based education program, has produced several instructional DVDs, and teaches at several venues throughout the United States. Mary also offers an inexpensive plaster model of her work as a compliment to her DVDs to aid in visualizing the end result and cementing the lessons she teaches. Mary is a member of the Society of Period Furniture Makers.

. Social time starts at 6:30. Board Meeting at 5:30.

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.

THE GUILD AT THE TOOL & WOODWORKING SHOW

JIM MADARAS

The Woodworking Show is coming back to Portland on November 15, 16 and 17th after not being here last year

The Woodworking Shows has lined up a bunch of the best woodworking presenters in the country, and along with a great line-up of tool vendors.



I know there are lots of folks who wonder why they should attend a woodworking tool show when there is plentiful information about tools and woodworking methods readily available on the web. The reason is simple. At the shows you can see the tools demonstrated; you can check out the tools up close, often trying them out for yourself, and ask questions from folks who really know the facts and who will be happy to show you the answers. Plus there is always that item that you run across at the show that you didn't know existed, but is just the answer to a woodworking riddle that's been pestering you.

In addition to the tool dealers, there are a bunch of great seminars, given by nationally renowned woodworking experts, going on continuously all weekend. Finishing, cabinetmaking, router inlay, furniture building, setting up shop, hand plane rehab, and a host of other interesting topics are all included in the price of admission. The Guild of Oregon Woodworkers will be represented in a 10' by 30' space.

If you are new to woodworking there is no better way to get pointed in the right direction than attending a show. The shows are a great motivator, and the chance to meet experienced pros face-to-face and get good, solid, reliable information is priceless. Plus it's a lot of fun.

Finally, it's just a wonderful way to spend a day or two totally immersed in the woodworking experience. You get to hang out with fellow woodworkers, spend time cruising the vendor isles, and just simply enjoying a great time.

So do yourself a favor and plan on spending a day or so at the show.

If you **volunteer** to be at the Guild booth for a few hours you will receive a free admission ticket worth \$12. You will be responsible for parking but you can always take the MAX. **You can sign-up to help out on the Guild website by using the on-line volunteer**

spreadsheet.

We are also looking for your finished woodworking items to display in the Guild Space, please contact Jim Madaras at james@madaras.us if you have some items you would like to display.

See you at the Woodworking Show!!
Portland Expo Center

Bob O'Connor & Jim Madaras

For more information, see their website:

<http://www.thewoodworkingshows.com>

Some of the instructors you'll see at the show, familiar and famous names:



Roland Johnson, Fine Woodworking Author



Andy Chidwick, Fine Furniture builder and teacher associated with the Guild

Marc Adams, Author and woodworking technical consultant to many organizations



Jim Heavey, Wood Magazine educator



I heard today that Andy and his wife are an integral part of the show. They are involved with coordinating the Project Showcase and have contacted Gaston High School to bring some student projects for display and an opportunity to win some Bosch power tools. You can enter and have that same chance. I won a great router combo kit a few years back for one of my tables, inspired by a Bill Bolstad table making class. (~Bob)

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.

THANK YOU FOR ALL THE DONATIONS

THE BOARD OF DIRECTORS

There are quite a number of generous and thoughtful people who have been helping the guild. It's time to recognize our sponsors, woodworking supply stores and members who have contributed to the success of the Guild in several ways.

Sponsors

Rockler Woodworking, Air filtration units
Barbo Machinery, A large volume of sandpaper
Hardwood Industries, \$2500 worth of plywood

Woodworking Suppliers

SawStop, a \$5500 SawStop
Lee Valley / Veritas, \$1200 various hand tools
Worksharp, Their sharpening system, Drill Doctor and many accessories
Collins Group, a unit of premium tight knot Albus

Guild Members

The following people donated a wide range of tools and supplies to help jump start the Guild Workshop. Listed in no particular order, we want to thank:

Chip Webster, Gary Syphus, Gig Lewis, Glen Seim, Jeff Sebben, Larry Wade, Michael Rothman, Norm Baird, Renee Russell, Bob O'Conner, Rochelle Corthell, Roger Crooks, Tom Becker and Vince Corbin.

And a special thank you to our landlord Patrick O'Neill for leaving us with a number of hand tools and lumber

Thank you to many silent members who included cash donations with their new membership or member renewals. Especially generous was a \$2000 donation from an anonymous donor.

And more Guild members

And lest we forget, we have a number of volunteers working on community projects, currently the homeless shelter dressers. In addition there are a very large number of people helping out at the shows we've done in the past year. The Gathering of the Guilds, the Clackamas Country Fair, the Oregon State Fair and already on the books for the upcoming Tool and Woodworking Show.

Every one of you people help make the Guild the great organization that it is and the Board of Directors offers a heartfelt thank you.

And saying thanks always brings the risk of leaving someone out. It's been quite a bookkeeping job to keep up with this as well as we have. Sincere apologies and kindest thanks to anyone we've missed this time around.

Thanks to Roger Crooks, Treasurer and Ray Curtis, Inventory Manager for maintaining and supplying this information.

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PITTOCK MANSION—TOYS

BOB OSWALD

The Pittock Mansion puts on a display every year at Christmas. This year's theme is called "A LOCALLY CRAFTED CHRISTMAS". They have many rooms that they trim out and one of them this year has the theme, "Wooden Toys". They are seeking a number of wooden toys to display and would love to have the Guild participate. Each toy would have the builders name and contact info on display with the toy. The display will run from 11/25/13 to 1/2/14

If you are interested in helping, please contact Claudine Stock at fredandclaudine@aol.com.

Note: I plan to submit a log truck built to plans from www.toysandjoys.com. Some of you have seen it. Not suitable for our Christmas Toys program because of it's complex and

delicate nature, choking hazards, etc. But I think would be very interesting to the public as a wooden toy. I'll have to run it past Claudine of course. I offer this to give you some ideas. I think a doll cradle from last year would be perfect also.



A Drawer. A Box. Why?

JULIE NIEMEYER

I have to admit, I really didn't know why I needed a class to design a drawer and, honestly, the class description didn't fully answer the burning question..... "WHY?" The stars aligned, the schedule worked, the dollar value for five- four hour classes taught by Jeff Zens in the Guild's new shop seemed right for me, so I pushed the REGISTER button and signed up.

I attended the first class with absolutely no expectations. The "WHY" question was still in the front of my brain. Too often we work from someone else's plans taking imagination and the design process away from us as craftsmen. Jeff quickly got us to thinking in terms of proportion and uses for drawers and our drawers in particular. The moment of revelation for this thick- head came when he said something like...." A drawer is not much use without a BOX to go around it".

By the end of the class I still had no idea what I'd use the drawer for so, following the rules of proportion, I designed THE BOX to be as big as the class structure would allow, hoping inspiration would come later.

I took the pieces for THE BOX to my shop for glue-up. Set it on the bench where I looked at it for a few days. Touched it. Thought about it. Still the WHY? plagued me. What to do with it? Who to give it to? Shall it be, yet, one more guild project that doesn't get finished and sits in my shop? That would be a waste of my time and money. While I tip toed around THE BOX, I felt like it was peering at me, waiting for my decision. In the true form that procrastination begets inspiration, I sharpened all the chisels and hand planes in the shop, shelves were cleaned that hadn't seen the light of day for years, tools forgotten were revisited and tuned up, all the while the drawer and box question loomed. I thought about all the people in my life I could give a drawer and box to for Christmas. Truthfully, not many would be impressed. I could just imagine their WHY?

While stalling I found my mother's plain aire easel full of the accoutrements an artist uses to paint outside, paint brushes, knives, oil paint, and a pallet. It's nothing more than a drawer with dividers inside a box with legs attached and held together with brass latches and a handle. It's fairly simple, yet functional. The design used all the rules of proportion while keeping in mind the function of the box and drawer it held.....which got

me to thinking about my father.

He is now a big part of our lives after losing Mom this summer. He's a guy who can truly live out of a shoebox. His needs are small, his health is good and his heart is huge. His hobby of choice is leather craft and silver-smithing. The work he's done is marvelous. He has rebuilt a saddle for me that is so beautiful that I'm afraid to use it. He likes to make chaps, holsters and purses. However, his tools are kept in plastic grocery bag rattling around in the trunk of his car and that's just fine with him. Well, for Christmas, he's getting a THE BOX with a drawer, complete with latches, dividers and a handle so I can stop worrying that one day his tools will be thrown out with the garbage.

It took a week to answer my personal WHY? I am pleased to have had the time this series of classes gives to put thought into this project and mentally invest in it. We often get so caught up in the mechanics of skill building in a project that we forget to explore the thought processes. This class series format will eventually get to the skill building but for now I am grateful for the time it gave me this week to put thought into my drawer and box.

GUILD CLASSES UPCOMING

Build a Tool Box or Jewelry Box

November 2 & 3 9-4 \$360

Bill Bolstad's Shop

Instructor: Bill Bolstad

Purchasing Hardwoods for your Project

November 2 9am-5pm \$80

Instructor: Jeff Zens

Make Wooden Full-Extension Drawer Slides

November 9 9-4 \$115

Bill Bolstad's Shop

Instructor: Bill Bolstad

Wood Carving Problem Solving with Mary May

November 15 1-5pm \$200

Instructor: Mary May

Wood Carving Basics Workshop with Mary May

November 16 9-5pm \$80

Instructor: Mary May

All classes are held at the Guild Shop unless otherwise specified. 7634 SW 34th St, Portland. 97219

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

WON'T HAPPEN TO ME

BOB OSWALD

Two wakeup calls in two weeks. It's time for this woodworker to pay attention. One was a very simple cut; rip a 12x12" piece of 1/4" plywood down to 10". Done it a million times. This time, wham, the far edge of the plywood caught the back of the blade and next thing I knew, I was wearing it. Big bruise on the arm. Made me angry. What happened?

Too casual. I don't want to say careless. It was a complacency that came from a simple, non-precision job. I just needed the plywood a little narrower for a simple jig. I pushed too close to the fence and was not thinking about that twisting motion that helps hold board against the fence. I had removed the splitter earlier for an operation that required it and neglected to put it back. Sound familiar?

A second reminder occurred on the miter saw a week later. You all know those long sticks poking out of the scrap barrel. It was time to get them under control. Cut them into foot long sticks for the back yard fire pit. Grabbing a handful at a time, the chop saw makes quick work of it. BUT if you don't pack them tightly and hold them firmly, and if you drop the saw too fast, they arrange themselves. A couple fingers got a severe pinch when they rapidly self-aligned against the back fence. A critical use of the miter saw requires that the board be firmly against the fence before starting the cut. A more typical accident waiting to happen in 'normal' woodworking, is to have a curve in the wood which, when placed against the miter fence, leaves a gap in the middle. When the cut completes, the board will slam back against the fence and pinch the blade. Beware.

Again the reason, non-precision work, complacency.

There's a very great danger in being casual, or working on a 'simple' project. Every job is a precision job when you're using power tools.

The bruises and the swelling are gone. The memory lingers on.



A region of Bavaria, the heart of Medieval Guilds

SEARCHING FOR A LADY

GIG LEWIS

Hi Gig,

Several weeks ago my husband and I chatted with you on a Saturday at the Woodworkers Guild meeting in Multnomah Village. We talked about potentially donating some of my dad's woodworking machinery if it didn't sell at the estate sale.

You also kindly provided me some advice about appropriate market value of the tools in a later email. Most of the tools sold. In fact, that is why I am writing.

A young woman bought the 14" Delta band saw. She and I chatted a bit and she mentioned attending the Woodworkers Guild Open House in Multnomah. Anyway, since then, I have found the manual that went with it, but I don't know her name. I would like to be able to give her the manual, but I have no way of contacting her. On the off chance that you know her I thought I would send this email. So, if you know a relatively tall young woman of Asian heritage who is somewhat new to the Portland area, beginning a wood turning business and recently purchased a used band saw, could you send her my contact information.

Thanks so much.

Bernie Bonn

babonn@isp.com

503-246-5660

PRESIDENT (CONTINUED)

GIG LEWIS

(Continued from page 1)

George Walker, who writes about Design for Popular Woodworking, will be here in March for a Design class. This one of the subjects that ranked high on the Guild survey last Spring.

We will be having another end-of-year request for donations to the Building & Equipment Fund. Look for the letter around Thanksgiving. Remember that our Guild only works because we have so many volunteers leading it to where we want to be. If you don't have the time to be a leader, don't be too shy about helping out financially.

A short bit of history. When I joined the Guild about ten years ago, the membership was around 125, we were lucky if we could get 5 classes a year. When we started having one class every month we were amazed that we could do it. NOW, we are going to be having close to ONE-HUNDRED classes over the 12 months and our membership is over 400 professional and hobbyist members.

REAL EXCITING TIMES.

THE ORIGIN OF GUILDS

BOB OSWALD

On a recent visit to Washington and Virginia, we spent a day in Colonial Williamsburg. You could spend more depending on your interest. It rained much of our stay so one day turned out to be quite enough.

If you're ever in Virginia, in the East Central part of the state about 100 miles South of Washington D.C., you must spend a day here. They have a fabulous wood shop where



Making an heirloom chair

they make furniture and repair all the things of wood that are used throughout the colony. When time permits, they also make furniture for sale. They don't tend to take custom orders because the backlog is years. And the point of mentioning this shop is the complete lack of power. I don't even remember electric lights. All work is done with hand tools. I watched a fellow shaping a spoke to repair a wagon wheel. Another man was explaining a few features of an armoire that was being built for one of the other buildings.

they make furniture and repair all the things of wood that are used throughout the colony. When time permits, they



With a coping saw



Many projects in process all the time

And all this got me to thinking about Guilds. I remember reading or hearing some time ago that Guilds were formed as kind of a trade union, to restrict access and control who entered the craft. In talking with one of the docents, I was corrected (if she is accurate) in that they really were trying to set standards of workmanship, not limit member-



An incredible harid and harpsichord built here

ship and participation. That the many craftsmen of the time, in all the different trades, did all level of quality of work. That it was becoming important for consumers to know the quality of work they were about to contract for, and not wind up with a disappointment when the project was completed. Hmm, sounds like today's problem too.

So a bit of internet research, yields a few things to share with you, with this data from a number of sites

A Definition from Wikipedia

A guild is an association of artisans or merchants who control the practice of their craft in a particular town.

- * When did they start?
- * Why did they start?
- * Who was allowed to participate?
- * What crafts and trades were involved?
- * What were the standards?
- * How did it really affect the culture of the time?

They were organized in a manner something between a professional association, trade union, a cartel, and a secret society.

In medieval cities, craftsmen tended to form associations based on their trades, textile workers, masons, carpenters, carvers, glass workers, each of whom controlled secrets of traditionally imparted technology, the "arts" or "mysteries" of their crafts. Usually the founders were free independent master craftsmen who hired apprentices

Trade guilds arose in the 14th century as craftsmen united to protect their common interest.

The early communities were called "guilds" for the gold deposited in their common funds.

The guild was made up of experienced and confirmed experts in their field. They were called master craftsmen.

Before a new employee could rise to this level, he had to go through a training period during which he was first called an apprentice. After this period he could rise to the level of journeyman. Apprentices would typically not learn more than the most basic techniques until they were trusted by their peers to keep the guild's secrets.

After being employed by a master for several years, and after producing a qualifying piece of work, the apprentice was granted the rank of journeyman and was given documents which certified him entitled him to travel (hence the name journeyman) to other towns and countries to learn the art from other masters. Journeymen were able to work for other masters, unlike apprentices, and were typically paid by the day.

These journeys could span large parts of Europe and were an unofficial way of communicating new methods and techniques.

After some journeys and several years of experience, a journeyman could become a master craftsman. This usually required approval of all the masters of a guild and the production of a so-called masterpiece, which would illustrate his abilities



Tailor guild sign

The medieval guild normally held a

monopoly on trade in its craft within the city in which it operated. Handicraft workers were forbidden by law to run any business if they were not members of a guild, and only masters were allowed to be members of a guild.

The town authorities often attended guild meetings and had a means of controlling the craft activities.

This was important since towns often depended on a good reputation for export of a narrow range



Shoemaker guild sign

of products, on which not only the guild's, but the town's, reputation depended.

Influence of the Guilds

Guilds are sometimes said to be the precursors of modern trade unions. However, they really were groups of self-employed skilled craftsmen with ownership and control over the materials and tools they needed to produce their



Apothecary guild sign

goods.

The exclusive privilege of a guild to produce certain goods or provide certain services was similar in spirit and character with the original patent systems. These systems played a role in ending the guilds' dominance, as trade secret methods were superseded by modern firms directly revealing their techniques, and counting on the state to enforce their legal monopoly. Thus was born the patent system, still very effective today.

North America

In the United States guilds exist in several fields today. The Screen Actors Guild, Writers Guild of America, East and the Writers Guild of America, West exercise very strong control in Hollywood because a very strong and rigid system of intellectual-property rights exists. These guilds exclude other actors and writers who do not abide by the strict rules for competing within the film and television industry. The Newspaper Guild is a labor union for journalists and other newspaper workers, with over 30,000 members in North America.

Real-estate brokerage is an example of a modern American guild system. Signs of guild behavior in real-estate brokerage include: standard pricing (6% of the home price), self-regulation, strong cultural identity little price variation with quality differences. In September 2005 the U.S. Department of Justice filed an antitrust lawsuit against the National Association of Realtors, challenging practices that prevent competition from practitioners who use different methods.

The practice of law in the U.S. is also an example of modern guilds at work. Every state maintains its own bar association, supervised by that state's highest court. The court decides the criteria for entering and staying in the legal profession. In most states, every attorney must become a member of that state's bar association in order to practice law. State laws forbid any person from engaging in the unauthorized practice of law and practicing attorneys are subject to rules of professional conduct that are enforced by the state's high court.

Medical associations are also effectively guilds with state Medical Boards, the American Medical Association, and the American Dental Association. Medical licensing in most states requires specific training, tests and years of low-paid apprenticeship (internship and residency) under harsh working conditions.

Interesting. I'd say the lady was partly right (developing standards) and partly wrong (excluding people as a greater purpose than educating them).

STEEP ANGLE BEVEL JIG

BOB OSWALD

I took on a project to build a burial flag case for my brother-in-law. Fortunately I'd make smaller versions a year or so ago and took the time at that time to build jigs that would make the process reliably reproducible.

Most flag case plans take the easy way out, with forty-five degree miters on both ends of all three boards. The top joint at the apex of the triangle is properly a forty-five degree miter, forming a ninety degree joint.

The bottom two corners however, are forty-five degree joints and hence should be made with 22.5 degree miter cuts. If you use the typically specified 45 degree cut, you have a butt joint at the bottom. Definitely not Guild quality.

How do you cut those miters? Well, most people would probably set the table saw to the bevel angle. However at 22.5 degrees, you would have to set the saw to 67.5 degrees and make the cut with the board standing on end. That would require a jig, the equivalent of a tenon jig, to hold the board securely and accurately enough.

There's a much better way. If you have to build a jig anyway, build it at 67.5 degrees as shown in the photo. Build a second one at 45 degrees. It takes a little time to build them very accurately. Take the time, because it will pay off in the end.

Each jig has a face and base, a fence board and a triangular gusset. The fence board is critical, and so is its construction, to assure that the piece being cut is perfectly vertical to the table saw. The gusset is critical of course for holding the whole structure rigidly. The gusset as shown allows for plenty of room to clamp the board onto the jig.



67.5 degree saw/router jig

I screwed the pieces together and made test cuts. The screws provided for disassembly and trimming or shimming to get the angle set precisely and the fence square.

Make the base board width an easy dimension. My steep jig is 6 1/2 inches wide at the base, the other is 8 1/2". This makes setting the rip fence simple. Set it precisely to one of the two dimensions and you will have a razor sharp, and accurate, miter on the end of the board, every time.

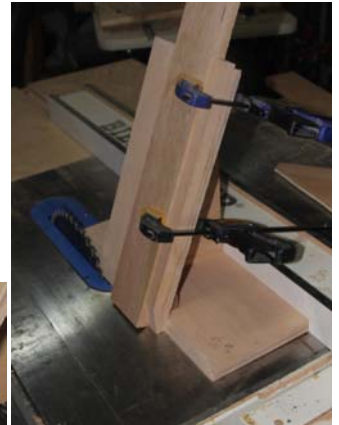
Determining dimensions

This can be a tricky, trial-and-error process. SketchUp makes it simple. I had measured the flag base long dimension as 22". The sides were about 15". The SketchUp mod-

el, determined the long board outside dimension to be 25 5/8". The inside dimension of the shorter sides turned out by SketchUp to be 15 9/16", quite close to what I had measured. The outside dimension became 18 1/8". Since my first one was a prototype, I decided to believe in the dimensions and cut them to exactly the lengths listed.

The end result—perfect as indicated in the photo at the bottom.

I'm ready to buy the Bolivian Rosewood that I'll use for the final project.



Ready to miter



It works for biscuits too

the slots on all ends for absolutely dead on alignment. (Note that the router fence is not properly aligned in the photo above. The bearing should be flush.)



Both jigs, with finished cuts



DRILL A LONG HOLE

BOB OSWALD

More than once I've had occasion to drill a long hole, over four inches, for example. In some applications, what works extremely well is the old "pencil" trick. Now the manufacture of a pencil is probably not common knowledge. I ran across it on a vacation trip to England many years ago. We toured a pencil factory. I always wondered how that got that long skinny hole drilled the length of a pencil. Naivete running rampant on my part.

They start with two halves and mill a half groove in each half. Then glue them together. No way. I looked at the end of a pencil there, and when I got home. Without the eraser, you can see the glue line. Paint of course hides the line on the side. How ingenious. How basic.

The block in the photo is 4-inches long and 1 1/2 inches square. The hole is 1/2" diameter. So the next photo shows the half block, 1 1/2" x 3/4" with a round nose router cut down the middle. It takes a little adjusting of the router fence to get the groove dead-center. It's easy to test. You just mill two pieces and hold them together.



One way they will match but may be off center. The other way you can measure the offset and adjust the fence quickly to get it centered.

A good glue and clamp job will render the seam nearly invisible.

I make these in three-foot lengths and cut them into blocks.



The pencil in the photo, inspired by Rob Lewis' "make little things big" imagination, hangs in my basement. The Peruvian Walnut lead doesn't write well but it looks pretty authentic.

LEARN ABOUT MARY MAY

NORM BAIRD

Many of you probably know that Mary May has made at least two appearances on Roy Underhill's TV show, The Woodwright's Shop. And that current season and past season videos of the show are archived on line.



In the 1012-2013 season, she worked on carving a camellia. 3210. Season 32, Episode 10.

www.ovguide.com/tv_episode/the-woodwrights-shop-season-32-episode-10-carving-the-camellia-4452412

Back in Season 29. Episode 2905. Mary May, Woodcarver.

http://www.ovguide.com/tv_episode/the-woodwrights-shop-season-29-episode-5-mary-may-woodcarver-1363631

You might take like to take a little time to review one or both of these videos. It can help you become more familiar with her work before seeing her at the November meeting, or (for the fortunate few) to be in her classes.

NOTE: These URLs take you to a top level view in 'approximately' the right place. But it can be a challenge to actually find the video you want to see. We don't have a better answer—just be forewarned that it might take some effort.

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to forty five new members, late September to late October. What a busy month. The Open House and the State Fair generated a lot of interest. And from the looks of it, the new Guild Workshop is a significant attraction as a reason to become a member.

Welcome to all of the following new members:

William Keay, Frank Brenen, Doug Drake, Jeromie Clark, Redd Clark, Adam Foltzer, Reba Fruck, Russell Fruck, Leslie Kantor, Edie Page, Chuck Scott, Doug Youel, Kim Allen, Ethan Corcoran, Kirk Clagstone, Michael Biesanz, Chuck Ensign, Russell Grosse, Timothy Heath, Bryan Gillespie, Tiffany Lee, Brent Mahan, Bob Schwartz, Tom Strong, Sean Canavan, Todd Loewy, Alan Holoubek, Kenneth Edmondson, Liz Holoubek, Lee Nicholl, David Youmans, Leisa Nodurft, Mardi Slick, Ernest Thebo, Lawrence Drury, Paul Hanau, David Mullett, Jerry Sellers, Steven Wilke, Michael Webb, Travis Holland, Tia Holland, Dan Ramos, Roger Ellero, Ian Wilson

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

The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers committed to developing our craftsmanship. 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)
- A woodworking shop with space to rent
- A network of friends

For information on how you can become a member, see the Guild website listed below.

GUILD OF OREGON WOODWORKERS

10190 SW Washington St., Portland, OR 97225

CLASSES, SEMINARS, DEMOS, AND SUCH

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