

OREGON WOOD WORKS

THIS WEEKEND COME TO THE SHOW

BOB OSWALD

Time is flying by and, can you believe it, the Gathering of the Guilds show we've been talking about for months is THIS WEEK-END. Doors open Friday at 10:00am

If you've never been, you must come. You'll see a wide array of woodworking things. Outstanding professionally made furniture by many fine vendors. Outstanding, beginner and "average" woodworker pieces.

And you'll see a huge array of furniture built by local high school students. Meet some of the students; the Gaston shop class will be present Friday morning. It's a field trip they've been preparing for and eagerly anticipating since early January. Come see what these young folks have done. You'll be impressed. Admission is free. And there are five other guilds displaying a diverse array of products in metal, ceramic, cotton and more.



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NEXT PROGRAM — THURSDAY, MAY 8, 2014 7:00PM

IDEAS & UNUSUAL FINISHES

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

Woodworking is a rigorous craft, demanding attention, precision and a particular order of operations to ensure success. This level of craftsmanship, while it is what attracts many of us to the field in the first place, can also prevent us from coming up with new ideas and having fun with our medium. In this talk, professional furniture designer and builder Amanda Wall-Graf will discuss and demo some of her methods for freeing up her thinking - tricks and techniques for letting go of the rules long enough to have some fun and get some new ideas. In discussing creativity, Amanda will kick start your own explorations by introducing many unusual finishes such as sharpie, iron sulfate, tooling marks and flame.

Social time begins at 6:30. The meeting and program begins at 7:00.

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 sign, 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. Drive downhill to the Multnomah Art Center to park and walk back. Park in both front and back of the Art Center depending on construction.

BRIAN BOGGS INSPIRED (SHAKER) CHAIR CLASS – PILOT

LARRY WADE

Norm Baird taught a 7 day class with me and John Wheeler as guinea pig students, and I am happy to report that it was a great class. We each made the style of chair shown, using mostly hand tools (draw knife, spoke shaves, shaving horse) and starting with a green Oregon White Oak with some Tan Oak. In a previous life, Norm worked for Ma Bell but also had a second career teaching at Grant High School and had been wondering whether he would like to create a wood-working class. With encouragement from Chip and Gig, Norm recruited the two of us for a pilot class, and I understand that he has made the decision to offer the class for real in about a year. I highly recommend him as a teacher and this class if you have an opportunity.

We started with a log he especially bought from Zena Forest Products near Rickreall, and wanted to make sure we had the experience of working with green wood. We split the log by hand with a sledge hammer and wedges, and had help from a chain saw to cut the log to length for the shorter pieces we needed. We started by splitting the halves into smaller pieces in order to create the rungs, and then paid attention to the two pieces we would need for the tall

back legs. These were the tricky parts, in that they would be shaped to have two back slats, and would be steam bent to give the characteristic shape that provides the comfort for this chair.



Norm has taken a number of chair classes from various professionals around the country and brings a lot of experience to this class. About five of the days were used for splitting and forming the pieces, a sixth day was primarily for gluing and the seventh day was for hand weaving the seat. I used hemp, but John used cotton to create a colorful, two-toned pattern. We each chose to do some of the routine shaving at our home shops. Norm provided two homemade kilns, steam box, numerous story sticks and the forms for bending the back legs, the slats and the drilling jigs for the complex angles. I learned a lot and came to appreciate hand tools even more, especially draw knives and the variety of spoke shaves that are helpful for forming round and taper pieces.

There were two proofs of the pudding – I liked the chair when I used it at my desk for several days, but then I let my wife use it for a few days and now I can't get it back. Guess I'll have to build another one!

MY FIRST MEETING

AUSTIN HEITZMAN, VICE PRESIDENT

With our President Gig Lewis enjoying some much deserved R & R, it has fallen to me to write a little something for this month's newsletter. My name is Austin Heitzman. I am a professional woodworker, Vice President of the Guild and this is my first contribution to a newsletter.

With so many new members flocking to the Guild these days I assume there are many out there who are currently reading, as I am writing, their first Guild newsletter. In the spirit of all our new members I thought I would look back at my first Guild meeting.

It was spring, and at the time I was new in town, having recently moved to Portland from Philadelphia. I was trying my best to make it as a professional woodworker, and succeeding some of the time. My wife, a jeweler, had gotten involved with the Creative Metal Arts Guild and had been pressuring me to check out the Woodworkers Guild. I finally ran out of excuses and made it to a meeting.

That meeting was what any large social gathering is for the new guy: overwhelming. I don't remember who spoke or

what they spoke about. The only thing I really remember is that Chip announced a need for Class Coordinators. I had been an adjunct art professor at a Pennsylvania college for a brief stint, and thought of it fondly as the best job I ever had. Here was an opportunity to get close to that again, so I dove in. I have never regretted that decision. I talked to Chip after the meeting and left the vast room full of people with one new familiar face.

As I continued to get involved I continued to meet people, and no matter what differences there were between us we all had one thing in common: we loved woodworking. Every time I have volunteered with the guild I have received the reward of meeting someone new, or getting to know someone I had already met just a little bit better. Our new shop is a wonderful thing, but it is the people that fill it up that are our greatest asset. That first meeting was the last overwhelming meeting I ever went to.



LAST MEETING: STRESS FREE GLUE-UP

BOB OSWALD

After a robust time of show and tell, which did not get captured, Alexander Anderson tried to show us how easy it is to do flue assembly. Guild member and professional furniture builder, Alexander was well prepared and highly organized, an important attribute of his subject, stress-free.

His workbench is a pair of Japanese sawhorses with two laminated beams spread across them. Beautiful pieces of furniture in their own right, they wouldn't stay looking pretty in my shop very long. I've been known to shoot a few screws into a surface to hold a jig. But his setup demonstrated a good part of what stress-free means; a clean, stable environment to set up your project for final assembly.

Many of us know how fast glue sets up. Those of you who don't will learn as time goes on. Titebond I has an open time of about five minutes before you can't move two pieces of wood. So things have to happen fast, and using the right glue and being prepared are two major keys to success.

Alexander went through a number of steps. I came to realize that my glue ups are pretty much stress-free, for most of the same reasons. So capturing the essence of the assembly process below incorporates steps from both of us.

The basic requirement is to have all of the items required, ready at hand, and to know the process you will use. This specifically means:

- ◆ Have an easy to read clock. I tend to feel the flow and work quickly and smoothly, but I learned today from Alexander to use the clock already hanging on my wall.
- ◆ Have all the project pieces arranged, laid out in the pattern of their assembly.
- ◆ Have all items such as cauls biscuits, dowels, glue and applicators, rags and mallet available and arranged where they will be used.
- ◆ Have wiping rags and water if you prefer that clean-up method. I go for minimum squeeze out and a scraper two hours later.
- ◆ Dry fit and clamp everything that will be glued.
- ◆ Remove and lay the clamps nearby in the position they will be used. Don't open them wide again.
- ◆ Use the right glue type. Titebond III gives you twice as much working time if you need it. If the assembly is simple, Titebond I is great.
- ◆ Use the proper glue application method. Brushes,

squeegees or special tips on the glue bottles each have a place in the process. Will you coat both surfaces? Will you spread the glue with an applicator or let it flow under clamp pressure?

- ◆ Applying the right amount of glue. You want enough to have a little squeeze out but not have it dripping off the project or running down the legs.

It is a must in fine woodworking to dry fit everything before considering glue. I highly recommend a dress rehearsal of the assembly, especially on a complex assembly,

After the dry fit, if it's a complex project, disassemble it and do it again. This time, time yourself. Make note of the time. Go through the motions of using the glue bottles, brushes, etc., without actually applying the glue. Step by step, assemble and clamp as you would, until the project is completed. Note the time. How did you do?

Most of the time you will discover some step you didn't expect, a complication of placing clamps, a missing caul or a glue brush.

I get a perverse sort of kick out of watching young high school students doing a glue assembly the first time. You talk to them

ahead of time, several times, about the process. But in reality there ARE a lot of little details to remember. You know the kids are learning something when:

- ◆ They apply glue to two pieces of a joint and then try to figure out which way the pieces are assembled.
- ◆ Three pieces are glued and sitting on the table, and there's a mad dash to the clamp rack to bring back ONE clamp.
- ◆ The glue is pouring out of the joint and running down three sides of a leg.

The biggest failure, and therefore the biggest suggestion, is to assemble the project dry, with all the clamps and cauls.

A glue lesson learned

I'll never forget the assembly of one bow front table now sitting in my entry way. I did the rehearsal as there were about 24 joints to be glued, all in one shot because of the design. It dry fit perfectly. I used Titebond. I Ninety percent of the way through assembly there was a slight misalignment, causing the table to rock about 1/8". No amount of dead blow persuasion could move the bad joint. This is the one table I've built that is racked and had to be trimmed to be level. That's the day I learned about Titebond III.



A well organized assembly station

MORE ON DUST COLLECTION

JIM SPITZER

A Few More Thoughts on Keeping Woodworking Dust and Particulates Out of Your Lungs

A few months ago our meeting featured a talk on dust collection. It was cursory at best. If you do not want or no longer need much lung power, save your time and read no further. If breathing well is important to you -- or may one day be important to you -- read on.

In a prior working life I had to become fairly knowledgeable about chemical and other hazards and the procedures and equipment for protecting myself. I learned that many of my experiences in pre-air quality regulatory eras might come back to haunt me. That asbestos flying around the ship's engine room like snow when steam pipe insulation was being removed during a ship overhaul was not a good thing. While the hazard might not be as great as asbestos, we all know and science has proven that wood dust in our lungs is not beneficial in any way, and it may one day cause chronic, debilitating, and perhaps fatal health consequences.

For a long time all of my big machines were on wheels so I could roll them into the driveway and stand upwind while making sawdust. About five years ago I finally decided I wanted the option of making saw dust even when it was dark, wet, and cold outside. Extensive research on dust collection led me to the website of woodworker Bill Pentz who plumbed the depths of wood dust health effects and how to properly protect oneself. I learned that the most harmful dust was not the relatively large particles that I could see. It was the smallest particles that could go deep into the lungs and not come out. These particles blow right through many dust collector filter bags and bypass your poor fitting paper dust mask. I learned that most commercial dust collection systems might save your shop cleanup time but do little for your health.

Can't invest in an adequate dust collection system or work wood in a way that does not fill the room with dust? When working in dusty conditions at least wear an N-100 (not N-95) respirator with a tight and flexible seal on your face. I use a \$25 3M mask made for asbestos removal operations. When you are really ready for an education go to:

<http://billpentz.com/woodworking/Cyclone/introduction.cfm>

BOARD OF DIRECTORS

CHANGES

At the April board meeting two new board position were created, Operations Committee to oversee the operation of the Guild shop. Included in its functions are be the Tool Committee and the Safety Committee. Ray Curtis accepted the nomination.

Community Projects committee will accept project requests, analyze their fit to our charter, propose them to the board for acceptance and coordinate the construction.. Don Cline accepting the nomination.

A special meeting will be held at the May program to have the general membership approve these recommendations.

The board composition today includes:

Officers

President: Gig Lewis
Vice President: Austin Heitzman
Secretary: Steve Poland
Treasurer: Roger Crooks

Committee Chairs

Membership: Larry Wade
Programs: Jim Madaras
Education: Chip Webster
Communications: Bob Oswald
Community Projects: Don Cline
Operations: Ray Curtis
Shows: Vacant
Sponsors: Bob O'Connor
General Member at Large: Norm Baird
Professional Member at Large: Bill Bolstad

FOR SALE

I have an English Victorian two door wardrobe that is very nice but needs the top cap reattached. I am not a woodworker, have no need for it as I inherited it recently and would be willing to let it go for \$25 if someone wants to pick it up. Once they reattach the top cap, they will have a very nice piece of antique furniture at a miniscule cost and 2-4 hours of labor. I am cleaning out a large home in Laurelhurst and don't want to mess with it. Jim Bosel said some of the Guild's members might be interested.

Contact Robert at 505-915-9418 or r.kikes@comcast.net

HOSFORD MIDDLE SCHOOL

BOB OSWALD

This project started in February, to build several benches and tables for a new outdoor garden at Hosford Middle School in inner SE Portland. Bob O'Connor picked up some 8/4 white oak and a half dozen volunteers have been meeting periodically at the shop to work on the project. This bench appeared at the April program to show the progress. Solid as a rock, it should hold up well to energetic youngsters.



SHOULD KERRY VESPER COME HERE?

MICHAEL ROTHMAN

This month, while perusing one of my wife's catalogs, I discovered an artist by the name of Kerry Vesper. Kerry does a variety of wood based designs from sculpture to tables and chairs, as well as bowls. The interesting thing, to me is that he doesn't do any turning but carves and shapes using a diverse collection of carving tools.

His choice of materials includes exotic hardwoods and Baltic birch plywood together which creates a wonderful contrast of flowing lines and textures. His background is that of an artist in the truest sense of the word and he does do some teaching which got me very excited and I hope some of you as well.

To see his work, you can go to "kerryvesper.com" where he has a gallery and his resume. If you find yourselves as interested as I was, please let Chip Webster know and if there are enough of us, we will contact Kerry and see if he can come up here to teach a class on his style of woodworking

GREEN CARD CHANGES

CHIP WEBSTER

Changes To The Green Card Process Are Coming

During the April 10 program meeting I talked about some changes to the Green Card Certification process. Our understanding of the membership experience base has gotten better since the Guild moved into its own shop. As a result, some changes are necessary.

The slides I spoke from are posted on the Guild website under the tab "Our Shop". At the top of the page is a headline stating "Important Changes" with a link to the slides. This description is open for public comment. Please take a look.



Your questions and suggestions will help nail down the final implementation details. Please write to Chip Webster at jdwebster3@comcast.net with your thoughts.

WANDERING THE WEBSITE

BOB OSWALD

Ongoing changes to the website might have you wondering where something went. The changes are generally minimal and you likely won't notice. However one area of change that's one significant is the "Our Shop".

You all heard at the last meeting about changes coming to the Green Card process. Now that we've been in operation about eight months, we're learning some things. Most significantly we're learning that running people through a safety class, currently known as the Green Card class, doesn't mean that one is actually qualified to use the tools properly. That's become a discovery of observation as well as member input.

Our intense emphasis in having this shop benefit is safety to everyone. The users, the officers and teachers, and the community. To that end we will be restructuring the Green Card program. The biggest change will be hands on demonstration of competency on each individual tool. We're still working on the process to do that.

Meanwhile, the shop time you bought and the Green Card you hold will continue to allow you to use the shop as you have.

All this means that we are also restructuring the website to reflect our new plans, specifically the Our Shop section. It's a 'work in progress' as they say so at any given moment, what you see on the website might change a month down the road. Obviously this will settle out.

Your feedback during this process is welcome. For suggestions about the process, contact Chip Webster, address on the "Our Shop" page at the top. For comments and suggestions on the website, contact me.

2014 BUS TOUR

Hey folks, check the website under MonthlyPrograms. Michael Rothman is putting together another tour of local hardwood sellers. Tentatively planned for June 14. Check the website for details; they are still being fine tuned. Two years ago was a sellout. Don't miss this one.

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to all of the following new members in chronological order:

Heidi Adcock, Steven Kraten, Anthony Aivaliotis, Michael Chaidz, Jason Fiske, Jim Katancik, Bob WaiverTest, Mike White, Natsu Morioka, Christine Voigt, Jon Bates, Nathaniel Eckel, Benjamin Serreau-Raskin

We hope you'll make a regular appearance at the monthly programs. We're happy to have you with us. Say hello to an officer at the next meeting so we can get to know you.

FROM THE EDITOR

BOB OSWALD

Can you read this? Last month I asked if the point size of the newsletter was big enough. A couple of people responded that with the magnifiers available in Windows, it's no problem.

But great feedback requested larger photos. The quality rolls off too much when you tried to enlarge a detail. We'll see how this issue works out at about double normal size. Let me know

GREEN WOOD & CHAIRS

NORM BAIRD

The legs and rungs of the traditional ladder-back chair (Appalachian and Shaker tradition) can be made strong and thin if the grain runs continuously through each stick. It is difficult or impossible to saw stock so as to get this grain continuity. Thinner is better, both because it makes the chairs lighter, but also the wood will flex in use, making the chairs more comfortable. To achieve this grain continuity, it is traditional to split out blanks for legs and rungs from the whole log, and to work them to the desired shape on a shaving horse, with drawknives and spoke shaves.

The back legs are steam bent. It is also important to have grain continuity for parts to be bent. Any grain run-out from sawing is a potential starting point for a failure while bending.

A second reason for this tradition, especially for the mountain chair makers, was that it was easy for them, and cheap, to just cut down a tree, and work the log locally. Avoid the bother and cost of a sawmill.

Logs can be made to split on the desired planes whether green or dry. But, shaving is another story. Green wood is much, much easier to shave. Better control. Faster, since you can take a bigger shaving. I find it a special feeling to work green wood with a sharp drawknife. I have described it as like cutting butter, with booby traps in it. When you get your blade working down the piece in line with the medullary rays (in the ray plane), or tangent to the growth rings (tangent plane), you can follow the grain by feel. But, sometimes something in the grain will grab your edge, then throw off your cut. Hence, my booby trap reference.

So, the tradition evolved with the old independent chair makers to work their legs and rungs to a certain point while the wood was as green as possible, to give them plenty of time to dry, and then to finish the parts and assemble the chair.

I have found that I can push the drying on small parts, like rungs, with a simple home-made kiln. Foam box and light bulbs. But, with their larger cross sections, legs tend to develop cracks on the surface if we rush the drying. They should have a minimum of about a year to dry-- old timers would often store them for several years, with lots of chair parts in various stages.

Yes, chairs of this design can be made from sawn wood. Brian Boggs is perhaps the best known commercial maker of ladder back chairs. He has evolved his business to more of a production line, automating or delegating many operations, and using non traditional woods. When I took a class from him several years ago, he said that "My customers are willing to pay a premium for walnut or maple, so I am willing to make those chairs for them and take their money." He saws his stock, working with an understanding local small sawyer, who follows the grain the best he can. Air dries it. He has to use compression straps when steam bending, and he still experiences failures. More failures than if he used split/shaved parts.

BRAIN EXERCISE

GARY WEEBER

Due to surgeries, I am unable to do much woodworking this calendar year. As a result, I have decided to take the time to exercise my brain with some reading..something I have a difficult time doing when I am 'normal' and always moving about. I am currently on my second borrowed volume and look forward to 'consuming' many more.

I know. Who reads directions...right? Clearly there are many ways for us to improve our skill level. One way, though, is to expose ourselves to the information, advice and perspective of those who are recognized experts. What would you give to have face-to-face contact and instruction with craftsman like Becksvoort, Dresdner, Flexnor, Korn, Krenov, Maloof and others? A book may not be the same but it is not a bad second.

I just wanted to share with all of you what a TREASURE we have in the Guild library. I was shocked at how many offerings there are (currently over 500 listings) and the quality of these listings. Thanks to Sean and prior librarians for their work developing and operating this very valuable resource.

CHECK IN! CHECK OUT! Just click on Library on the Guild website.

ROCKLER SWAP MEET

Rockler's annual swap meet is coming Saturday, May 24. Bring your no longer needed tools, lumber and assorted accessories to the store. You can start setting up as early as 7 am. The store and the swap meet officially starts at 9 am.

And you might find the bargain you didn't know you needed also.

Call the store in Beaverton Town Square at 503-672-7266 to reserve a table. They have a limited number this year so if you can bring your own it will help a lot..



I have made chairs by turning the legs and rungs on the lathe. I will try making some following Brian's approach, milling legs to uniform octagons on power tools, and finishing with drawknife and spokes have. But I most enjoy the feeling of the traditional approach with green wood. And, skills and tools are involved, throughout the process beginning with splitting the logs, that I think are valuable for students.

HIGH SCHOOL NEWS

BOB OSWALD

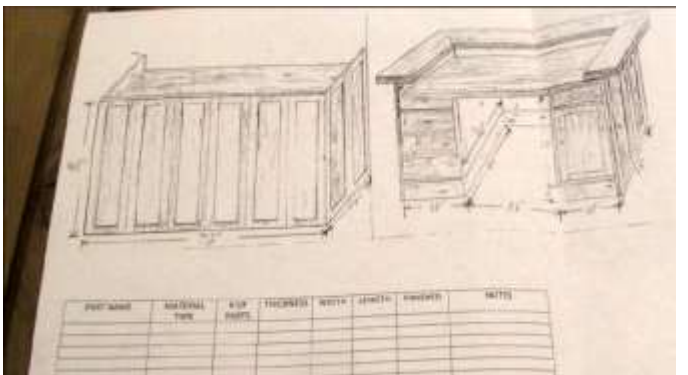
Gaston—Intense work continues on a large number of furniture pieces to be entered in the Student exhibition of the Gathering of the Guilds next month. Progress is great.

The court room project mentioned a couple of months ago, a contract from the Bureau of Labor and Industries, is progressing well. The job is to outfit a courtroom with a judge's bench and five tables. There's lumber everywhere, tagged, cut and trimmed and beginning assembly of the tables. The young folks in the fifth period cabinet class are fun to watch as they eagerly attack these tasks. The SketchUp model of the table is taking on life size existence as 5/4" black walnut is cut to final shape.

Solid black walnut throughout is making this furniture a thing of beauty and quality. The tops are 5/4" glue-ups.



The judges bench in the sketch is underway. The stiles and rails were just completed today to form the panel look. This cabinet is coming together rapidly. These young folks have experience in a prior class and it really shows. The table tops were sanded at Creative Woodworking NW. The kids had a tour and the shop donated the sander time. Those people are awesome folks. THANK YOU!



Judge's bench artist's sketch



Gaston HS cabinetry class

HOW MUCH DO I CHARGE?

BOB OSWALD

Many of you have probably been asked to build something for someone else. It could be a family member, a friend, or someone who knows you build things of wood. And the first question up is, of course, "How much will it cost?" A dreaded question to many of you, and even still to me. Good grief, I don't know. But we must have an answer

Over the years I've gotten pretty good at estimating project cost and at actually making the hourly wage I prefer. Early on, we work for \$5 an hour if we're lucky. I've refined my estimating skills and have also accurately tracked my time on a project. Here's my approach.



You have to estimate labor and material. Material isn't so bad. Do the calculations of sheets of plywood and board feet of lumber. Add 20% to the lumber estimate for waste. This end table is 22x28", twenty inches tall. I round all the dimensions to two feet. Skipping all the math it comes to about 16 board feet.

Walnut at \$6/bf comes to \$96. A glass shop can bid the beveled glass accurately. Let's say \$40 each. So material cost is \$180. You decide on a markup to cover travel costs.

In estimating labor I only use ONE HOUR increments. I break the project down into basic steps for each separate component. In a dresser for example a drawer would be estimated by itself.

In this table, there's a top, shelf, aprons and legs.

- Basic layout and rough milling for top, shelf, aprons—1 hour
- Assuming 8/4 leg material to eliminate glue up, rough milling and taper of legs—1 hour
- Final cut top and shelf, miter, rabbet—1 hour

- Biscuit miters and assembly top and shelf—1 hour
- Rough and final cut aprons and shape—1 hour
- Loose tenon mortise legs and aprons—1 hour
- Assembly—legs and aprons, dowel the lower shelf—1 hour
- Final sanding—1 hour (you might want more time here)
- Wipe off varnish, 5 coats—2 hours

Total labor 10 hours. I'll use a labor rate of \$40/hour.

Labor: \$400, Material: \$200 Total cost \$600. Then I step back and look at it. And I ask my wife what she'd be willing to pay. If we're close, we're good. I think that table in solid black walnut is worth \$600. If I were to build two of them you'd double the material but probably halve the labor, so a bargain two tables would estimate at \$1000.

Let's try this dresser

It's 48x30x18 overall. I'll use maple veneer 3/4" plywood for the carcass sides and bottom. Solid wood for the front and top.



- ♦ Cut the plywood sides and bottom to final—1 hour
- ♦ Biscuit, assemble, glue, clamp the carcass—1 hour
- ♦ Rough and final cut a face frame style front—2 hours
- ♦ Build the drawer and shelf structure—1 hour
- ♦ Mill, glue up the top—1 hour
- ♦ Scrape, sand, edge trim the top—1 hour
- ♦ Make one drawer box, 1/2" sides, 1/4" plywood bot-

EDUCATION

GUILD UPCOMING CLASSES

Purchasing Hardwoods for Your Project

Instructor: Jeff Zens
 Jun 14, 9-5, \$165
 Catlin Gabel School
 Coordinator: Craig Jones

See the Guild website for registration and details. Contact the Class Coordinator with questions. All classes are held at the Guild Shop unless otherwise specified. 7634 SW 34th St. Portland, 97219

AFFILIATE UPCOMING CLASSES

See their websites for more details and offerings

Northwest Woodworking Studio
 Introduction to Woodworking
 Jun 12-14
 Instructor: Zach Malcolm

Making a Great Handsaw
 Jun 16-20
 Instructor: Kevin Drake

Oregon College of Art and Craft
 Sculptural Lighting
 May 20-Jun 19 (Tu & Th)

Portland Community College

PCC offers woodworking classes for Beginners & Basics. Also special classes for Women and Seniors. Registration for Summer term begins May 27.

OTHER EDUCATION NEWS

Woodworker West magazine is an excellent resource for education opportunities. They print a comprehensive list of schools and classes in the western United States and Canada, in every issue.

Check out the latest web TV show from The Highland Woodworker. It includes an excellent interview with Mary May.



- tom. Solid maple front.—2 hours
- ◆ Mill, groove and rabbet one drawer box—1 hour. Do it for four total drawers—2 hours
- ◆ Rough cut, final cut and trim the drawer fronts—2 hours
- ◆ Assembly of drawers—1 hour
- ◆ Door panel rough and final cut—1 hour
- ◆ Rail and stile router construction—1 hour
- ◆ Cut and fit door panel. Assemble—1 hour
- ◆ Final sand—2 hours
- ◆ Stain—1 hour (I hate stain and don't usually do it because of the problems getting it even)
- ◆ Finish wipe off varnish—2 hours
- ◆ Install hardware - 1 hour
- ◆ Attach top, general assembly and touchup—1 hour

Labor: 23 hours at \$40 for \$920.

Material (very rough estimate) -

3/4" Maple Plywood \$100

Face frame and drawer fronts—12 square feet of frontage, or 12 bf—\$72

Boxes 1/2" birch plywood \$50 / sheet and 1/4" birch bottoms at \$50/sheet, using half of each sheet—\$100 total

Hardware—pulls and slides—\$100

Material estimate (rough) - \$400

Total cost \$1400

At least you're in the ball park for a hand-made piece of fine furniture. If you can charge more, more power to you. If you're willing to work for less, that's ok too.

This is my method and it makes me generally pretty happy. I'll admit that if you're not a careful planner and builder, you can easily spend a lot more time than estimated. But it is comforting to look at a finished piece and say "I built that!" and not be quite so concerned at that point about losing a little labor profit, especially if you learned a few things along the way.

The whole point of this article is to give you one general idea how to break down a project. You set the labor rate. You deal with your own efficiency. You have to balance what you estimate against what a rational person would pay. Just remember, this IS a custom built piece, not competing with the local box stores.

Be proud of what you do and do it well. Your customers will accept more than you think, and love you for it.

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

Northwest Woodworking Studio 503-284-1644, www.northwestwoodworking.com

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

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

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

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

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