

OREGON WOOD WORKS

MORE INTERESTING TIMES

GIG LEWIS, PRESIDENT

Bob O'Connor and I had a very good visit with the Greenville, South Carolina, woodworking club. Their shop is 13,000 sq ft. and is extremely clean. They keep it that way by everyone cleaning up immediately after using a machine. Additionally, they have vacuum hoses with floor sweeps on them attached to their large vacuum system. We spent about 10 hours over two days inspecting various locations in their building and visiting with their executive team. We did come back with a lot of good ideas that we plan on using to make our club better and safer. This club has over 700 members and is increasing membership at about the same rate as we are. They have lots of machines in their shop, many of them multiples, 6 different bandsaws of 3 different sizes. Thanks, Bob, for joining with me on this adventure.

After that stop in Greenville, I went to the Rockville Woodworking club in Maryland. They are a "For Profit" organization with 130 members and only allow six new members a month. They want to make sure that the new members are trained with all the machines properly before being allowed to join in the use of the shop. Their dues are \$130 per month. They basically have the same tools that we have.

Both of these clubs were very helpful and gracious to us and had many ideas that we can use. AND, before any rumors start about this adventure, Bob and I paid our own way, the Guild did not in any way share in the costs on this trip.

Part of the negotiating of our new lease included purchasing some of Greenline's machinery for the Guild and the machines that we didn't buy will be leaving before July 1st. This means that we will be purchasing some replacements in the near future. The Board has authorized almost \$20,000 for those machines and we will be buying them as soon as we find good prices. We probably will be adjusting the layout of the machines to better reflect the type of woodworking that most of our members are doing in the shop.

In July we will be starting up the new certification classes and the new Green Card classes. The certification will make sure that we know that our new members who are intermediate and advanced woodworkers really do know how to use our machines. Our new beginning woodworkers will be going through some new classes to learn the safe and proper way to use the machines. We are beginning to get some traction on these classes again.

Remember that we are having the Guild picnic on Sunday, July 20th, at Gabriel Park in SW Portland. It is only about 1-1/2 miles

(Continued on page 4)



Inside this Issue:

<i>Painting with Varnish</i>	2
<i>Show & Tell from Spain</i>	4
<i>More on Odd Jobs</i>	5
<i>Judges Bench Delivered</i>	6
<i>Do good With Wood</i>	

NEXT PROGRAM — THURSDAY, JULY 10, 2014 7:00PM

JOINERY SHOP TOUR

4804 SE Woodstock Blvd, Portland, OR

This month we will meet at The Joinery, a high end furniture building business in Portland. They produce first class tables, chairs, beds, dining sets and more. We've been invited to come in and see how they run their shop, some of the tools it takes to make this fine furniture. A tour of the shop will be educational and inspirational.

Bring a chair if you would like to sit for parts of the tour.

Located at The Joinery, 4804 SE Woodstock Blvd, Portland

PAINTING WITH VARNISH

BOB OSWALD

A year after completing construction of a violin, it's finally time to put some color on it. I've delayed the process, looking for some scheme that would make this instrument stand out, look hand-made. The most common finish on most of the other violins in the world is this reddish brown with darker accents. They are beautiful, but in a way, they all look like they came from the store.

Finally giving in to the need to get it 'finished', I ordered brown tinted varnish, black dye to darken a coat or two for creating accent and a packet of very fine sandpaper.



Sanding to 1500 grit

Preparation

Preparation, like furniture, is in the final sanding. In furniture we typically stop at 220 grit. In this world it's about 1500 grit. The bare wood is actually starting to glow

from the fine sanding. It's a hand sanding job for sure, getting around those side details and tight inside curves. It takes a lot of patience. You can't use a block with all the tight curves, so it's fingers and sanding in small sections. For example, the top inside curve of the middle segment is sanded near the front side edge, the back side edge and then the middle. I sand forty strokes counting to have some sense of when to quit. Then move to the longer, flatter middle section and repeat; then the bottom inside curve. Total strokes is 360 (minimum). Is it good enough? When you touch the area sanded and compare to one not sanded, it is very detectable. So on each grit I have invested at least 2160 strokes. Working though the grit from 220, requires about five changes, 10,000 strokes. Truly a labor of love, but it moves along more smoothly than you would expect if you decide to just be patient.

Finishing

Several articles on the finishing process followed pretty much the same theme. First a base color is applied, yellow, from one of a variety of sources. I chose Gamboge, a poisonous powder dissolved in alcohol. Concerned about the poison part, since the instructions were so emphatic, I found that it was used as a laxative in ancient times. Poison? But it's worth precautions, respirator when handling the fine powder, and rubber gloves when mixing and painting.

The Ground

As in the title of this article. I expected, like all fine woodworking that I have come know, that we stain the bare wood before adding top coat (varnish) layers. Not so here. Spruce and curly maple would be impossible to stain well without severe blotching.



Base: yellow



1-honey



2-butterscotch



3-Carmel

Sanding to 1500 grit

BOB OSWALD

With furniture there are traditional ways to deal with blotching, typically involving a sealer of some sort to even out the penetration, at the risk of lighter color. This is handled in violins in a totally different manner. They seal the wood so no stain ever penetrates the raw wood. Makes you wonder how the color will then get applied.

A second strange phenomenon is starting with a non-wood color, a 'ground' coat. This seems odd in that it will obscure the natural color of the wood. But realize that if you stain your fine furniture, you have done the same thing, modified the original color for some purpose like matching your living room.

The traditional first coat is called a 'ground' and it generally yellow. Some makers will age the finished instrument in direct sunlight, generally causing it to turn a yellowish color. The point of the ground turns out to make it gently glow through the succeeding varnish layers, giving a bit of iridescence to the final appearance, or so it says. The natural wood color is gone, but the grain pattern still shows through and is, in fact enhanced. This will turn out to be very true in the early layers, although it becomes more subdued with subsequent layers of varnish. The only real way to tell would be to compare side-by-side two instruments finished each way. I'm sticking with tradition here.

So the ground coat goes on and dries and it's just a color. There is no buildup of a finish on the wood.

The Sealing coat

The second coat is a layer of spirit varnish, an alcohol based coat that seals the wood so no stain and varnish will penetrate the wood. The spirit varnish dries very quickly, like shellac, so it does not penetrate very deeply into the wood. It's difficult to work with a brush, like shellac, because of the fast dry. Fortunately some prior experience with shellac made this work fine. The trick is speed. You must brush it on, level it ONCE and MOVE ON.

Color coats

Layers three, four and five are oil based varnish with color added. Having sealed the surface in layer two, no stain will penetrate anywhere, thus avoiding blotching. One would think that the color would obscure the grain, but it doesn't. In fact the first coat of color is unnering. It's minimal. Applied over the yellow base it turns a light golden color. At first I wasn't sure it was actually adding any color. But letting it level and dry for a few hours, the effect was stunning. The most beautiful honey color with a very high gloss. The gloss also is something we don't typically do in furniture. On a violin it looks appropriate, as it would on some selected fine woodworking projects.

This is how they avoid the problems of blotchiness when stain hits bare wood. They don't stain the wood, They seal it and paint on the color. It takes several coats of color. So, the next time you run into a blotchy and difficult stain job, realize that the sealers and surface preparations recommended to keep the stain from soaking in unevenly, was invented centuries ago, perhaps even prior to the violin makers.

A Clean Environment

Painting varnish with a brush requires a meticulously clean environment. I thought it would be impossible to not have a sandpaper feel to the finish. It's happened before. This shop was allowed to settle for twenty four hours from the last cutting activity. I was skeptical but was rewarded with a mirror smooth finish. A light sanding between coats with 4000 grit paper took out what little could be felt and etched the surface for the next coat.

The washable micro-sanding papers are wonderful. And patience is definitely the key.

Final Polish

A final coat of clear varnish is optional. Polishing the final layer is done with 15,000 grit, followed by a final buffing with polishing crème.

It's nearly time to glue the fingerboard back on and restring the instrument. It is looking very stunning and I'm glad I finally got to the finish.

The photo below compares my purchased violin finish to the final result. One scenario for accents is to start sanding through the layers with very fine paper, 10,000 or so, until the color layers below start to show through. With judicious feathering of the edges, one could sand through to the honey layer, then feather to the butterscotch layer. I planned to do this as each beautiful color was created. Now, it sounds highly risky and I'm not even sure how I would want to accent it. Looking at the purchased violin pattern, it doesn't look so much created as the product of a lot of use and wear. A trip to a music store would help decide if accent shading is typical.

I'm calling it finished.



Fingerboard laid in place, comparing colors

SHOW AND TELL FROM SPAIN

GEERT DOBBELS

I would certainly bring this to the next show & tell, but it's a bit too far away..

My daughter played a cheap ukulele and she asked me if I could make a better one.. I took the challenge and made it, now it's up to her to decide if this one is much better than her old one.

I guess experienced luthiers would frown at my material choice, but my daughter really liked a small log of spalted beech that turned up in my firewood pile, so that's what I used, together with some oak leftovers and a small piece of walnut for the fretboard and the bridge (I took this piece of walnut many years ago from Lee Johnson's scrap pile, thinking it could be useful in some small future project..)

Regards from your overseas guild member..

Geert



PRESIDENT'S MESSAGE

CONTINUED

(Continued from page 1)

north of the shop, and it starts at 2 PM. Bring your family and Frisbees. Gabriel Park also has a dog park if you want to bring a pet.

Our Bus Tour turned into a Car Caravan. We met at McCoy Millwork and visited Woodcrafters, Hardwood Industries, Goby Walnut, Gilmer Wood, and Crosscut Hardwood. It sure seemed to me that everyone was happy with learning where these fine stores are and the products and prices that they have available for our use. Thanks, Michael, for leading this outing.

Be safe and keep your fingers.

JUNE PROGRAM SUMMARY

JIM MADARAS

This month the Guild had a great presentation by Brian Phillips from Salem to show us his art of making furniture using renewable source of material, Willow and other tree branches. Brian chooses carefully the selected twigs and is careful not to uproot the plants. The goal when harvesting material is to prune an area up and leave the area healthy, so that it can thrive and continue grows.

Brian produced



a child's chair during his presentation to the Guild while explaining this art



and filling us in on his 35+ years of furniture building. He had a very good sense of humor and gave the Guild a great demonstration and opportunity to experience wood being used in a little

VISIT WITH FRANK

ED VACHAL

Several members of the Guild trekked up the mighty Columbia River to The Dalles, OR to spend a day at LaRoque Woodworking Studio as guests of Frank LaRoque and his associates, Peg and Mark.

We enjoyed a demonstration of building a table saw sled by Frank (and one member proudly transported the finished product back to Portland); a discussion of chair design and construction for an eclectic and unusual chair one of our members is in the process of building. And after lunch several members got a hands-on demonstration of cutting patterns and shapes using a plasma cutter torch. We topped off the day with some discussions about wood; glue; dust collection; and we got a list of two classes Frank will be teaching early this summer.

Frank has extended an invitation to Guild members to visit his shop. Currently plans are being drawn to take another trip to his shop early this summer—and depending upon demand—it could happen as early as the 4th week of June with another possible trip in mid-late July.

You are ALL invited. If you have an interest in a mentoring experience and learning a lot about woodworking in a few short hours I encourage you to email Frank and express your interest. Once he has a list of interested members he will let you all know the details. Don't miss out on this experience. His email address is: fnlaroque@embarqmail.com

MAKE A FLUTE

BOB OSWALD

Native American Style Cedar Flute

Saturday, July 5 - Monday, July 7 \$250

Learn to carve a Native American-style block flute from western red cedar in this 3-day workshop led by craftsman and flute maker Ted Calavan at the Sitka Center for Art and Ecology. Included will be a history and uses of the flute, construction methods and more. Students will leave with a playable flute and the knowledge of how to tune and play basic notes. For more information or to register contact Sitka at 541-994-5485 or visit the web listing at

<https://www.sitkacenter.com/classes/detail.lasso?recid=2044>

WELCOME NEW MEMBERS

BOB OSWALD

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

Sacha Webley, Thomas Manseau, Daniel Roggema, Bruce Coopender, Annie Domenici, Rick Alexander, Ben Schneider, Steve Schneider, Dirk Larson, Cassie Deitz, Darrell Niemeyer, Leonard Bahl, Kouya Nestor, Ashley Eriksmoen, Anthony D'Andrea, Kristin Collins, Deborah Reeves, Ian Reeves and William Vass.

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.

MORE ON THOSE ODD JOBS

BOB OSWALD

For you newer members, quite a few request for someone to do a little woodworking for hire come through the Guild website. I mail them out to members who want to receive them. This is determined by a check box in your profile that says you want to be on the mailing list.

Many members don't take any of these jobs, but they like to see what kind of work gets requested. You'd be amazed at the variety.

Some members want to do odd jobs for a little extra spending money. Some do a job or two and tell the customer to donate the funds to the Guild.

Whatever your interest, you have to edit your profile and check that box to get on (or off) the mailing list. If you don't know how to do that, you can ask me.

If you want to see if you are on the list, I put a simple page on the website, available only to members (that means you have to log in to see it) that lists names. I'll take it off in a few weeks but it's there to help you know quickly where you stand. Look under Members Only, at the View Odd Jobs page.

On a related note, you can post your own job request on one of the guild forum pages.

I have a perhaps unjustified feeling that there's not much activity on the job forum. That not many people watch it or subscribe to it. That is the reason I post a global email to the list mentioned in this article. It would be more consistent to post all jobs on the forum and not have a special mailing.

I need your help in that regard. I want to properly serve our potential customers. If their request is posted only to the forum, will it be seen by people willing to do the work? I would greatly appreciate feedback from anyone, ESPECIALLY those of you who take those jobs.

Can I Post All Future jobs To The Forum and be assured that they will be serviced?

Write to me at timbercreek08@gmail.com

JUDGES BENCH DELIVERED

BOB OSWALD

I mentioned in previous issues about Gaston High School wood shop getting an order from the Bureau of Labor and Industries (BOLI) to build a "courtroom". This project consisted of five conference tables and a judges bench. The project was completed successfully in June and delivered to the Portland office. The new owners were astounded at the beauty and quality. No particle board in this project. All solid black walnut or walnut veneer plywood, top quality.

The trestle style tables were completed and delivered back in May; the bench the middle of June. BOLI commissioned this project last fall with the intent of helping promote



In the shop undergoing final finishing



Back with elevated platform and locking storage

local schools in their woodworking programs. They *are* in the business of resolving labor disputes, but also in the business of promoting education and job opportunities in this area.

It was a great learning opportunity for the Gaston students, working to schedules, striving for quality standards, learning about creativity in designing the furniture and of course, developing their skills in the area of cabinetry and fine furniture.

Congratulations, kids. Job well done!



Judge Alan trying out his new bench

2013 Do Good With Wood

Minwax sponsors an annual “Do Good With Wood” event, awarding cash and prizes to the winners. The Guild submitted an entry this year for our community project work with the Open House Ministries. We took second place. Following are excerpts from their press release. Included is the first place award for your interest.

The Minwax® Do Good With Wood™ Award is a national program that awards financial grants and products to encourage community service through working with wood. As the 2013 Do Good With Wood™ Award First Prize winners, the Western New York Woodturners receive a \$5,000 cash grant, a supply of Minwax® products, and a private wood finishing workshop with renowned do-it-yourself expert and author Bruce Johnson.

he award is being presented to honor the volunteers’ contributions to their community by using their woodwork-ing skills to make toys and other small wooden items to sell at the annual Erie County Fair to benefit the upstate Make-A-Wish foundation

Each year, more than 90 volunteers come together, some building and staining and others manning the booth at the 12-day fair, to make this effort a success. Since 2006, The Western New York Woodturners have coordinated this local group of wood turners who joined forces to build all of the items for sale. Last summer, the group raised more than \$20,000 to fulfill two wishes for sick children from their area. Since coming together, they have raised more than \$115,000. Make-A-Wish is fortunate to have the Woodturners as a local partner.

The 2013 Do Good With Wood™ Second Prize Award – including a \$2,000 cash grant and a supply of Minwax® products – was awarded to the Guild of Oregon Woodworkers, based in Portland, OR. The guild members combine the two precepts of their charter, education in the art of woodworking and community service, by building and donating dressers to the Open House Ministries shelter. Teams of Guild members, ranging from beginners to experts, meet to build the dressers for donation. For families in transition, these dressers represent home and having a place to keep their belongings.

Answers to the Test Your Knowledge on page 9

Woods	Colors	Furniture 1	Furniture 2
1 - D	1 - A	1 - C	1 - B
2 - F	2 - D	2 - F	2 - F
3 - A	3 - F	3 - I	3 - H
4 - G	4 - J	4 - B	4 - G
5 - B	5 - H	5 - J	5 - I
6 - H	6 - C	6 - G	6 - C
7 - E	7 - I	7 - A	7 - J
8 - I	8 - B	8 - D	8 - D
9 - C	9 - E	9 - H	9 - E
10 - J	10 - G	10 - E	10 - A

GUILD PICNIC

JIM MADARAS

On July 20, 2014, starting at 3:00 pm the Guild is going to be hosting the Annual Picnic at Gabriel Park. We will have two grilles cooking chicken donated by Joe Sanders for us to all enjoy.

The Guild will purchase some Polish and German dogs that all enjoyed last year, so they are back again this year. The Guild will also supply plates, forks, knives and spoons along with potato salad and some punch. All you need to bring is your appetite and your favorite dish to pass around. T that can even be just a bag of chips. Sorry, no alcohol is allowed.

This is a great chance for you to get to know your fellow woodworkers just a little bit better and enjoy an afternoon of social time along with good food. For those of you that like to play a game at a picnic we will have one or two of those.

Directions to Gabriel Park from Multnomah Village: Take Multnomah Blvd. West to SW 45 Ave., go North on SW 45 Ave. to SW Vermont St., take SW Vermont East to SW 42 Ave. and head South (this is the entrance to the Park). There will be a Guild Sign posted on SW Vermont St. so look for that. You can Google this address to see the entrance to the park; 6701-6815 SW 42nd Ave, Portland, OR 97219

If you have any questions get in touch with Jim Madaras at james@madaras.us.

Looking forward to seeing all of you at the picnic!



SIG NEW TO WOODWORKING

BOB OSWALD

The New to Woodworking SIG met on Wednesday June 18, 2014 at the Guild workshop. Chip Webster completed his second half of an excellent talk on finishing. He once again stressed safety; using a respirator with cartridges that filter out organics, a fire extinguisher, good ventilation and making sure rags are properly disposed of to prevent fires. Chip then gave a demonstration of using a wipe on varnish and wipe on oil finish as well as answering finishing questions.

See the Guild website for information on the July meeting, both the date and topics to be discussed. Please join us at the next meeting and bring questions for the experts to answer and topics you want to see discussed in future meetings. And as always please bring something you have built to share with everyone.

TABLE SAW TRICKS VIDEO

BOB OSWALD

I wish I could include this video in the newsletter. Apologies for having to type the internet address below. This is a very short and fascinating video about a few things you never could dream of doing with a table saw. Take a look. Thanks to Phil Scott for bringing it to me.

https://m.youtube.com/watch?feature=em-sub_digist&v=nOMlqTbMa8k

Find it also on youtube by searching for "Table Saw Tricks". You may have to scroll down the resulting list for this title. Of course you'll spend an inordinate amount of time looking at a few other videos also.

SEPTEMBER SHOW & TELL

JIM MADARAS, PROGRAMS CHAIR

Guild Members, this is a heads up regarding our September 11th Guild meeting we are going to be focusing on what you are doing in your shop with an extended Show and Tell meeting format. So be thinking about how you will be participating in this meeting. Also, we will be reviewing some of the activities going on in and around the Guild such as Special Interest Groups, Educational opportunities, etc. So if there is something that the Guild is involved in and you would like more information on the subject please get in touch with me and we will make sure that your topic of interest gets covered at this meeting.



EDUCATION

GUILD UPCOMING CLASSES

Build an Outdoor Chair with Bill Bolstad

Jun 28, 9-5, \$150
Bill Bolstad's Shop
Coordinator: Michael Rothman

Sharpening Your Card Scraper with Jeff Zens

Jul 9, 6-9, \$30
Coordinator: Chip Webster

Table Saws & other power saws with Frank LaRoque

Jul 12, 9-4, \$120
Frank LaRoque's Shop
Coordinator: Greg Kaufman

Expanded Wooden Hand Planes with Alexander Anderson

Jul 16 and 4 more dates, times vary, \$
Alexander's Shop and the Guild Shop
Coordinator: Chip Webster

Steam Bending with Frank LaRoque

July 19, 9-4, \$130
Frank LaRoque's Shop
Coordinator: Greg Kaufman

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

Cafe Chair

Jul 14-18
Instructor: Gary Rogowski

Portland Community College

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



TEST YOUR KNOWLEDGE

BOB OSWALD

Woods

- | | |
|--|-------------|
| 1. Strong wood used for cabinets and furniture | A. Ash |
| 2. Coarsely grained sturdy wood | B. Cherry |
| 3. A light wood with tight grain | C. Pine |
| 4. A dark brown wood grained with black | D. Maple |
| 5. A warm wood with a reddish tone | E. Mahogany |
| 6. Evenly grained and commonly used in furniture | F. Oak |
| 7. Beautiful wood used to make fine furniture | G. Rosewood |
| 8. Black heartwood from the Far East | H. Walnut |
| 9. A soft wood known for being pale yellow | I. Ebony |
| 10. An imperfection that creates a pattern when sliced | J. Burl |

Colors

- | | |
|-------------------------------|-----------|
| 1. Mouthwatering and Exciting | A. Red |
| 2. Natural and Soothing | B. Orange |
| 3. Regal and Luxurious | C. Yellow |
| 4. Elegant and Formal | D. Green |
| 5. Rich and Traditional | E. Blue |
| 6. Warm and Sunny | F. Purple |
| 7. Airy and Bright | G. Black |
| 8. Rebellious and Fresh | H. Brown |
| 9. Serene and Cool | I. White |
| 10. Sophisticated and Solid | J. Gold |

Furniture

- | | |
|--|---------------------|
| 1. Storage chest used in a dining room or in an office | A. Armoire |
| 2. The mechanism which can be moved out to support the drop leaf of a tabletop | B. Console |
| 3. Furniture that is sold unassembled | C. Credenza |
| 4. A small table with ornate supports | D. Cupboard |
| 5. A column or base support for a tabletop | E. Demilune |
| 6. Tall cabinet or chest, often on legs | F. Gateleg |
| 7. A large cabinet that can accommodate a wardrobe, home office, or TV | G. Highboy |
| 8. Any cabinet with doors on the face | H. Vitrine |
| 9. A cabinet with glass doors used to display collections | I. KD, Knocked Down |
| 10. A half round table often supported by only three legs | J. Pedestal |
-
- | | |
|--|---------------------|
| 1. Paneling applied to the lower third of a wall | A. Molding |
| 2. Molding installed along the ceiling line | B. Wainscot or Dado |
| 3. Small scale half-round molding | C. Baseboard |
| 4. A decorative wooden square nailed at window corners | D. Chair Rail |
| 5. A design of hollow channels cut into molding | E. Dentil |
| 6. Lengths of trim installed where the floor meets the wall | F. Crown |
| 7. Flat column supporting a cornice | G. Plinth |
| 8. Molding installed horizontally, 30-36 inches above the floor | H. Bead |
| 9. Molding design including a row of evenly spaced square blocks | I. Fluted |
| 10. Decorative wood strips, often applied over joints | J. Pilaster |

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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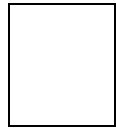
Northwest Woodworking Studio
Oregon College of Art and Craft

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



Guild of Oregon Woodworkers

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



We're on the Web!

www.GuildOfOregonWoodworkers.org