

OREGON WOOD WORKS



COME TO THE GATHERING

ARIEL ENRIQUEZ

That’s right folks, you’re one and all invited to our annual woodworking show, which takes place at The Gathering of the Guilds. I realize we’ve grown considerably since our last event so, for the uninitiated among you, I will explain what it is all about. The thing to keep in mind, before anything else, is that this happening is for you!

Oh yeah! And mark your calendars today for May 2, 3 and 4. That is when it happens.

This is a three part event. If you’re a member, then at least one of the parts will make a good fit for you. They are as follows:

Part 1: The Gathering of the Guilds. This is the big main event. Five organized artisan associations in one large hall—with a sixth, the Oregon Potters Assn, at the other end of the convention center. In our hall alone there will be over 200 booths offering hand-crafted works in beads, glass, metal, fabric arts and of course, the very best of all, wood! These artisans come from near and far to get into this event. Once again we are fortunate to have woodworkers coming from all three west coast states. The variety and craftsmanship will be a treat for your eyes. This is our Guild’s heritage event; we were founded by craftsmen who got themselves together in order to put on annual woodworking show. It is, quite frankly, like no other woodworking show in Oregon. If you’re a woodworker—from novice to master—you will see something to inspire you.

Part2: The Intra-Guild Show. Step right up and show what you’ve done! Insiders refer to this as the “I/G”. What we have here is a friendly competition more truly seen as a mega-show-n-tell. All members are invited to enter a piece of their work. The requisites have always been few: a) it must be your own work, b) it cannot be from a “kit” and c) it was completed within the last two years. The entrants themselves decide which category to enter (novice/beginner, intermediate and advanced/master) and we bring in local master-level craftsmen to do the judging. Judging is done on just three criteria; design, construction and finish. I’m looking forward to seeing a huge I/G this year. There’s simply no excuse not to now that we have a fantastic shop available to all members. Best of all, your work will be on display to the public for three days. Thousands of eyes will admire and shower your work with praise. It’s a heck of a good time! Lest I forget, our awesome sponsors always support the effort by providing us with some very nice goodies for the winners in each category. So then, who will win the Best-of-Show this year? Will it be you!?

Part 3: The Annual Student Exhibition. As we all have witnessed for decades now, fewer and fewer schools are retaining their wood shops. For those that still offer it, our Guild presents them an opportunity to show

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NEXT PROGRAM — THURSDAY, FEBRUARY 13, 2014 7:00 PM

STATE OF THE GUILD

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

This evening there will be a presentation on an overview of the Guild's current position, features and health. A dust collection demonstration is also being planned.

Volunteers are welcome to help set up the chairs. 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 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.

NAILS IN WOODWORKING, PART II

NORM BAIRD

I enjoyed the article on this topic in the December newsletter. I have found myself using nails more in my own woodworking projects recently. Not only those finish nails, brads, and headless pins shot from pneumatic nail guns, but also more traditional cut nails.

Chris Schwarz talks about reasons why fine makers of traditional furniture have used nails for certain applications. You can find such discussion in a couple of his books (*The Joiner and the Cabinetmaker*, and *The Anarchist's Tool Chest*), on his blog, and in articles in Popular Woodworking Magazine. Nails were often used to attach the backs to cabinets, to attach bottoms to tool chests, and to attach bits of trim. The nails will flex, and so allow the attached parts to move with changes in moisture content better than if the pieces had been attached with a more rigid glued or screwed connection. Also, if a chest would sit on an unheated floor, over the years, the bottom would fail. Using nails makes for a much easier replacement.

Cut nails date back to about 1800. Prior to that, nails were made by hand, by the blacksmith, or even by small family businesses. With the industrial age, machines were developed which would "cut", or shear, a nail-shaped piece from a bar of iron or steel. Production became much faster and less labor intensive, and so nails became more affordable. Still not cheap.

Cut nails dominated the market until about 1860, when the



modern wire nail was developed. As the name implies, these are machine made by the thousands, from coils of wire. Wire nails are the most commonly used nails today, and they are cheap when compared with the earlier choices.

The advent of wire nails did not signal the end of the cut nail. They are still available from some specialty manufacturers. I like the service from Tremont Nail Company. Search on line, and you will be rewarded by a very nice photo display of available nail types and styles.

Several details distinguish these cut nails from the wire nails we know. The shanks are different. The heads are different. And there are extremes of hardness which differ, depending on the application.

Most shanks have a general tapered shape, but some have a bulge along the length, which can increase its holding power. Finish nails and brads can be quite thin. Most cut nails have a blunt tip, which tends to cut through wood fibers, rather than wedging them apart.

Some styles have a minimal head, as on finish nails and brads. Others, like Rosehead, Clout, and Wrought Head, have decorative heads which can provide nice accents for particular projects. And, I find that I like the heads on other styles, such as Boat nails, Shingle Standard, and Slating nails, for their unique appearance.

A few styles of cut nails are hardened, for their particular

application. Flooring nails, and Masonry nails fit this category. But most cut nails are softer than their wire cousins. This softness gives some challenges and some benefits.

The most obvious challenge is that these nails tend to bend when being driven. Pre-drilling helps, a lot. You can use a modern cordless drill and a small twist bit, but tradition would call for an eggbeater drill, or even better, a brad awl or a gimlet.

But that same softness allows us to use a technique called Clinch Nailing. The nail should be long enough to pass through both pieces being joined. The tip of the nail is bent 90 degrees, and then the nail is pounded over so that the tip is driven into the back side of the wood, facing toward the head. A common application if this technique is in joining thin planking to steamed ribs in making small boats or canoes.

If you have not used nails in your woodworking projects, consider giving it a try. Wire nails, or the more interesting cut nails, will give you some new (or old) design options.

COME TO THE GATHERING

(CONTINUED)

the world what our budding woodworkers can do. We invite any and all Oregon and SW Washington high schools to bring their projects for this friendly competition. The work must be done as part of their school work and by the students themselves (no help from the old man) during the previous school year. If you visited last year's show then you witnessed some fantastic pieces exhibiting excellent craftsmanship. Just like the I/G, this work is on display for three days and the families that come through to see their kids' work have such a terrific time. We're very proud to be able to cheer these young people on.

So there you have the basic elements of our show. If you don't hold a desire to take part in any of those elements yet still want to be a part of our grand event then how about donating a couple of hours of your time. Our organizers will be putting out a call for folks to help with the load-in and load-out as well as manning the Guild information booth during the show. You will have the opportunity to meet artisans of all the guilds and see work that will simply knock your socks off.

It's a big share-the-load-of-fun experience; just ask anyone who's done it the last few years. And quite frankly, it's you, the volunteers, who make the whole thing possible. No truer appreciation will be expressed than by all the vendors who attend this show. Every one of you will bring credit and esteem upon our Guild.

One last thing to share about the GOTG. It's FREE! That's right, open three days, admission-free, for one and all. This year we'll have some very nice free raffles available for visitors to our hall. Collaborative efforts between the guilds will be providing some unique works. All of them treasures. Did I mention those were free too? I'll see you there!

MORE INTERESTING TIMES

GIG LEWIS, PRESIDENT

We had a nice article in the SW Portland Post last month and there were a couple of things that I need to correct. First, it was stated that Roy Underhill donated the SawStop to the Guild. I have talked with Roy and he agrees that he didn't even think about it before my contact, but he would like to come out in 2015 to meet with us and maybe do a class. We received the generous gift of the SawStop from the SawStop, LLC., in Tualatin, Oregon. Second, the article stated that Greenline was donating the shop and the machines to us for our use. Patrick O'Neill, owner of Greenline, has rented the shop to us at the going commercial rate for a building like our shop. We are fortunate to have local neighbors like Greenline and SawStop helping us with our goals.



GOOD NEWS The Board of Directors has authorized me to start the lease renewal on our shop. I will be asking for a 2-year renewal with an option of an additional 5-year renewal. I have met with the O'Neill's and they have said that they want us to stay and I have told them that the Guild wants to stay, also. I do not have any idea at this point how fast the renewal will go together, but I will bring everyone up to date at our meeting this next month. We will be having a 2 part meeting on the 13th of February. Part #1 will be a State of the Guild presentation sharing our current financial information (which is good), and #2 a presentation on Dust Control.

The Gathering of the Guilds will be on us soon, and we will be needing lots of assistance from our members. The Gathering is the largest Craft show in North America and we expect to have around 20,000 visitors in the 3 day event. We will need our members for all types of help. We will need around 50 members to help do the load-in, load-out, and a whole bunch of members to be hosts. The hosts will be busy the 3 days of the Gathering visiting with the public about our Guild and about the High School entries. It is FUN and INTERESTING.

Hey, all you Professional Guild members, as part of that show the Guild is going to sponsor a raffle. At this point we do not have anything that can be raffled as we have effectively utilized all the items donated by Bill Bolstad last year in either a raffle or silent auction. So, if you would like to help out the Guild this year and donate one of your professionally produced wood items please contact Jim Madaras, so he can get going on the raffle tickets with your item featured on the ticket.

We are going to have another "Member's Booth" this year and would like to hear from you if you plan on having something for sale in that booth this year. As in the past, there will only be a charge if your item is sold, and that will be 15% of the selling price. Letting us know your intentions

will allow us to plan the appropriate space and tables for the booth. If you could give Jim Madaras feedback on the number of items you plan on having, and the amount of space your items take up, it would be very helpful.

We need a crew of members to help set up the shop when we have our monthly program meetings. This would include moving the machines and setting up the chairs, plus undoing this 2-1/2 hours later. Please contact Jim Madaras at james@madaras.com to help.

Bob Oswald, our newsletter editor, is always looking for articles to include in our newsletter. If you would like to contribute, give Bob a call and get some guidance. If you are concerned about your spelling or grammar, not to worry, Bob can help.

The Guild is continuing to grow. We are now over 500 members and are trying to have classes for everyone that would like to have a class. If you have an idea get in touch with Chip Webster at jdwebster3@comcast.net or let Gig know at giglewis42@gmail.com.

Thanks to all of you that are making the Guild better.

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.org. Click the "Board Minutes" entry under Members Only.

2014 BOARD OF DIRECTORS

Officers

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

Committee Chairs

Membership: Larry Wade
 Meetings: Jim Madaras
 Shows: Ariel Enriquez
 Communications: Bob Oswald
 Community Projects: Don Cline
 Education: Chip Webster
 Sponsors: Bob O'Connor
 General Member at Large: Norm Baird
 Professional Member at Large: Bill Bolstad

Election of officers for 2014 was completed at the January, 2014 meeting with the election of Austin Heitzman and Steve Poland.

UPGRADE YOUR JOINTER

BOB OSWALD

I've gotten by for years with my stock Jet joiner. Not difficult to sharpen and install the cutters. But I've never liked surfacing boards, so most of its life has been straightening out edges. And a fine job it's done.

I saw an upgrade of the same jointer at the Gaston High School woodshop last fall. What impressed me the most was the tremendous reduction in noise. The kids are doing all kinds of work on it now. It cuts cleanly and quietly.

It's an upgrade from Grizzly. Checking the price on line, \$245, I wasn't ready to step up to it. Mine's served me well and I'll continue to live with it. Then Christmas loomed near. My wife never knows what to get me although she does extremely well considering how hard it is sometimes. Bingo!! "Honey, how about this tool?" I called up the website image and left it on the screen. Later that day it disappeared although by then I had forgotten about it.

Installation was pretty simple, proceeding slowly only because I had never been inside the jointer before. Lower both indeed and out feed tables, opening up the mouth where the cutter lives. I didn't know the in feed table even moved that far.



The old cutter came out and the new one dropped in, two bolts. Installation instructions said to use newspaper for shim stock if needed. Testing the height on each end of the assembly against the out feed table made me want to shim one side, a couple thousandths. One sheet—perfect.

Turning the power back on was a joy. So quiet and smooth. The photo shows more sawdust in the last week than I've probably generated over the life of owning it.

Helical cutters are not new. They are affordable but not cheap. Four numbered carbide cutting sides will make this last my lifetime.

Alignment is easy with a steel machinist's rule. Slide the



rule along the out feed table towards and over the cutter on the fence side. Adjust the out feed height until the rule just lightly scrapes the cutter. If the outside cutter does not produce the same delicate feel, add a newspaper shim under the low side and repeat.

BEGINNERS SIG

TIM HEATH

Beginning woodworkers met at the Guild Shop on Wednesday, January 15th. Chaired by Dennis Dolph, the evening was lively and interesting with about 25 members present. The goal of the evening was to establish a self-directed group able to assist members with woodworking questions and to set up classes and presentations on topics pertinent for newcomers to the craft.

The group brainstormed on topics for future meetings and classes with shop safety, tool sharpening, understanding and purchasing wood, and tours of first-class shops of biggest interest. Additionally, several members expressed interest in expanded Green Card testing, to include hands-on experience with some of the tools.

After a lively "meet and greet", Renee Russell illustrated some of the basics of smoothing planes, and Mr. Dolph presented a "how-to" on the three-part oil/varnish finish.

The group's next meeting is scheduled for February 19th with time set aside for a problem-solving "Q and A" session as well as developing a forum for beginning woodworkers on the website.

Suggestions, ideas, comments, cheers and jeers may be forwarded to the following members:

Craig Jones (cjones3106@gmail.com)

Bob Sokolow (bobsokolow@yahoo.com)

Tim Heath (theath@q.com)



HIGH SCHOOL NEWS

BOB OSWALD

I hope to feature a short summary of woodworking news in our high schools. Let me know if you know of something.

This month, Gaston High School was contacted by the Bureau of Labor and Industries to build a 'courtroom'. A visit downtown detailed the need for a judge's bench and six tables. It turns out that the BOLI people want to promote high school arts, and one way to do that is to put some money into the system for things that they need. Gaston plans to deliver by the end of the school year. Great opportunity.

Looking for a place to help out? Volunteer at a local high school. The wood shop is a natural but there are other areas. They are always happy to have volunteers. It helps spread the teaching opportunity for the teacher and adds another pair of eyes. My Gaston time has been very rewarding.

Workbenches

ANDY MARGESON

Power tool woodworking often involves moving a work piece across a stationary tool, like a table saw, planer or jointer. Hand tool woodworking, however, usually involves moving a tool like a plane, chisel or handsaw across a stationary work piece. That makes having a suitable bench quite important for a hand tool woodworker. You can certainly go out and buy one, but many you see in woodworking stores are way too light, way too flimsy and without adequate provision for holding work pieces. Good ones often cost \$1,500 or more. For that reason and others, many hand tool woodworkers make their own that are as good or better for much less. You can build your own for less than \$500 including vises, a lot less if you are resourceful and frugal.

While there are many outstanding styles of benches with long histories, many hand tool woodworkers today build a variant of either the “Roubo” (after an eighteenth century Frenchman) or a “Nicholson” (after a nineteenth century Englishman). They are both excellent benches that have stood the test of time. Many books, articles, videos and blogs describe how they are built and each has passionate adherents.

The Roubo workbench’s distinguishing characteristic is a very thick top, 4” or more, into which heavy legs are installed. The top was traditionally made from a solid timber but is frequently made these days by laminating Douglas fir or southern yellow pine construction lumber. A “sliding



dead man” moves along the side of the bench and is used for holding work pieces vertically. Here’s a beautiful example from The Wood Whisperer site.

The Nicholson workbench has a 2” thick top supported by cross-members and wide skirts on either side. These skirts are a key structural element and also serve to hold work pieces vertically for work on their edges via



“holdfasts” placed in holes drilled in them. Here’s an example in the photo.

This happens to be my bench prior to the installation of a vise. It is made from clear vertical grain Douglas fir that was rejected for millwork because of the stains you can see. As a result, I was able to build it for under \$350. Perfectly adequate versions can be made from construction lumber for considerably less.

Hand tool benches often weigh 300 lbs. or more and are about 2’ wide, 5-8’ in length and 32-40” tall.

A key question in outfitting the bench for use is what kind of vises to attach and there are myriad options costing from very little to well over \$500. Many benches have two, one on the front and one on the end, which serve different purposes.

New Community Project

BOB O’CONNOR

The Guild is about to embark on a new community project. We will be building several benches and tables for a new outdoor garden at Hosford Middle School in inner SE Portland.

We are seeking six to eight volunteers to help on this project. This is a good opportunity for beginner woodworkers to learn milling techniques as well as some other basic skills. The benches and tables will be fabricated out of 8/4 native white oak, and we will be working with slabs cut directly from the tree.

For more information, contact Bob O’Connor at 503-774-5123 or email at bandjoconnor@comcast.net.

SELL YOUR WORK AT THE GATHERING OF THE GUILDS

JIM MADARAS

As Ariel has indicated in a previous article, we are headed for another "Gathering of the Guilds" and once again this year I will be coordinating the Members Booth. This is a great chance for those of you who have produced a fine piece of woodworking. Not sure what to do with it? Or are you thinking about using your woodworking skills and getting paid for what you do?

The Guild sponsors this booth so that non professionals have a chance to show their work to the public and offer it for sale. The only thing that the Guild asks in return is if you sell the item, the Guild gets 15% of the selling price. If you don't sell the item it costs you nothing to show the piece, and you had your product and name exposed to the public. You might receive a call sometime down the road after the show.

I would also accept your item as a contribution to the Guild, where if sold the Guild would get 100% of the proceeds and you would get a tax deduction.

Either way this is a great chance for you to show off your items and gather any feedback I get from potential customers that I would pass on to you.

OK, you say you are interested, What is next? Here is the process. Load in is on Wednesday, April 30th from 1 PM to 6 PM, or on Thursday, May 1st from 9 AM to 8 PM.

Bring your item(s), along with a description of each item and your contact information (simple business card will do) to the Convention Center Hall C. Drop them off with me at the Members Booth. At the end of the show, if your item does not sell (you determine that by calling me on Sunday May 4th) you pick up the item on Sunday, May 4th between 5 and

6pm. That is all there is to it.

When your item does sell either cash or charge (I will be taking all credit cards) the funds go to the Guild account and I will report the details of the sales to the treasurer and you will receive a check from the Guild for the selling price of your items less 15%.

As you can see, we have made this process simple to help you get a feel for how the market likes your work. If like to be involved, contact me at james@madaras.us or 503-754-5622. Thanks for supporting the Guild and happy selling!!

CHRIS SCHWARZ IN 2015

CHIP WEBSTER

Author, publisher and traditional woodworking advocate Christopher Schwarz has accepted our invitation to visit Guild in April, 2015. He will speak at the monthly program meeting and teach workshops. We have the opportunity to design his visit. So here is the challenge for you – tell us what you want to hear and learn from Chris.

Chris is the former managing editor, and now contributing editor, of Popular Woodworking. He is a published author and highly sought after teacher. In 2007 he founded Lost Art Press LLC, a publishing company devoted to reviving handwork. Chris has been writing a woodworking blog associated with Popular Woodworking <http://www.popularwoodworking.com/woodworking-blogs/chris-schwarz-blog> continually since 2005, as well as a blog with Lost Art Press <http://blog.lostartpress.com/>. He writes about hand work, making your own tools, building furniture, visiting tool makers, and his travels researching and teaching. Chris is dedicated to restoring the fine hand woodworking skills that have slowly disappeared from woodshops in the latter half of the 20th century. He is a firm believer in the role traditional tools play in the modern shop.

Chris presents and teaches a variety of subjects ranging from hand tool making, use and technique, saw benches, traditional workbenches, tool chests and furniture. The question for us is – what would we like most him to teach over a long weekend? Please email your suggestions to Chip Webster jdwebster3@comcast.net by February 14, 2014.

A Great Drawer Class

JIM MADARAS

I would like to share my experience in the Drawer Design and Construction class taught by Jeff Zens. This follows Julie Gredvig's articles in previous newsletters on this same class. This class met for five sessions and that was a real plus for me, as it gave time to soak up what was covered in each session. In addition, the time between classes allowed me to work on the project in my shop and come back to the next session with questions that arose during that time. Jeff was there all along to answer all our questions, that sometime took us off track, but we always got back to the task at hand.

In this class I learned the importance of making the box for the drawer as accurately as possible, as this is critical to drawer fit. I also learned about design techniques and made my first hand cut dovetails. Then, because my cuts were not perfect I learned how to correct the mistakes. I completed the class time with a lot of the drawer completed, but had plenty to do back at home to finish the project. This was not a problem, as we came out of the class equipped with the knowledge and tools needed to complete the project. The pictures here show that I did complete the box, drawer and applied the fin-

ish. It now hangs proudly in my shop and is the new home for my carving tools.

Now I need to use those tools to do some carving. If this class is offered again and you have not experienced hand cut dovetails or want practice in making dovetails, I highly



recommend it in its current format. Enjoy the ride.



CONVERT A TREE TO A STOOL

BOB OSWALD

Walnut scraps lying in a small pile on the floor, headed for the scrap barrel, some with bark still on the edge, were begging to be used. Too small for normal projects, too beautiful to burn. A little favorite closet stool emerged in conversation one evening and a use for those scraps was born.

It could be a donation for the Gaston High School auction and would keep those grand pieces of walnut from the firebox.

The stool is just right for sitting to put on your socks in the morning, or any other purpose stools serve. The original is pictured. Construction would be like a conventional



table; four legs and four aprons.

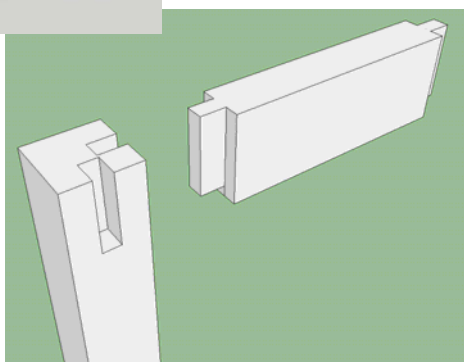
Strength is simple to achieve with a somewhat normal mortis and tenon joinery. The mortise is cut into the leg with a 1/2" router bit and chiseled square, as indicated in the Sketch Up photo.

Re-assembling the scraps to form the back and seat was the most fun part. The middle strips went together well and gluing back on the bark and sap layer on the edges made



it look like a vertical slice through a tree. Beautiful, even without varnish.

Assembly went fast, gluing up the leg assem-



bly. The back is supported by a couple of angled braces with wood screws set deep into the gussets.

Varnish turns it into a stunning and simple little piece of furniture. Right now it may wind up staying in this house.

It's so cute. This would make a nice project for a few beginners, to learn the basics of joinery and make something useful that doesn't take a lot of floor space.

The legs are 1 1/2" square, tapered, and 12" tall. The aprons are 2" wide and 8" long. The finished stool height is 22".

Contact me if you want plans.



LIBRARY ACCESS

SEAN, THE GUILD LIBRARIAN

The Library link is now on the front page of the guilds website! Come take a look. No sign in necessary. The collection has over 500 books, all of which are available to Guild members.

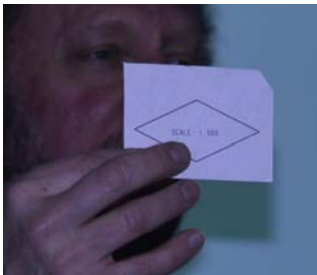


LAST MEETING: INLAY METHODS

BOB OSWALD

Two presentations both fascinating and full of a number of lessons. It's wonderful hearing from our members.

Marcus Flanders demonstrated the inlay method, he uses to leave his mark on furniture that he builds, a simple diamond. He cuts the diamond from a



suitable contrasting material, in a size befitting the project, about 1/8" thick. This diamond is then located on the project and traced with a marking knife,



to achieve an outline with a very close fit. Marcus free hand cuts most of the material 1/8" deep with a router. The mortise is finished by hand cutting with a chisel. It takes patience to keep the cuts tight to the line.



To get a tight fit of the

diamond, the edges are sanded at about a five degree angle, very lightly. Here's a trick I'd never imagined. When he puts glue in the mortise, he



adds some sanding sawdust the color of the inlay, mixing it in the glue and spreading it to the sides. When the glue squeezes out, it fills any voids with sawdust. Awesome! Thanks, Marcus.



Chuck Wissler had a very unique approach. Simply stated, he carves a pattern in his wood project and then casts a piece of metal to fit it. As a retired

dental lab technician, Chuck has spent a lifetime making things from a pattern, in this case teeth. The process has been around for ages, but the refinements use a lot of new technology.



In this example, he drills a Forstner-hole about one inch diameter in the location of the inlay. Then a pattern, here a leaf looking structure, is traced around it. A little simple car-

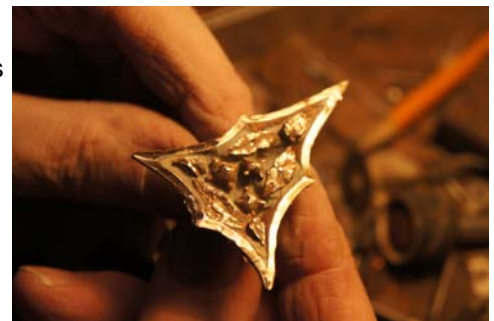


ving slopes the edges down to the bottom of the drill hole. Not a critical job because it's going to become the bottom of the casting.

Next step is to form a thin layer of wax in the hole, much like a pie shell. Next, the visible side needs to be prepared to look like the artist envisions. The pie shell could be filled with wax and hand carved. In this case, Chuck puts seeds, twigs, bits of leaves, assorted small organic things in and packs a little wax around them to hold it all together.

Next step, make the investment, the mold that will hold the final metal. Mold material is slowly poured around the wax model that was just removed from the project. It's called 'lost wax casting' because, after the investment material hardens it's fired at high temperatures, over 1500 degrees. That melts out the wax and burns away the organic pieces, leaving a cavity.

The cavity is filled with molten metal, typically bronze for Chuck as it's much cheaper than gold. The fill is done with a casting machine that uses centrifugal force to blast the molten metal under very high pressure into the mold.



After cooling, crack the mold, pick away the pieces, fine tune the casting with small grinding tools and it's ready for inlay. A little epoxy and a press fit into the wooden receptacle completes the process. Outstanding and totally unique! Thank you, Chuck.

SHOW & TELL

BOB OSWALD

Show and tell at the last meeting brought four eager folks with beautiful things to share with us. Again I can't take enough notes and photos fast enough, so enjoy the pictures. In order of presentation, Bruce Glen, Jim and another great



guy whose name I didn't capture.



Cutting boards don't have to be square. And the scrap barrel is full of gorgeous sticks. A grand cigar box with a compass rose carving on the face. Excellent work.



I forgot its name and its history but it was intriguing, as the creator explains it. A complex structure that I think he said was tricky to make.

Jim said that he took Mary May's carving class, and was then at odds as to what to do with this new knowledge. He carved a fish but he's not into fish. He carved a rope but it didn't fit anywhere. Then he started making a cradle for a granddaughter, and carved a heart. It worked!!!



More scrap and some clever gluing produced a couple of very beautiful bowls. These should appear in the Gathering of the Guilds, members booth. I'll bet they would sell.



GUILD UPCOMING CLASSES

Green Card Safety and Operating Training-- Core Tools

Jan 31, 5-9 - no charge
Instructor: Various

Build a Tool Tote-- A Workshop for Beginners

Feb 7,21,28 & Mar 7, 5-9 - \$175
Instructors: Gig Lewis, Larry Wade, Austin Heitzman

NL Series II: Woodworkers Toolkit

Feb 22, 9-4 - \$120
Jeff Zens' Shop
Instructor: Jeff Zens

Build a Tool Box or Jewelry Box

Feb 22,23, 9-4:30 - \$360
Bill Bolstad's shop
Instructor: Bill Bolstad

NL Series II: Fundamental Sharpening Skills

Mar 8, 9-4 - \$120
Instructor: Jeff Zens

Multiple Choice Design Table (new date)

Mar 22-23, 9-5 - \$360 Inc. Material
Bill Bolstad's Shop
Instructor: Bill Bolstad

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

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to all of the following new members in chronological order: Daniel Kawamoto, Tom Becker, Andre Jaillet, Galon Prince, Tye Aldana, Fidel Lino, Theresa Truesdell, Byron Minger, Tom Wright, Jim Glenn, David Suryan, Shaun Hedmann, Temojai Inhofe, Neal Morgan, Josh Aguiar, Kenneth Becket, Chuck DeRousie, David Brady, Nicholas Adams, Patrick Heavey, Reid Lusitg.

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

My thanks and a tip of the hat this month to Andy Marguson and Norm Baird for stepping out to help make the newsletter represent the views and interests of more of the Guild. To the remaining 450 plus of you folks, do feel free to contact me and tell us something about what's going on in your shop.

Bob, Timbercreek08@gmail.com

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

THE GUILD IS PROUD TO BE SPONSORED BY:

Barbo Machinery
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NW Figured Wood
Rockler Woodworking
Woodcraft
Woodcrafters



CARBIDE SAW
Sales & Sharpening



- ◆ Some sponsors offer discounts to current Guild members.
- ◆ ** denotes Scholarship Sponsor

Affiliates:

Northwest Woodworking Studio
Oregon College of Art and Craft



Guild of Oregon Woodworkers

c/o Bob Oswald
40639 SW Vandehey Road
Gaston, OR 97119



We're on the Web!

www.GuildOfOregonWoodworkers.org