

OREGON WOOD WORKS

TEN PRINCIPLES OF GOOD DESIGN

In the 1970's Dieter Rams redefined the parameters for successful mass-produced (and craft) design by creating his Ten Principles of Good Design. These tenets continue to inspire makers around the world:

#2. Good design makes a product useful.

A product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasizes the usefulness of a product while disregarding anything that could possibly detract from it.

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TOY BUILD TEAM - THE UNICORN PROJECT

Steve Poland

This summer one of the Toy Build sessions was supplanted by a visiting instructor's class, so one of our team – Colin O'Reardon invited us to visit his place of work, TVFR Station 51, in Tigard. Because 51 is TVFR's technical specialty unit, it was very interesting and thoroughly presented.

One of the last things we heard about was that the firefighters hope someday to experience that perfect run, where they arrive quickly, save many lives, don't break a sweat, and arrive back at station without so much as having to re-polish the truck. They might describe those prerequisites a little differently, but the upshot is that they call that a "Unicorn Run", because it is pretty much fantasy. They've had a toy unicorn in the living space as a mascot.



This great experience prompted our fearless leader Gig Lewis to do some on-line research for a fire engine toy design that we could build at the Guild Shop, for distribution

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NEXT PROGRAM: JANUARY MEETING

TUESDAY, JANUARY 15

SOCIAL TIME 6PM, OFFICAL MEETING 7PM

NW Woodworking Studio, 1001 SE 8th Avenue, Portland

The new year is upon us and with that an exciting new year of Guild events and activities. For our first meeting of the year we have a great opportunity to explore one of the other woodworking resources that exist in Portland.

For over two decades Gary Rogowski, founder of Northwest Woodworking Studio, has been offering classes and teaching in his shop to anyone with a passion for woodworking. Gary focuses on traditional hand tool techniques but emphasizes contemporary design strategies. In addition to a shop tour and discussing what programs are offered at NW Woodworking Studio, Gary will be presenting a short reading from his most recent published book, *Handmade*. In the meantime, you can further explore what Gary has to offer

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A NOTE FROM THE OUTGOING PRESIDENT

2018 has been an amazing year!

With all the changes coming to fruition like new classes, reorganizing the education program, board changes, the planning retreat, recreating bylaws, redefining job descriptions, engaging new volunteers, starting the Women’s SIG (Special Interest Group), working with international woodworkers, as well as recognizing that change is inevitable, we are thankful for all the hours that people have put into the Guild.



Eddee Edson

With the loss of Bob Oswald our Webmaster guru, we have engaged many people to help fill positions that he mastered over the years. He was one of many dedicated members who have made the Guild grow and thrive ... and we thank all those who stepped up and stepped in.

We have grown in the past 5 years from 250 members to almost 950 members. Because of this growth the need for new teachers, volunteers, and input from the members is critical. Whether you show up early to set up the 100+ chairs for our meetings, help out with the Estate team, show up at the Gathering of the Guilds, participate in the Community Build, Hand Tool SIG or help in the clean up after a class...we thank you...and we need you!

“For the Good of the Guild” is a nice phrase, but it takes many people to run the guild. I believe there are 10+ people who took on the web roles that were broken down into manageable tasks. Roger Crooks stepped up to manage that the transition...Thanks to all of you for sharing your skills and time.

Steve Poland is to be the new President, Gary Weeber as Vice President, Derek Lee as secretary, and Ken Hall as Shop Operations Director. These people have been involved with the guild in other capacities and have volunteered (and been elected) to carry the guild into the future.

I believe we are in good hands moving forward as I step down as President of the Guild of Oregon Woodworkers.

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GUILD SHOP PARKING LIMITED TO 7 SPACES

Ken Hall, Shop Operations Chair

Over the weekend of Dec. 15 & 16, someone (we do not know if a Guild member or someone else) backed into the overhead door in front of the martial arts studio that shares the parking lot with the Guild Shop. We had a work party there on Saturday that filled the parking lot with cars, several of which were parked in spaces that belong to other tenants. Please note the Guild parking is limited to seven spaces. If you arrive at the shop and our spaces are filled, you may stop by the dumpsters to unload, but move your vehicle to another parking location within 10 min.

Please remember to be courteous to our neighbors and find parking on the street or at the Multnomah Arts Center.

If you backed into the overhead door, please let our landlord, Jayne Cronlund 503 432-8252, know.



GUILD CALENDARS



As you might know, there are two calendars on the Guild website.

1. The General Calendar shows classes and events, monthly meetings, etc.
2. The Shop Calendar gives you info on what is happening in the shop, shop attendant volunteers, and shop users who have reserved time in advance, and times that might work best for you to reserve time, etc.

Click on the links to each here.

General Calendar

guildoforegonwoodworkers.org/#Calendar

Shop Calendar

guildoforegonwoodworkers.org/Shop-Events

The Guild of Oregon Woodworkers is...

..., a group of amateur and professional woodworkers committed to developing our craftsmanship.

Our Mission: To promote the craft of woodworking to the woodworkers of today and tomorrow.

Our Vision: A community of woodworkers that provide significant opportunities to develop, practice, enhance, and share woodworking skills.

The Guild offers many benefits for members, including:

- ◆ Monthly programs
- ◆ Monthly newsletter
- ◆ Weekly Volunteer Special Interest Groups (SIGs)
- ◆ An education program to help members develop woodworking skills through a variety of hands-on and lecture classes
- ◆ Sponsor discounts
- ◆ Woodworking shows (such as Gathering of the Guilds)
- ◆ Network of business partners.
- ◆ A woodworking shop
- ◆ A network of friends and opportunities to volunteer and make a difference in our community
- ◆ Free and low cost community programs to join in learning woodworking skills through special interest groups, community build, & estate sales volunteering

For more information see the Guild website or visit the shop.

Guild Shop - 7634 SW 34th St, Portland, OR 97219

Guildoforegonwoodworkers.org



Many of us who have joined the Guild recognize that woodworking can be a lonely avocation. It's fun to get together with other woodworker's to swap stories, share successes, and failures, and to ask questions. Come join the fun at the next MEET-UP ...

Monday, January 7, 2019 - 11:30am

**Antoni's Restaurant
10765 SW Canyon Rd, Beaverton, OR 97005.**

It is across from the Beaverton Honda dealership.

Parking is behind the Restaurant.

We will gather at 11:30 am, but late comers are welcome.

Everyone is invited. If you are new to the Guild this is a great way to meet members or to renew old acquaintances.

JANUARY MEETING ...continued from [page 1](#)

at www.northwestwoodworking.com. The meeting will be held on Tuesday January 15th. Social time begins at 6:00 with the official meeting beginning at 7:00. New member orientation will meet at 6:30-6:45. See you all at the next meeting!

Gary has established himself as a force within the woodworking community. Not only has he been building furniture since 1974, he is also frequent contributor to a number of woodworking magazines. His acclaimed book *The Complete Illustrated Guide to Joinery* was released by Taunton Press in 2003 and still remains a valuable resource for woodworkers. Other publications include the DVD *Router Joinery* and a number of videos on Mortise and Tenons, Plywood Drawers, and Router Joinery.

Directions to NW Woodworking Studio: Crossing the Morrison Bridge into East Portland, proceed east on Belmont (1 block south of Morrison) to 8th. Turn south one block. From East Portland, head south on MLK 1 block past Morrison to Belmont. Turn East on Belmont, go to 8th and turn south one block. Parking is on the street.

Northwest Woodworking Studio Podcast! Gary's new book is out: *Handmade: Creative Focus in the Age of Distraction*. It is part narrative and part discourse on the value of mastery, practice, and creativity in this time of attention disorder.

WELCOME NEW MEMBERS

Welcome to our newest **49** members. We're happy to have you with us and hope you'll make a regular appearance at the monthly program, contribute articles to the newsletter, and volunteer in other ways. Say hello at the next meeting so we can get to know you. New member orientation is 6:30-6:45 at each monthly meeting.

Joshua Alexander, Rich Barrett, Edward Bartlett, Albert Belais, Patrick Boylston, Joseph Brodrick, Hunter Burton, Dan Casey, Heather Casto, Valerie Cazeau, Len Chamberlain, Derek Chism, Joe Colett, Charles Colip, Scott Farling, Matthew Godsey, Jessica Guay, Joshua Hatten, Daniel Howard, Raquel Howard, Gwendolyn Hunt, Jeff Kalin, Jeffery Knipe, Malcolm Koch, William Kohut, Jamie Latham, Bernadette Lelevier, Debbie McPherson, Michael Melton, Androo Meyers, Tom Murray, Marc Olson, Brian Pilversack, Maria Prescott, Mustafa Razvi, Katelyn Searls, Daniel Shattuck-Bosshammer, Saabrah Sherby, David Skaw, Ian Stewart, Scott Stewart, George Stimson, Bret Taylor, Ryan Taylor, Dane Tomseth, Michael Welch, Grant Wentworth, Adam Zabel, Calhoun Zabel.

HOLIDAY PARTY AND LEE JOHNSON AWARD

The December meeting was actually the annual Guild Holiday Party. More than 80 people attended, members, spouses/significant others, and children too. There was lots of food, from cheese and crackers, to wonderful savory dishes highlighted by an excellent lasagna made by Alison Reyes, and a full table of desserts.

Tables were decorated with sparkling holiday trees along with some of the fabulous toys made by the Toy Team and other members.

Once the desserts were going the exchange of gifts began so that folks who brought wrapped gifts were able to choose one of the other packages as their gift. It was good fun. Lots of handmade items for all.

One feature of the gathering each year is to name the Lee Johnson Award (otherwise known as the Woodworker/Volunteer of the Year). This year's award was announced by Gig Lewis and given to Julie Neimeyer. Julie has been working in the background of the Guild for many years. She is the accountant for the Education Team. Remember, that we have over 150 classes a year, each with 8 to 10 students. Julie is in charge of collecting the money and paying the various costs related to the classes. She is a wonderful woodworker and our Guild is lucky to have Julie as one of our volunteers. She is always finding ways to make the Guild better.



WHAT DO YOU THINK?

Linda Howarth

- Your opinions, suggestions, and thoughts are encouraged.
- This is the beginning of a new year and I have been getting the newsletter out for a few months now. It is a work in progress as always. Let me know what you think about it.
- What do you like or dislike about the newsletter.?
- What would you like to see in it that isn't included now?
- What would you like to see more of, or less of?
- Why do you read the newsletter?
- Does it need to be a different format?

Let me know at goow.newsletter@gmail.com

VICE VS. VISE

Gary Weeber, *Vise President*

OK, so I'll admit it. I am troubled. Some might say DEEPLY troubled (but that has nothing to do with this brief expose and is a subject for a different setting).

I am a woodworker...or at least I try to be. One of my tools is a VISE. Right? Many of us have these wonderful clamping devices that can pinch the @#%* out of your finger if you are not careful. I am also, effective January, 2019, the new VICE President of the Guild. No seriously! I checked the spelling and some idiot some time in history decided to spell it VICE when it applied to this 'well you're not really the president and so we're not sure what you are' office.

At first I thought someone had just misspelled it. So I looked it up (that means googled it if you're a total luddite). Can you believe it? These are two different words! So if I am the Vice President, does that mean I am the president of vice?

According to the Merriam-Webster Dictionary...

"vice is used to refer to a variety of inadvisable acts and behaviors, from the merely blush-inducing to the truly scandalous. Minor foibles and bad habits can be described as vices, as can actions of such moral depravity that even regular readers of the most salacious tabloids are shocked, yes, shocked."
Yikes, color me red.

Now I am really troubled. Is that what I am supposed to preside over? Hey hey hey! I was brought up in a good home and my mama taught me right from wrong. I'm not going to be responsible to manage something like that!

So just to make sure that my oars were not totally out of the water, I looked up VISE in the same dictionary. Here is what I found:

"The word vise is another thing entirely. It refers to a tool with two jaws for holding something. The jaws can be closed, usually by a screw, lever, or cam. A vise is handy, for example, when you've glued something together and need to keep it still while the glue dries."

Now that is something I can get down with (cue the boom box)! I guess my job is to try to make opposing edges come together and meet in a way that holds something firmly in place. Yup, makin' sense. I also remember once asking someone why I was important in this group of friends I had and was told 'you're the guy that glues us all together'. BINGO. This is really starting to make sense now.

Alright, I can see clearly now (wasn't there a song....?). Somebody somewhere just misspelled it when they created the job of vice president...which, duh, should be VISE PRESIDENT.

So don't expect me to be the president of some kind of weird acts. From this point forward in 2019 I will identify myself as the **Vise President**.

What do ya say? Let's have a great year. Oh...and WATCH THOSE FINGERS!

CLASS COORDINATORS AND SA'S

There is a running complaint from new members that there are not enough classes of some types. People join and then get discouraged that there are wait lists for several classes, especially those that get them into the shop. The Education Committee is restructuring some of these and has ideas on how improve, but it comes down typically to having more people help. In many cases, woodworking experience is minimal.

Contact Doug Drake if you are interested dougdrakedesign@gmail.com for information.



WRITERS WANTED!

WE NEED YOU!

Been looking for the perfect way to volunteer with the Guild?

Do you like to write?

BINGO!

We are developing a new volunteer group of members who would be willing to do an occasional article for the newsletter. Composition and editing help will be available.

If you are interested, contact Gary Weeber at siweeb@gmail.com.

UPCOMING CLASSES

GUILD CLASSES

Foundations of Classical Relief Carving
with Chuck Rinehart

Jan 19-Feb 2, 10-2,

Class Fee: \$180

Multnomah Art Center

Class Coordinator: Larry Wade

This is a three-week version, the first half, of Chuck's popular Introduction to Classical Carving. With this foundation and a bit of practice, you will be able to take Chuck's Borders or Monogram carving classes, or one of Mary May's classes next fall.

Letter Carving
with Chuck Rinehart

Jan 22- Feb 19, 9-1

Class Fee: \$195

Class Coordinator: Steve Anderly

This is a three-session class on alternate Tuesdays to learn the basics of incised (not raised) letter carving. The sessions are scheduled at two-week intervals to give opportunity for student practice to augment your hands-on work in class. Some of the needed carving tools may be available for rental.

Relief Carving
with Jeff Harness

Feb 16, 9:30-4

Class Fee: \$90

Multnomah Art Center

Class Coordinator: Larry Wade

This six-hour class is for beginner and intermediate carvers and provides an introduction to relief carving, almost entirely hands on. The small, simple project will teach you important lessons about grain direction and practice using two basic tools which are used for all carving.

Build a Stool From Scratch
with Dennis Dolph and others

Feb 23-24, 9-5

Class Fee: \$195

Class Coordinator: Dennis Dolph

In this class, students will begin with a 4" slab of wood and proceed to build a custom-sized stool using loose tenon joinery. During the class, students will use the Jointer, Planer, Horizontal Mortiser, Multi-Router, Table Saw and Bandsaw, along with Glue-Up and Clamps.

Garrett Hack: Working With Curves

May 4-5, 9-5

Class Fee: \$380

Class Coordinator: Jeff Zens

As your furniture design and technical skills develop, so does your interest in using curves. In this hands-on class, we will explore the pros and cons of various ways to make curved pieces, and learn the joinery of curved parts.

Garrett Hack: Cabinet Curiosities

May 6-11, 9-5

Class fee: \$1,230

Class Coordinator: Jeff Zens

Case Construction is a fundamental furniture-making skill. Designing and building a small cabinet is an ideal project to explore the design, details, and challenges of solid wood construction before starting on much larger pieces. Emphasis will be on hand skills and hand tools to size, smooth, shape, and fit parts. We will also integrate machines to make the building process efficient and accurate.

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, OR 97219

AFFILIATE UPCOMING CLASSES

See their websites for more details and offerings.

NORTHWEST WOODWORKING STUDIO

Cool Projects: Shaker Bench

Jan 8- Mar 12

Instructor: Peter Stevens

ANVIL ACADEMY

Knife Making

Two Classes, Jan 3 & 10 and Jan 5 & 12

Instructor: Chuck Cook

WELCOME BACK GARRETT HACK



After a very successful 2018 visit, we're very pleased to announce that Garrett Hack will return to the Guild shop May 4-11, 2019 for two classes. A typical evaluation form comment from his April class: "The best class I ever took!"

Garrett's first class, **WORKING WITH CURVES**, will be held at the Guild shop Saturday and Sunday, May 4 – 5. This session will introduce the curved element into

your design toolkit and explore the advantages and disadvantages of several available techniques to create the curve. In each case, you will learn as Garrett delves into consistency, stability, speed of making and economy, and helps students decide the best approach. The class will investigate bending forms, curved laminates, coopering, and as many other techniques as time permits.

From May 6 – 11 Garrett will lead the second class through **CABINET CURIOSITIES**: the design and construction of a small wall cabinet. Case construction is a fundamental furniture-making skill, and this class offers students an opportunity to explore the steps of designing and building a small cabinet. The challenges of solid wood construction will play an important role in this class, as will your choice of materials, joinery, and drawer construction, time permitting. We have intentionally limited the size of this class, and scheduled it for six days to substantially increase the

likelihood that students will go home with a completed project – or be well down that road.

Both of these classes will rely heavily on well-prepared hand tools. For your chisels and plane irons that will mean keen edges, and for hand planes, good adjustment. We will schedule at least one sharpening class and one hand plane class before Garrett's arrival to help you get those tools in tip-top shape, and get in some planning practice for those who might need a refresher.



REGISTRATION IS NOW OPEN.

If Garrett's 2018 classes are an indicator, both classes will fill up completely; if you are interested in attending either class you should register promptly. No matter what the "topic" of the class is, Garrett's classes always offers a lot more content than can be squeezed into a newsletter article. Exposure to a furniture-maker of his caliber is invaluable for anyone who wants to see rapid improvement in their own furniture making. His instructional style is causal, easy-going and personal. You'll enjoy every minute!

If you have questions about either of these classes please get in touch with class coordinator Jeff Zens by email at jeffzens@custombuiltfurniture.com.

Women in Woodworking

Gary Weeber, *Vise President*



I went to a lecture in Dec. at the Architectural Heritage Center on a recently published book called *Lost Portland, Oregon* by Val Ballestrem. In the lecture, the author provided information and slides about numerous architectural wonders that no longer exist in Portland...including, a

building for the Women of Woodcraft Lodge. What? What the heck is that I thought?

To make a long story short, this was a benevolent organization that ultimately became the Neighbors of Woodcraft (when men were accepted). See some history on [Wikipedia](https://en.wikipedia.org/wiki/Neighbors_of_Woodcraft).

So, why am I writing this? Well, because it seems to me that the story of women in woodworking is one that needs to be told. I have done a little quick and dirty research with

google and there is obviously a lot of info out there, including current social media on [Facebook](https://www.facebook.com/NeighborsOfWoodcraft).

OK. Let's make this message short. I would love to see some members take up the mantel and present information to the Guild membership on the history and current impact of women on the field of woodworking. I think this could take a number of different paths but certainly one would be to write articles for the newsletter on this history. I think it would be not only interesting but also supportive of our mission and efforts to continually promote diversity in our membership.

Anyone interesting in participating in this effort? Thoughts? Feedback? If interested, please contact Eddee Edson who is heading up a Women's SIG group and is willing to lead this effort.

SPECIAL INTEREST GROUPS (SIG)

These groups have discussions and hands-on demonstrations. The SIG groups meet in the Guild Shop.

WOMEN'S SIG

Lead: Eddee Edson



December 2018 Women's SIG back row: Eddee Edson, Amanda McLeod, Elizabeth Hodgson, Heidi McNamee, Ruth Warbington, Lynn Catlin, and Romney Kellogg. Front row: Carol Boyd, Diane Moser, and Amy Barrios. Not pictured: Shop Coordinator Ken Hall

At our November meeting, our SIG decided to build a variant of [Asa Christiana's "Simple Sturdy Workbench."](#) This month, we brought in materials, discussed height and alternative benchtop options, made our cut list and got right to work. Because many of our members are new to woodworking, we decided to band together to make one bench so everyone could participate in each step and really understand the design and construction choices. When the bench is done, we plan to raffle it to one of our Women's SIG members. Perhaps in the future, we will work in small groups and streamline production and send more people home with workbenches.

We talked about the reasons to have benches at different heights; carvers will want a higher bench and hand plane users will want a lower one. In general, our SIG members are shorter than the average male woodworker, so we took that into account in our planning. We also decided that making our own benchtop would be a good skill development project, so instead of using MDF we will glue up 8/4 hardwood for the top to provide weight and longevity. Making our own lamination will teach material and surface preparation using the jointer, planer, bandsaw, table saw and the large sanders.

After discussing where we purchased materials and agreeing on our plan for the night, experienced woodworkers demonstrated the chop saw and table saw. We had excellent questions about why we ordered our work the way we did and how we could work most efficiently and most

safely. All members had hands-on time with the equipment as we made the cuts needed for the evening's work. It will take a few sessions to complete our bench, but after we are done we anticipate that our members will have the ability to build their own benches.

We are developing our skills and helping each other earn green cards and become active members of the Guild. We will invite guests to demonstrate proper tool use and lead discussions of woodworking techniques. The Women's SIG will meet again in January and regularly this next year; come join us!

NOTE: when purchasing wheels for the bench, we talked about using ones similar to the ones on the workbenches in the bench room at the shop.



Please do not purchase wheels that insert into a hole in the end grain (bottom) of the legs. The wheels need to be attached to the inside of the legs - not inserted - or eventually the end grain will split out and become an issue for the bench.

Next Meeting: Thursday, Jan. 3
6pm to 9pm.

HAND TOOL SIG

Next meeting: Wednesday, January 23, 2019 at 7:00 pm to 9:00 pm in the Guild Shop

Topic: Drilling with hand powered tools

Lead: Ken Hall

Bring your hand-powered drilling tools for discussion and demonstration. We will discuss the pros and cons of these tools and their electric powered alternatives.

Please register on the Guild website if you plan to attend so that we can get an idea of how many people will be attending. If you have any questions, contact Ken Hall at ken@old-scholls.com

KRENOV SCHOOL FIRST SEMESTER SCHOLARSHIP REPORT

Gilad Kagan

Gilad received a scholarship from the Guild to attend the Krenov School. He wants to become a high-end woodworker, designing and building his own fine furniture, emphasizing hand tools. He is also interested in teaching and said he would like to teach at the Guild when he returns to Portland.



James Krenov was a well-known teacher and woodworker, who founded a school in Fort Bragg, CA. After he died the [Krenov School](#) was incorporated into the Mendocino College. It now offers a nine-month course in fine woodworking.

The first semester here at Krenov has gone by very quickly, and it's been great so far. There are 23 of us in the shop, and I've been very grateful to be among this cohort of talented makers in such a well-maintained shop.

The first semester has officially ended, but most of us are still working through the break to put the last touches on our pieces for the upcoming mid-winter show on Feb. 2.

The way the curriculum is built is that we go through initial exercises for the first month and a half: building our hand planes, flattening, edge banding, making a coopered door, and building a small sows-ear. Using these skills, and many more that are introduced to us through lectures, we go into design and building our first piece.

I decided to build a curved wall-hung cabinet out of a beautiful wavy-grained madrone they had in the shop, and so far it's been fairly challenging. A lot of new information and things to consider every step of the way during the build. Understanding of wood grain and applying new hand skills at a high level made this experience intense at times but also very rewarding.

Something that was surprising to me was how much work goes into executing this kind of a fine furniture piece. So many aspects and small details to consider in a seemingly simple thing. Small details that remind me just how much more I have to learn.

You know how they say how you should learn something new every day? Here I am reminded of this constantly. I find that every single day I learn something new- some-

thing that furthers my knowledge as a craftsman and a woodworker, and I feel extremely grateful for that; grateful for the teachers and for my classmates, from whom we learn almost as much as we do from the teachers.

Another thing that surprised me and I found I really enjoyed was working with metal. Coming here I didn't think I'd be working with metal as much as I have, but we had a lecture about hinge making - making brass L hinges, and because of the way my coopered doors go in the carcass, I had to make my own hinges at weird angles - and I found it quite fun.

And a lot of us have taken those skills towards tool-making as well.

It's great being able to be self-sufficient for the things you need to do your work, and to be reminded that not everything needs to be bought. That idea goes to the heart of the teaching here at the school. The first thing we learned is how to make a hand plane. It is amazing that something simple, that you make yourself, can outperform something you have to pay for, and that sometimes the best tool for the job is a piece of steel you grind yourself for whatever task you need.



As I mentioned, the mid-winter show is coming up on February 2nd, and, judging by the work I see around me at the shop, it's going to be a good one.

I have such deep appreciation to the Guild for supporting me in coming here.

Thank you, and Happy New Year to all.

Opportunities to Learn, Contribute, & Make New Friends

The Guild has several groups that get together on a regular basis. Anyone can join these groups and all who do tell us that they are learning so much and at the same time, they are contributing to the wider community and connecting with new friends.

TOY BUILD TEAM – Lead: Gig Lewis
the Team meets Friday afternoons in the Guild Shop. See the following pages for more Toy Build activities.

PROJECT BUILD TEAM – Lead: Ed Ferguson
This group works together to improve the Guild and our broader community and includes seasoned veterans and newly-minted members.

COMMUNITY PROJECTS – Lead: Tim Moore
This groups builds items for other non-profit groups as a community service.

ESTATE ASSISTANCE TEAM – Lead: Joe Nolte
The mission of the Estate Sale Team is to assist woodworkers and their families to dispose of tools that are no longer needed due to a passing, downsizing, or illness.

TOY BUILD - UNICORN PROJECT...continued from [page 1](#)

to the social service agencies that take our output. He also had in mind that one of these should sport a unicorn that we could give Colin and his fellow crew as a mascot upgrade.



Our team coordinator David Hollister then jumped in and created a set of drawings in 3D Sketchup, Steve Poland milled some backyard salvage cherry and worked up a prototype of both a pumper and ladder truck version. Dave modified the plans with a few efficiency changes and the



team went to work on 15 of each type. It's a somewhat complicated toy, so we took a divide-and-conquer approach to the build. Carol Boyd produced 30 cabs in her

YOU CAN HELP THE GUILD SHOWS COMMITTEE CHAIR

Board Position. This is the person who organizations and events managers contact to work on bringing the Guild to their event. Such events as Art in the Pearl, Clackamas County Fair, and Multnomah Days.

The responsibilities of the Shows Chair are, to help find and coordinate volunteers for the event and delegate the tasks needed to pull off an event.

This is another very social position within the Guild, and leads to knowing a lot of fellow Guild members. Working with the past chairs to transition into this position is proposed.

Learn while helping lead!

Let's talk!

Steve Poland, President, polandpdx@gmail.com.

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TOY BUILD - UNICORN PROJECT...continued from [page 10](#)

home shop! (along with a whole run of other old timey trucks). Ron Fergusson produced the 75 individual ladders, as well as taking part in assembly. Steve made the rear tank/body sections with subcontract contributions from Phil Grote, and several others.

We then hired C.J. Marquardt to provide some extended product testing, and his sons provided a thorough workout on the prototypes at the Holiday dinner.

We kept the unicorn version successfully under wraps so that it was a surprise to Colin when Steve showed up at the Station 51 holiday party and presented the finished unicorn ladder truck to him and his Captain.

Happy Holidays and a Great new year.



Here is Colin happily accepting the Unicorn FireTruck for Station 51.

TOY TEAM VISITS FRANK LAROQUE'S STUDIO

Steve Poland

On Monday December 3, Gig Lewis organized a toy team visit to guild member Frank Laroque's Studio outside of The Dalles. We truly were taken to school by this amazing craftsman. One of the greatest benefits of Guild member-

standards from that world to such things as creating a range of bench heights in the shop that match his height to different task stations to put work at optimal height. The short version is that bench height 6" less than your elbow height provides ideal leverage for tool work.



ship is the opportunity to meet and learn from so many brilliant people. Frank's shop is densely packed with tools, supplies and projects, but is one of the most organized that I've seen. No doubt he could put his hand on any needed item in the shop within seconds.



One of the impressive things about Frank is that when he



His router table solution is inexpensive and allows flexibility to easily pull routers in and out of the table without use of tools, they are just friction fit into an MDF surface. (fine tuned with the use of Vaseline on the tool, and set into automotive filler.)

has a fabrication or work-holding problem to solve, he apparently doesn't consult a catalog but rather invents his own fixtures and tricks that work in his primarily single-handed shop.



One example of his ingenuity is the assembly bench with full length perimeter stops that can be easily raised or lowered. He was trained as an architectural draftsman (among many other skills), and continues to apply ergonomic

continued on [page 13](#)

LAROQUE'S SHOP VISIT.. *continued from [page 12](#)*

This is Frank sharing 22 different ways to use his favorite angle block clamping aid. He is very much a teacher, enjoys sharing his experience, and even gave each of us an example (four made it to the Guild shop and are in the cubby below the SA desk. We'll have to leave a copy of his "owner's manual" for them also.) See [page 14](#) for instructions and illustrations Frank's Angle Blocks.



Frank's commercial work is focused mostly on sensitive restoration of classic / historic furniture. He is regularly consulted by the Smithsonian for work and guidance. The table disassembled on one bench had failed edge laminations, due to lack of expansion allowance in its attachment to the base. He has cleaned the joints, bored for larger dowels, and will limit the attachment screws to the center plank only, with false screw heads glued in to unused original locations.



Frank built the mirror image copy router device below himself to solve a particular design problem.

Frank is also a master carver, as evidenced by these beautiful examples.



Frank is in reverie recalling the inspiration he unknowingly gave a young drop-in shop visitor who had lost his father and retreated into a long period of silence. After watching Frank make a 3D sculptural piece representing a bat and mitt, the boy found new energy and visited many years later with his fiancé to express his appreciation.

Only a true master could demonstrate

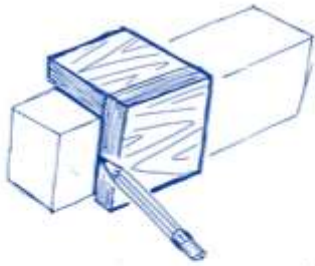
continued on [page 20](#)

LAROQUES'S ANGLE BLOCKS CLAMPING AID



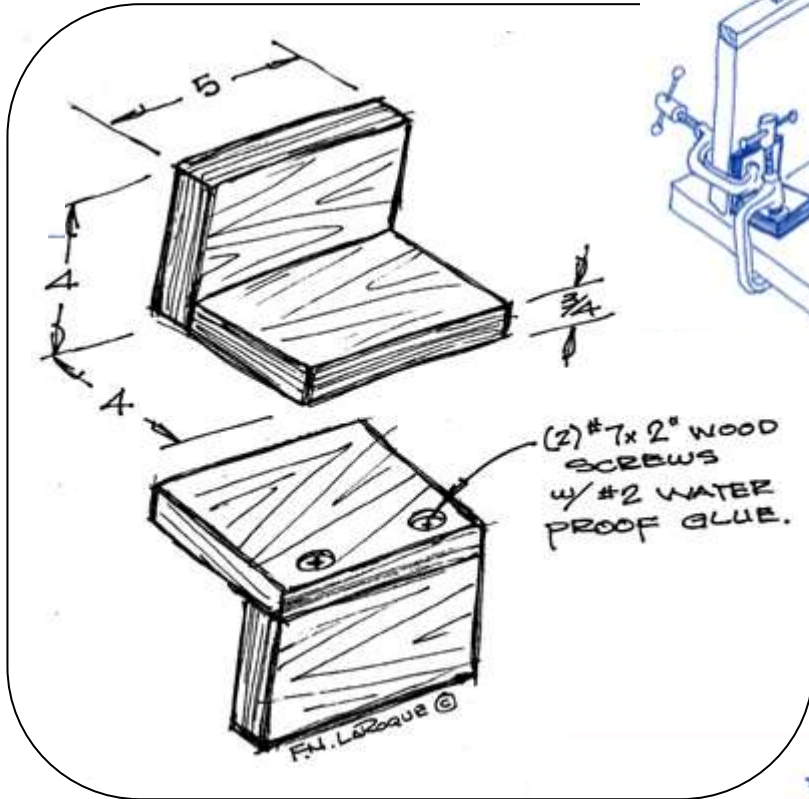
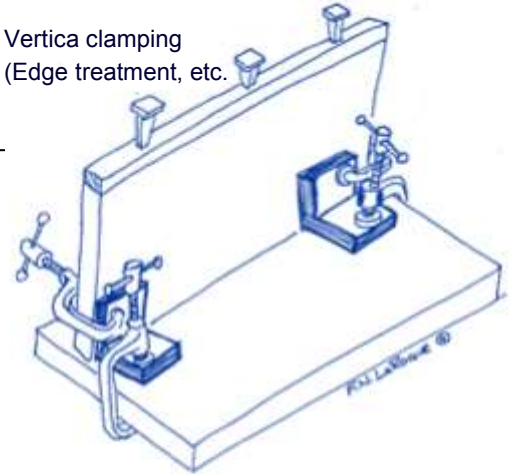
- ◆ 3/4" plywood (Birch) is best because it is smooth and tough
- ◆ Check your table saw for accurate and true cuts
- ◆ One each for each block—3/4 x 5 x 3 1/4 & 5 x

Here are some of the many ways to use the blocks...

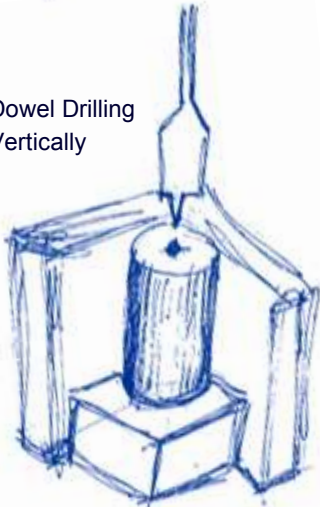


USE AS A SQUARE, INSIDE & OUT.

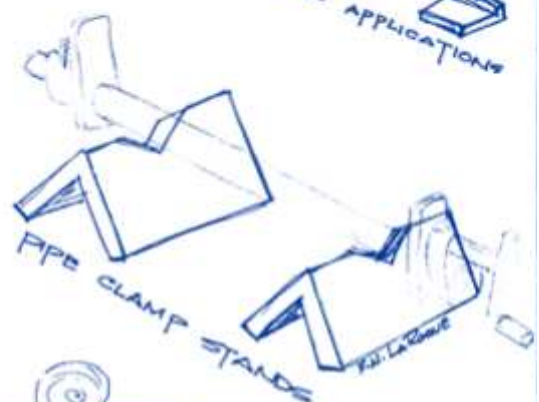
Vertical clamping (Edge treatment, etc.)



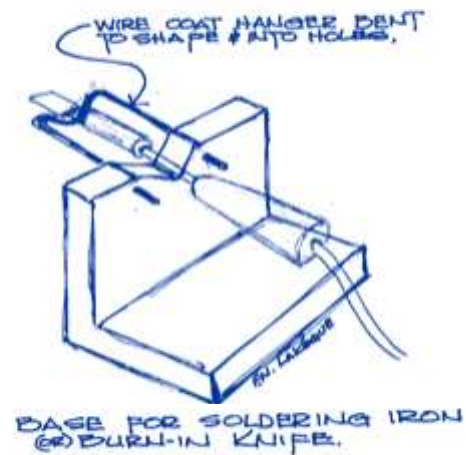
Dowel Drilling Vertically



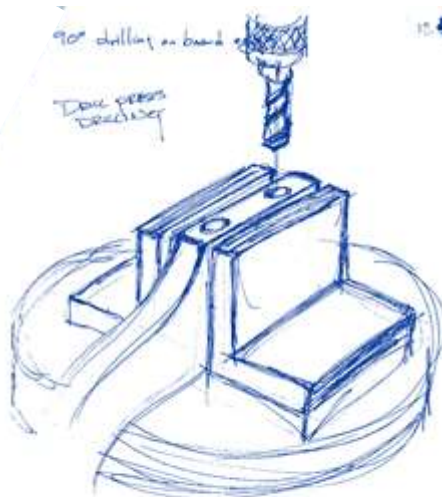
SPECIAL APPLICATIONS



ROUND STOCK HOLDER



BASE FOR SOLDERING IRON (OR) DURN-IN KNIFE.



90° drilling on board edge
DOWEL PRESS

SHOJI-STYLE SCREEN DOORS

Asa Christiana

“Our latest house, a 1970s fixer-upper, includes an open second level that doubles as a master bedroom and home office. We love the light-filled space, but it’s hard for someone (my wife) to sleep while someone else (me) is tapping away on the keyboard. From the beginning I knew sliding doors would be a great solution, and kept an eye out for inspiration. I found the answer at my local woodworking guild...”

See Asa’s article in the December issue of [Popular Woodworking](#).



BACK ISSUES & JIGS AVAILABLE

John Sheridan’s 44 year old shop has closed and at the February meeting he will have, free for Guild members, years of back issues of Fine Woodworking and Woodwork magazine. The magazines not claimed will be recycled.

John also has several developed projects with templates and cutting jigs to offer to members either on a one-on-one basis or as a class. For example this dictionary stand/lecturn can be made in plywood or hardwood, straight sided or tapered.



The dictionary stand is made of cherry and held together with lamellos, but could be festool tenons. The wood version has tapered sides. The plywood version is uniform and is mortised for the thickness of the plywood itself.

JOB REQUEST - BREADBOARDS

David Suryan

I've completed the two breadboards for a person who submitted a job request on our website.

They're approximately 24" x 15" x 3/4". They're made from solid maple boards joined with three biscuits and Titebond Woodworker III glue which is food safe and waterproof.



What Our Members Build

Send in your photos - Please send us photos and notes about your wonderful work. Please include a little info on the piece: type of wood used etc. Send your photos to us at goow.newsletter@gmail.com.

Scott Beckstrom

My latest project was a buffet for the dining room. The customer, my wife, gave me the basic dimensions and features and I designed it based on a project in Woodsmith. It is cherry with holly inlay on the drawer fronts. The drawer boxes are made from locally milled white oak that was given to me. The top is man-made quartz and the finish is five coats of wiping poly rubbed out with 0000 steel wool and wax.



PLEASE APPROACH THE BENCH - STEP 3: THE LEGS

Gary Weber

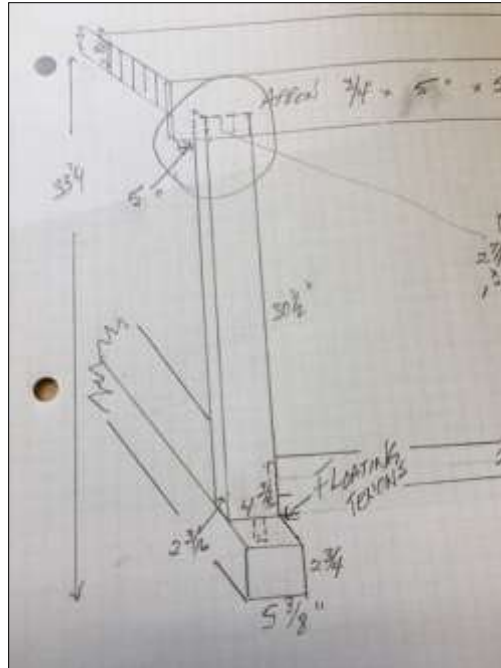
It was not expected. What had started as a beautiful fall day had suddenly turned ugly, with threatening clouds moving in quickly... Oh shoot! Wrong story again. Will I never learn?

The next step in building the workbench is the legs. Legs can be beautiful to gaze at although some are rather straight and staunchy (oops, my mind wanders) ...like workbench legs. This is the point that required a lot of thought regarding what was to be included in the design; final dimensions; and stretchers.

In order to best utilize the laminated fir that I decided to use for the frame, I decided to make the legs $4\frac{3}{8}$ " by $2\frac{3}{16}$ " with the broad side of the leg facing the front and back. This allowed me sufficient surface for my leg vice construction on the left front leg and surface to include alternating $1\frac{1}{16}$ " holes on the right front leg that I could use for hold-down storage. To further stabilize the frame and increase weight, I decided that I would make 'feet' that would be at the bottom of the leg, connecting the front and back legs on each side.

I cut the laminated fir into sections that provided me with the dimensions that were slightly larger than required for the legs and the feet, using a circular saw and my table saw (once pieces became a size that I could manage). With my home jointer and planer, I then took them to final dimensions.

I decided to have stretchers all the way around and determined that dimensions of 3 " x $2\frac{1}{4}$ " would be sufficient. I



knew that I needed framing low on the workbench upon which to eventually mount two box cabinets so I designed the stretchers to be as low as possible on the bench (but still leave me room to be able to get a push broom under the bench). With the milling done for the legs and feet, I then milled the pieces that I would use for the stretchers.

So joints. I concluded that basic mortise and tenon joinery for the leg and stretcher joints would be fine. However, I wanted to be able to disassemble the front and back stretchers from the legs if necessary for moving. To accomplish this, I choose a bolt and barrel nut (cross-dowel) configuration to secure the mortise and tenon joints (I think of these as cams). This would also let me easily adjust the tension if needed due to wood movement.

I also needed to create a joint between the bottom of the legs and the feet. For this, I decided to use a $1\frac{1}{4}$ " dowel (2" in length) that would essential be a floating mortise, requiring the drilling

of mortise holes in the bottom of the leg and top of the feet.

OK. Back to process decisions. I knew that I would have to do a number of things with the legs. Specifically:

- Mortise my left front leg on the front to receive the criss-cross device of my leg vice and drill it to accept the screw portion of the vice.
- Drill holes in the right front leg in an alternating pattern that would be used for the hold-downs storage.
- Mortise all four legs to receive the tenons of the stretchers and make the respective tenons on the stretchers.
- Prepare the dowels for the leg/feet joints and drill the holes in both the legs and feet to receive the dowels (and glue of course).
- Cut the saddle portion of the joint at the top of the legs that would then be bolted to the outside ribs on the underside of the workbench top (refer last article).

Our next step? Complete the work on the legs and stretchers prior to any type of dry assembly or final shaping of parts. We'll put the lipstick on that pig in the next article (hmmm...not sure how that expression applies but it just felt right).

A KITCHEN WORK TABLE

THE KEY TO COMFORT IS UNDERSTANDING HOW TO ADJUST THE HEIGHT

Originally published in *Woodwork*, pages 54-59, April 2005

John Sheridan

What is a comfortable and convenient height for kitchen work surfaces? In the worlds of industrial design and architecture, *Humanscale 1/2/3*, first published in 1974, has been a primary source for answering questions about measurements of the human body and the ergonomic relationships between the body and the physical world. Using the *Humanscale* materials (1), it is easy to discover that the average adult in the U.S. is 66" tall and

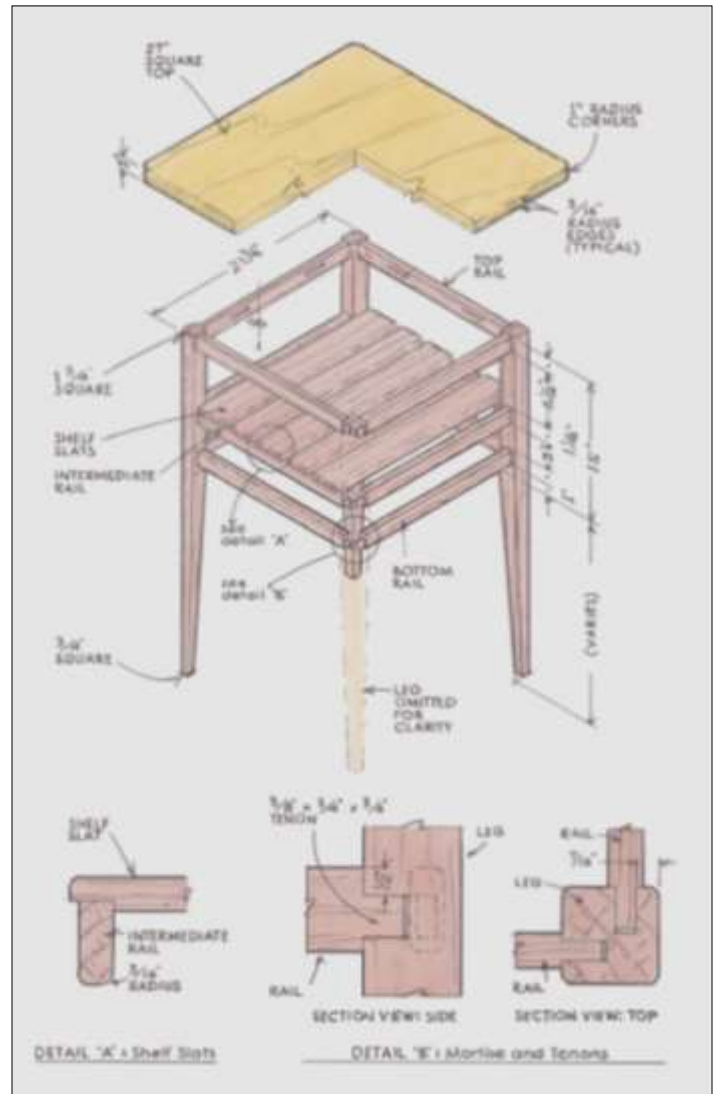


A kitchen work table, like this one built for Clare Yuan, should be carefully fitted to the user's height.

has an average elbow height of 40". *Humanscale* then recommends a counter height of 36". So there we have it, a suggested difference of 4" between elbow height and counter height for that "average" person. The *Humanscale* researchers never explain how they arrived at the 4" figure. And most people are not "average."

When one considers the need for standardization for industrial production of appliances and the use of sources as authoritative as *Humanscale 1/2/3*, it is easy to see how this 36" became the standard counter height for interior architecture. When new kitchens are installed it is an expensive decision, especially when stone or concrete counters are chosen. It is necessary to think of the resale value and the next owner of the residence. But it is also essential to offer a comfortable, personal solution to the current owner and user!

The Massachusetts Institute of Technology's Media Lab Counter Intelligence group and the Rhode Island School of Design's Universal Kitchen project have done research on this subject, which was reviewed in "Kitchen Think" by Jonathan Rugen, published in the April 2004 issue of *Metropolis*. At both schools it was recognized that people



come in many different sizes, and that the solution might be to find a way to make the counters adjustable for height, either manually or automatically. That is laudable, but what was presented in the article did not seem to be economically or technically realistic for most kitchens. The goal of this article is to present a simple stand-alone work surface which a woodworker can readily customize for the individual user.

CUSTOMIZING THE DESIGN

Nicole Nannery, a safety engineer in the San Francisco Bay area, offered a commentary to help me understand appropriate and comfortable kitchen table and workplace height design. She says, "The human body has what are

continued on page 21

NEW MEMBER LIAISON PROGRAM CREATED BY THE GOOW BOARD

Ed Swakon, Liaison Chair

As part of the recent Board retreat, several initiatives were identified to further the goals and objectives of the Guild. One area identified was helping new members get more involved and better integrated into the Guild. To facilitate that objective a **New Member Liaison Program** was created. I have agreed to act as the Liaison Program Chair.



The goal of the program is to assist new members, through one-on-one interaction with an existing Guild member to:

- ◆ Better integrate into the Guild
- ◆ Understand the Guild's full potential
- ◆ Identify opportunities to become involved with the Guild
- ◆ Consider becoming a Guild volunteer

We are asking existing members to become a **New Member Liaison**. The time commitment will NOT be high, and I guarantee the Guild will benefit overall. By getting our new members more engaged and committed to the Guild, all the

efforts we undertake (community projects, educational classes, shows, estate sales, etc.) will benefit. You might make a new friend, too. You're not expected to know everything about the Guild, so to assist **New Member Liaisons** you'll be provided with a list of contacts to help you answer questions. You can then pass that information along to your new member. I am available to help you get started and provide that list of references.

Below is an outline of the Liaisons responsibilities.

Liaison's responsibilities

Contact new member by phone or email, within 10 days of the welcome letter, to introduce themselves and offer to provide assistance.

Tasks would include:

Calling or emailing the new member to ask if they have any questions and encourage them to come to Guild events, like the monthly meeting.

Joining, if possible, the new member at the monthly meeting to help introduce to others. (breaking into the clicks).

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NOTE FROM OUTGOING PRESIDENT...continued from [page 2](#)

The key to moving forward for the guild is engaging new people, helping them grow as woodworkers, helping meet their needs and providing opportunities for all to be part of the future to assist in the growth of the guild itself.

"The guild grows when you grow", and your growth is magnified by volunteering your time to help the guild... the more people you come into contact with through volunteering will broaden your exposure to new skills.

If I could share one thing with you, I would propose that your opportunity to learn from all of the experience in the volunteers right now shall never be better! By watching others learn (and make mistakes), you can learn how to fix them...and THAT makes the best woodworkers!

We all learn if we pay attention.

Many new people have woodworking experiences that they bring to the Guild, and many others have little or no experience but enthusiasm and desire to be better woodworkers. Your skills are valuable to our Guild and we need web people, editing people, shop assistants, show

organizers, people to be available to help with the estate sales, volunteers of all kinds. Please think about bringing your skills as a volunteer. We would like to send out a questionnaire to all members in the near future where you can share some of your valuable information. Please think about all that you can gain from volunteering. Remember, this is a volunteer organization and YOU do count and are valuable for the **"Good of the GUILD"**.

Thanks very much for participating in the Guild, and if I can be of assistance with your questions regarding how to volunteer please contact me...or any of the other board members or committee heads. I am looking forward to seeing you at meetings and in classes and SIG's (Special Interest Groups).

As I turn the role of President and Vice President over to Steve and Gary, I know that 2019 will be a life changing year for **"The Good of the GUILD!"** and I'd like to thank the board for their support.

NEW MEMBER LIAISON PROG. ...continued from [page 19](#)

Making them aware of the wealth of information on the [Guild website](#) (This means the liaison needs to get up to speed – Keep checking, as the Guild is making changes to the website too).

Make sure they are aware of the Educational programs offered by the Guild.

Encourage them to join and post their own work on the [Guild’s Facebook Group Page](#).

Answer questions about the Green Card acquisition process and shop time.

Making them aware of upcoming activities in which volunteers are needed.

Making them aware of the Social activities available – Meet-ups; Lucky Lab after the monthly meeting, SIG, etc.

Make them aware of our sponsors who offer discounts.

It is not expected the Liaison will know the answer to every question asked but can follow-up and get some answers.

Duration of liaison involvement is intended to be no more than 60-90 days unless the new member chooses a more extensive involvement.

The new member would receive a brief questionnaire at the conclusion of liaison involvement asking them about their initial Guild experience and the liaison program. These could be accumulated and evaluated after a significant number of responses to assess the effectiveness of the program.

The Liaison needs to be flexible with the interaction.

The Guild gets approximately 20-30 new members per month, and the one-on-one interaction with a liaison is expected to last only 60-90 days. We would, therefore, like to have a large pool of liaisons to keep each liaison’s assignment to a minimum. Please send me an email with your interest. We plan on kicking the program off in January.

Looking forward to your help;

Please get in touch with me, Ed Swakon, Liaison Chair
305-218-5177 eswakon@eas-eng.com

LAROCHE’S SHOP VISIT.. *continued from [page 13](#)*

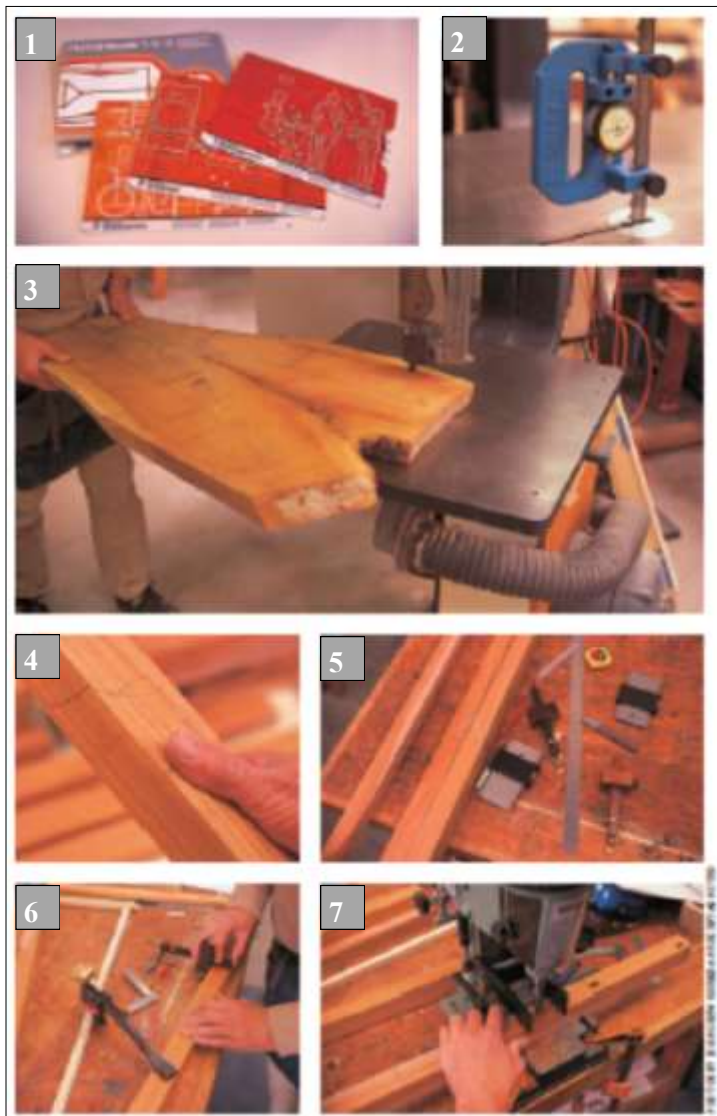
how to solder wood!

(Actually he is showing how he uses a water soaked Q-tip to micro target a dent by steaming it.)

Frank is a treasure.



KITCHEN TABLE...continued from [page 18](#)



called neutral positions. Think of yourself in a relaxed sitting or standing position: your upper arms are tucked in close to your body, your forearms are bent, your wrists are straight, and your fingers are curled. Movements and static postures in and around these neutral positions puts less stress on the body than movements that take you through your full range of motion. Designing work surfaces that exploit these neutral positions reduces fatigue and, in general, keeps the body happier. Instead of adapting the body to our work we should adapt our work surfaces to our bodies.”

Calculating personal working surface heights is easy to do. While in a neutral stance, position your forearm horizontal, and have someone measure from the floor to the tip of elbow. Using the 4" drop from the elbow as a standard, the *Humanscale* research suggests counter top heights ranging from 31" for a person 4'10" tall to 42" for some-

one 6'4". The photos below shows ten islands designed by me and students at the San Francisco Academy of Art where I teach furniture. We assumed that a cook is using a chef's knife and a cutting board. For the green painted table made for Clare Yuan, we decided on a comfortable 31", which takes the surface 1" lower than Humanscale recommends for her height, to 5" down, not the 4". The same is true for the elm version of the table constructed in this article. The top is 38", a 5" measurement down from the elbow of the user. The human body is inherently flexible but we found that a reasonable fitting range for kitchen chopping and preparation was between 4"-6" below the elbow.

To clarify the point, the “correct” height for a counter for a person cooking would seem to be 4"-6" below the elbow, allowing for the angle downward of the forearm, the height of the knife, the food being cut and the cutting board. Ideally, we could use a 5" subtraction as our standard for work surfaces.

CONSTRUCTION

The design constructed in this article assumes that the top, utensil shelf, and towel racks are in a fixed relationship to each other, and that the customizing variable for your version is the distance from the lower rails to the floor. Six of the rails can be used for towels and pot holders. More features are certainly possible; inventive woodworkers could add a drawer to the frame by taking out one top rail. The shelf is a little unusual but works well for storage and cleaning. The slat ends are rabbeted and glued with a tight fit down onto the intermediate rails. I would recommend against reducing the height in the shelf area. It is pretty tight already.

The wood that I used for the base was 8/4 elm that had been air-dried for over a decade. The legs were cut first because they were the hardest to get out of the stock. One should locate the largest or longest pieces before going on to the smaller and shorter parts. The layout was marked with a soft pencil, using a plywood template of 2" x 39", but I strongly recommend a clear Plexiglas template if you are laying out highly-figured wood. I oriented the templates as best I could to get straighter grain for the legs.

For rough cutting from the billets, you can use a jigsaw or bandsaw, depending on whether it is easier to move the wood to the tool or the reverse. My heavy 20" Davis and Wells bandsaw with a 2 tpi blade with 15,000 lb. of tension on it was my choice (3). I am now using a Lenox tension gauge (2) after reading in the Iturra Design [888-722-7078] catalog about their usefulness. The correct tension for each blade is recommended by the blade's manufactur-

continued on [page 22](#)

KITCHEN TABLE...continued from [page 21](#)

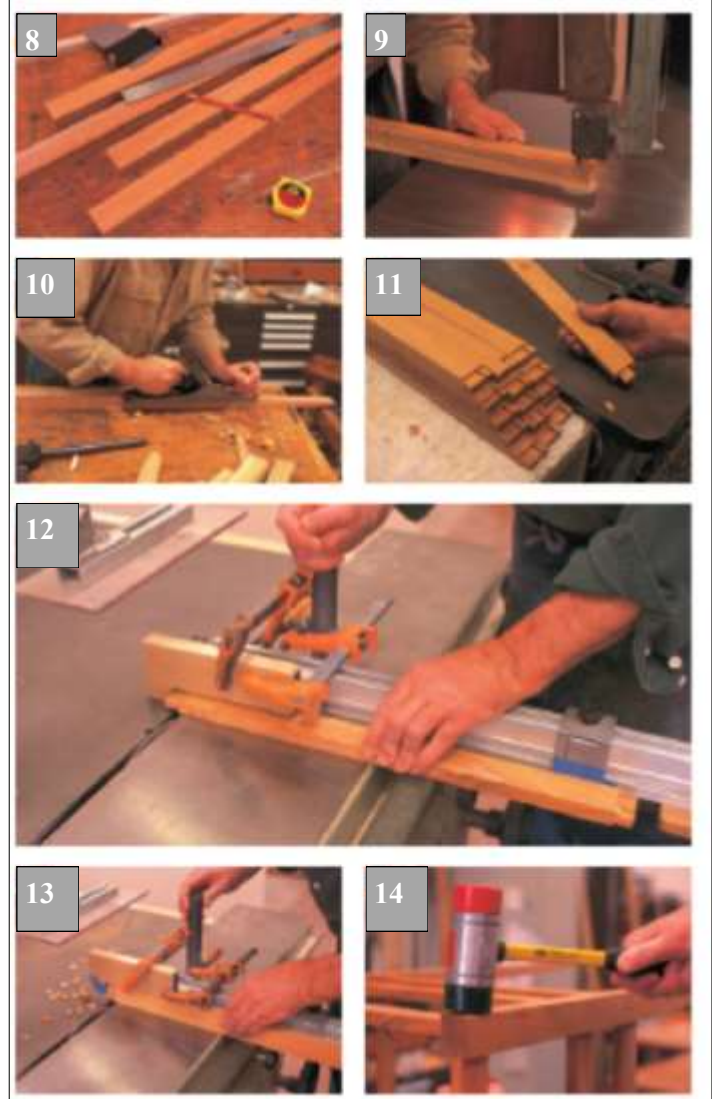
er and can be obtained from your blade supplier. There is a need to be cautious, however. I doubled the tension on the machine for a resawing project and had to replace the upper bearings and machine a new shaft.

The legs were cut at 2" x 2" x 39" rough, for a finished dimension of 1-3/4" square x 37" long. The rails are 7/8" x 2" x 22" rough. Once again, a slender dimension in keeping with this design. Before putting roughsawn wood to the jointer, I use a steel brush to remove dirt or stones that could chip the knives. Be sure to mark your reference edges as you smooth and square the surfaces (4).

I wanted my outside measurements for the assembled frame to be 21-3/4". The joinery of the frame is a 3/8" x 3/4" x 3/4" mortise-and-tenon chopped out with a General 75-050 mortiser, an accurate and sturdy unit. At this point you should check and double check your measurements and the layout lines. Note that if you use hollow chisel mortising bits, the mortise bottoms will touch, but the tenons do not overlap. For "stick" furniture layout, the triangular orientation lines are crucial to prevent mistakenly putting a mortise on the outside of a leg. In the photo (5) I've highlighted with chalk the penciled triangles that I use, which are pointing up to the top and on the tops from the front edge to the back. I was able to make an extra leg for the machine setups and I strongly recommend that you do the same. The mortise layout tools include the Veritas (Lee Valley) Sliding Square. I use the Veritas bench hold-down as an extra hand when joint marking (6), a mortise gauge and 4" square plus a story stick, so that the calculations are done well and once.

As I mentioned earlier, I use a bench top General 75-050 mortiser (7), an excellent machine to which I have made a couple of changes. I extended vertical slots in the mortiser's fence so that smaller pieces of wood can be held down by the U-clamp. The large knob that tightened the U-clamp interfered with the fence handle and a substituted bolt solved the problem. A couple of outrigger supports are helpful. The work can easily be held in with the left hand, rather than with the screw rod and hand wheel system supplied. It went into storage.

After the mortising I chose to taper the legs with a bandsaw cut, followed by truing to the line. The taper starts 15" down the leg, 1" below the lower rail (8). The leg narrows to a 3/4" x 3/4" footprint, reduced more by a chamfer on the bottom edges so that they don't splinter when the table is moved. On the bandsaw I used my everyday 3/8" 4 tpi skiptooth blade (9). To provide a wide stance, the tapers are cut from the inside edges of the legs. Reference directly to the layout triangles to avoid cutting the wrong side.



The interlocking grain of the elm was a challenge. After the bandsaw cutting, I tried my favorite jack plane (a 1940s Montgomery Ward (10)), a Veritas block plane, a card scraper, a card scraper in a Veritas holder, and, finally, belt-sanding with an 80-grit belt on my AEG sander to achieve a straight taper. What a challenge to make eight simple tapers. On to the rails.

Chipping of the visible wood can be a problem when making tenons. You can prevent this by using your mortise gauge to cut crossgrain layout lines. For my convenience and to strengthen the top rail I offset the tenons with a bigger top shoulder on all the rails (11). I fashioned a stop on the right side of the blade to index the cuts (12,13). If you don't have a sliding saw this arrangement is easily set up on a crosscut sled or miter jig.

After the shoulders were cut I cleaned up any small imperfections with a chisel. The tenons should be 1/16" to 1/8"

continued on [page 23](#)

KITCHEN TABLE...continued from [page 22](#)

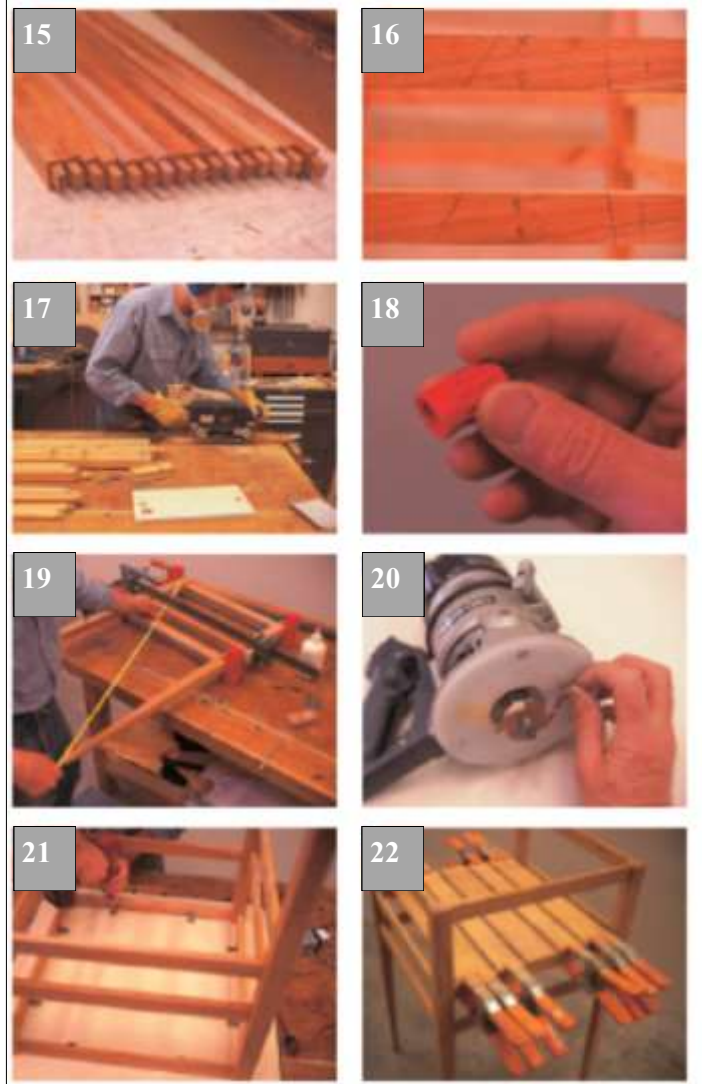
short of the bottom of the mortises. The fit into the mortise should be what I call a “light friction fit” that does not require heavy pounding with a mallet or hammer. Light taps should do it. Small chamfers on the leading edges of the tenons will make assembly much easier. To save my back as I worked, I put the rails into a Versa-Vise (once made in Orville, Ohio, and now back in the catalogs as a Parrot Vise from China...are we surprised?) My trial fitting is aided by what I think is the best assembly hammer around, the Nupla SPS200M/T, with a red tip for softwoods and green for hardwoods (14). [Available from industrial hardware suppliers, including ACE Hardware and Sears. Nupla can be reached at (800) 872-7661 to provide a local source.]

At this point the rails are ready for 3/16" radius routing and final sanding (15). I need to offer an explanation to woodworkers who strongly dislike roundover edges, which are associated with West Coast woodworking of the 1970s and 1980s. Since this table will be constantly touched as it is used, I really felt that the roundover was not just an old idea but the right idea. The roundover/radius cuts can be confusing. Some edges are cut. Others are not. Mark all the edges with an “R” for the radius cut and with an “X” for the edges that are not cut—those that touch the top and the shelves (16).

My sanding schedule for this challenging wood was belt-sanding with 80-grit, and finish sanding by electric block sander and hand with 150- and 220-grit. The legs should be carefully marked for the tenon shoulders to prevent the joints from being sanded. If power sanding, use a very light touch on the shaped edges to preserve them. I wear deerskin gloves with the finger tips cut off to absorb the sander vibrations and prevent nerve damage to my hands and wrists (17). It has helped for thirty years.

Decide what kind of shelf you prefer. If you want a solid panel it will have to be grooved into the rails and installed when the frame is glued. I chose a slotted surface, much like outdoor furniture. It has a light appearance appropriate for the frame, is easy to install and, later, to keep clean. Slats can be attached a variety of ways: with dowels, slot tenons, loose tenons, or, as I chose, with nothing more than well-cut and well-glued rabbets. I thought that there is plenty of gluing surface with this joint. I cut to a snug fit that had to be tapped when clamping. The ends of the slats project 3/16" past the supporting rail.

Assembly clamping always has a complexity that should be thought through and rehearsed. Frame or “stick” furniture like this is glued in numerous steps. First one side, then the opposite side of two legs and three rails, and, lastly, the whole frame.



The notched shelf boards are glued into the assembled base in a later step. Have your clamps and pressure blocks ready. To minimize clamp head denting of the wood, I use 7/8" x 1-5/8" x 3" waxed hardwood blocks with my metal clamps. The glue will be easier to use if it is poured into a small disposable container and applied with a #1 acid brush. My other favorite glue-up “accessory” is a red wire nut (18), perfect for re-capping the glue bottle. Use diagonal measurements to ensure that your assembly is square (19).

For my table top I chose doubled 1/2" Baltic birch plywood, trimmed to 27" x 27". It has a 1" radius cut off the corners and, as you expected, a 3/16" radius edge. It is held to the frame with tabletop fasteners painted matte black. Before painting, the fasteners were sanded with 220 to remove surface rust. The cuts in the frame for the tabletop fasteners were made with an 1/8" 4-tooth wing-cutter guided by a nylon bearing (20). A biscuit cutter would do as well. The position is 4-1/2" from the legs. The screws

continued on [page 24](#)

KITCHEN TABLE...continued from page 23

are 5/8" #10 pan head tapping screws (PHTS), Philips drive. Inverting the top, centering the frame, placing the fasteners, and drilling the pilot holes is much easier to do before the slat shelf is installed (21).

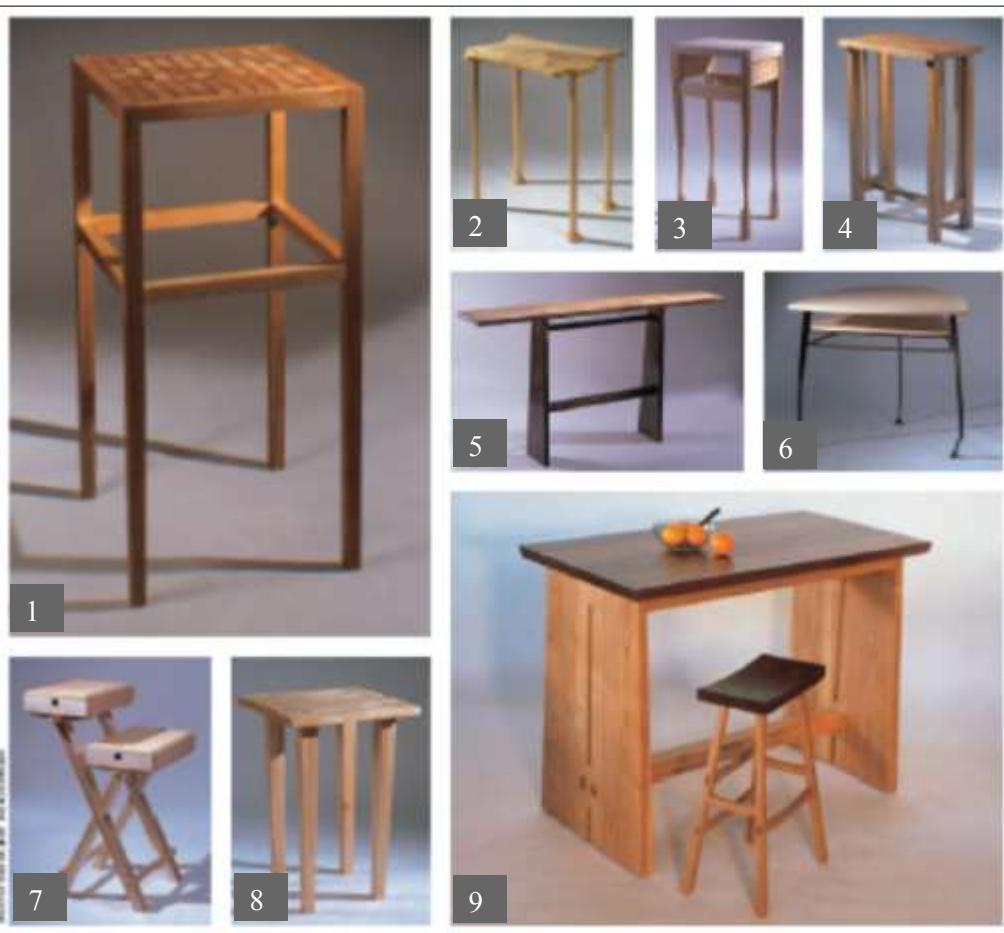
Lots of arrangements are possible for the slat shelves. This one has two slats 2-5/8" wide and three at 3-1/2"; there is a 7/16" space between slats and 3/8" between the slats and the legs. The slats are 5/8" thick. The wood was sanded with 60-, 80- and 120-grit from resawn pieces. For the joint I crosscut a rabbet 3/16" deep using a dado set on the tablesaw, and smoothed the cut with a Record rebate plane. The top edges are radiused with the 3/16" bit and glued to the frame using spring clamps (22). You can add a second shelf for additional storage. You might want to adjust the rail spacing to allow for your personal storage needs.

In a systematic way, go over the completed frame looking for dents and glue spots. Raise any dents with a hot iron and a wet cotton cloth. Complete the handsanding and select your finish. I used a sealer coat of tung oil and varnish to bring out the color of the top. I then finished with "Last and Last" brand polyurethane varnish from Absolute

coatings of New Rochelle, New York. This is a varnish for floors that dries quickly and never seems to wear out. I gave the top four coats, the frame three, sanding with 320-grit between coats. I should mention that I don't use standard paint store varnish brushes. My preferences are # 8 to #14 Grumbacher (1271F) and Princeton (6300F) flat natural bristle artist's brushes for more application control with virtually no drips.

The table in the opening photograph of this article is the same table, built in poplar and Baltic birch with a painted finish on the base—a semi-gloss, solvent-based floor paint called "New England Green," available locally from my ACE Hardware store.

The slimness of this table design has a dramatic transparency of appearance that I like. It will work well for its customer. For rougher service and for kitchens of different design, the legs might be increased to a larger cross-section. The top rails, mostly hidden by the work surface, could be thicker and wider and, certainly, could be dovetailed into the legs for a classic touch. This concept of a well-crafted island work surface is not limited by any aesthetic constraints. It can be transformed in limitless ways. Just keep the 4"-6" measurement in mind and measure your customer carefully.



These tables were made by the author and some of his students at the Academy of Art in San Francisco. The working height of each table was fitted to the individual maker using the guidelines set forth in this article. The heights of the students varied considerably.

(1) Gijs Hooykaas, elm and clear resin, 44"x 27"x 27"; (2) Elena Serdioux, maple, 36"x 31"x 23"; (3) Nathan Fasser, maple, 40"x 19"x 15"; (4) Scott Nishihara, maple, 32" x 24" x 12"; (5) Omar Handang, clear and painted maple, 38"x 72" x 12"; (6) John Sheridan, maple and forged steel, 38"x 44"x 30"; (7) John Venida, maple, 29"x 36"x 22"x 19"; (8) Jessica Thompson, maple, 36"x 23" x 23"; (9) John Sheridan, walnut and ash, 37"x 40"x 20"

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