

NEWSLETTER FOR THE

**GUILD OF  
OREGON  
WOODWORKERS**

**OREGON  
WOOD  
WORKS**

**Vol. #37, Issue 11  
November 2020  
Portland Oregon**

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**NEXT GENERAL MEETING: ONLINE WITH ZOOM**

*The online invitation will be sent out 24 hours before the event.*

**DENNIS LOVELAND**

**Tuesday, December 15, 2020**

**Social Time begins at 6:30pm, Meeting begins 7:00pm**

Unfortunately, this year we will not have our annual Holiday Gathering, but we WILL host a Zoom meeting that should be interesting and informative for all.

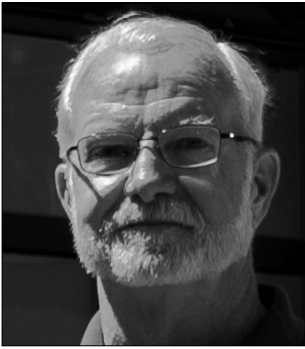
The chair is one of most common pieces of household furniture. It is found in every home and is used by all family members every day. We take it for granted in such phrases as “sitting by the fire” or going to a “sit-down dinner.” It is the chair where we rest, where we think, and even where we sometimes sleep. At its most basic, the chair is a bunch of sticks held together to form a closed-top box where we park our behinds with a panel of some sort where we can rest our backs. But in the hands of Dennis Loveland, the chair becomes a work of art. Straight legs and backs take on sensuous curves and display the beauty of wood with all its color, texture, and uniqueness. Even the simple dining chair can take on new beauty as it catches the eye and draws us in, inviting us to sit and share dinner with others. There is nothing commonplace in Dennis’s chairs.



Dennis Loveland has been working in wood for over four decades. In 1988, he founded Loveland Woodworks here in Portland. He had, what he describes on his website (<https://www.custommade.com/by/lovelandwoodworks/>) as, a “traditional apprenticeship from European craftsmen,” which he then augmented with classes from other craftsmen to refine his skill. His pieces incorporate the finest woods and are built not as mere furniture, but as heirlooms. He has exhibited in many art shows and is represented by galleries along the west coast. He has sold his personally designed pieces around the world. For Dennis, making furniture is about creating the finest furniture with the most thoughtful designs by combining traditional techniques with modern practices. His use of figured maple, cherry, and western walnut, as well as exotics from around the world, make his furniture pop. Join us during our December meeting to hear Dennis tell us about his design process and construction techniques.



## NOTES FROM THE GUILD PRESIDENT



### *Steven Poland*

Greetings Woodworkers,

I hope you all were able to connect with family and friends for Thanksgiving, perhaps assisted by all of our Guild zoom practice? Here we are again in this 2<sup>nd</sup> COVID surge shutdown at least through December 16, and since we won't be able to hold

an in-person Holiday get-together, we will be holding a Zoom General Meeting on Tuesday December 15. We've got local custom furniture-maker Dennis Loveland lined up to present, so hope you can tune in. I certainly think all of the presenters we've had this year have been excellent, and several of you have mentioned that it has actually been easier to see details of their work, and certainly more convenient without all the travel to Multnomah Arts Center.

Thank you for electing a great group of Board members for 2021, I very much look forward to working with our new Directors:

VP for Programs... Carol Boyd,

Secretary... Ken Fairfax,

Finance Director... Tom McCloskey,

Operations Director... Aboo Balgamwalla,

Planning Director... Paul Ehrlich,

Membership Director... Julie Boyles,

Communication Director... Bland McCartha.

Returning Directors are:

President... Steve Poland,

VP for Members... Ed Swakon,

Volunteer Director... Charlie Meyer

Education Director... Doug Drake

Community Outreach Director... Tim Moore

Along with these freshly elected board members we are very happy that **Joe Wheaton** has stepped up to take on the Monthly Programs Lead role that C.J. Marquardt fulfilled so well for several years. Joe is going to be great at organizing these general meeting programs, and has already outlined several talented guest presenters, but please don't hesitate to feed Joe more contacts or ideas for future sessions.

With Giving Tuesday coming up on December 1<sup>st</sup>, it would be great if you would consider a donation to Guild

of Oregon Woodworkers, which can be accomplished on-line on your member profile page. Your donations are a significant source for our annual budget and reserves. The COVID-19 protocols and shutdown periods (which could continue into 2021) will continue to limit our programs income, and we have been making incursions into reserves that had been earmarked for future capital improvements. Your donation will be valuable investment preparation for the space expansion that we expect to need within the next two years.

Enjoy the rest of the November newsletter!

## NEW PROGRAM CHAIR



Hello. I'm Joe Wheaton, the newest program chair for the Guild. I have been a Guild member for about three years, which makes me somewhat of a newbie when compared to many of our members. I took up woodworking about 10 years ago

building small boxes, which is probably the way many of us have started. I have gradually, and I do mean gradually, been branching out into cabinets and bedside tables. Progress has been slow, but it was helped a great deal by joining the Wednesday afternoon Project Build group. The Project Build experience gave me an opportunity to work with some truly great woodworkers who also, fortunately, happen to be a bunch of great people who are willing to share their time and expertise, almost without limit. I took on this job in the hope of returning some of these favors.

But now I need your help. I need presenters and you, the members of the Guild, are my best resource. Many of you probably know a woodworker who you look up to or has a skill that the members could benefit from knowing. You might even be such a woodworker. I know I have met many such people at the Guild. I also want to know what you need. What do you want to know or learn? Is design your driving force? Are construction techniques what you need to know now? Do you want help with woodworking fundamentals like sharpening or making a dovetail joint? Whatever it is, please let me know. The opinions of new members, who may consider themselves novices and may be reluctant to say anything, are especially welcome because the Guild is there to help everyone grow as a woodworker. Contact me at [jewheaton@gmail.com](mailto:jewheaton@gmail.com)

Let's make some sawdust together!

### **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 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

What you can do for the Guild

- ◆ Volunteer your time to contribute, assist, organize, lead, teach
- ◆ Take a class
- ◆ Contribute your knowledge

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

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

[Guildoforegonwoodworkers.org](http://Guildoforegonwoodworkers.org)



Many Guild members 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 ...

**NOW ON-LINE**

**MONDAY, DECEMBER 7 - 11:30 AM**

**On-Line - ZOOM**

In an effort to allow members to keep the comradery of our monthly lunch meetings going, we will be hosting a Zoom get together.

Since it's going to be difficult to eat lunch together in a restaurant, we thought we could go around the gathered group and briefly discuss what we may or may not have been doing in your shop. If you have any pictures of items you'd like to share, have them available on your PC or Phone (depending on what you're connecting to the meeting with), and we'll be able to share your screen.

For security reasons we do not publish the meeting information on the website. We will send out the invite by email the day before—watch for it.

For information on using Zoom, click [HERE](#)

Remember to have your favorite beverage and eats too.



## **WELCOME NEW MEMBERS**

Welcome to our newest **18** members. We're happy to have you with us and hope you'll make a regular appearance at the monthly program (online at present), contribute articles to the newsletter, and volunteer in other ways.

Matthew Baxter, Diane Behall, Gregory Burge, Rhona Dallison, Kelly Dezura, Carl Hacke, Cuong Hoang, Gregg Holt, Linda Humason, Dan Jacobs, James Katancik, Robert Mack, Madison McCart-Millner, Thurman Miller, Tom Parker, Rafe Pilling, Mike Precure, Mitch Stanley, Carlos Zubieta

## GUILD WEBSITE – USE AND FEATURES FOR MEMBERS

### Roger Crooks

The Guild’s new website was designed to serve two communities – those looking to join the Guild (general public) and current members (you). The first two tabs are for the public to learn about the Guild and hopefully join. The rest of the tabs are for members. We understand that your opinion of how good the website is designed is based on “Can I find the information I am looking for” and “how long does it take.” Our goal in this area was to make it easy and fast. Only you can answer those questions of how well we did. This is the first of a series of articles about using the website. Subsequent articles will focus on

- ◆ Members – this article
- ◆ Community Outreach
- ◆ Education
- ◆ Shop Use

HOME • JOIN THE GUILD • MEMBERS • COMMUNITY OUTREACH • EDUCATION • GUILD SHOP • SCHEDULE SHOP TIME •

### FINDING EVENTS

The quickest way to see what activities are available is to click on the Guild Calendar at the top of each page. It is also a fast way to get to our Facebook page or read the latest newsletter.

Newsletter
GUILD Calendar
f

COMMUNITY OUTREACH • EDUCATION • GUILD SHOP • SCHEDULE SHOP TIME •

### Calendar

The events are color coded for easy understanding

- ◆ Orange – Open Shop Time
- ◆ Red – SIGs
- ◆ Blue – Guild Group Activities such as Monthly Meetings, Community Projects, Toy Build and Project Build
- ◆ Green – Education Classes

The Calendar has several different views. Try “Year” view to see a full year or to quickly go to a specific month or you can select “List” view for the details of the events.

If you are just looking for Shop activities, you can click on the [Shop Calendar](#) at top of the Calendar Page. In the Education section, there are shortcuts to specific types of classes.

### FINDING INFORMATION

A quick way to get to specific topics is at the bottom of the Home Page – “Key Information – Quick Links” table.

**What's Going On in the Guild**

[Guild Calendar](#) - Meetings, Classes, and Events  
[Shop Calendar](#) - Schedule Shop time

**Guild General Meeting**

Learn more about the Guild by attending our next General Meeting which is open to the public

**KEY INFORMATION - QUICK LINKS**

New This Month	Newsletter, Videos
<b>Members</b>	Volunteer Opportunities, Library, Member Directory, Professional Members, Membership Renewal, Video Day
<b>Community Outreach</b>	Toy Team, Project Build, Local Community Projects, Scholarships, Estate Assistance, Hire a Woodworker, Shows, Forums
<b>Education</b>	Safety and Shop Certification, Woodworking Classes, SIGs, Education Calendar
<b>Guild Shop</b>	Buy shop time, Shop status, Signup for shop time

DONATE
Contact Us

**Search**– If all else fails, you can always use the “Search Guild Site” field at the bottom of each page (next to Contact Us)

### FINDING PEOPLE

**Contact Us** – This page has the way to contact specific people. Note that we do not put people’s names here but rather links to their “role” email. For example, below are email links to the current heads of specific groups.

We have two email types – Role Email and Name Email. The “role” email is “Position” based (i.e. President, Secretary....) and lets new people assume these roles without

needing to change the website. The “role” email links to a specific person’s email (Name email). When a new person takes

**Committees and SIGs**

Contact the lead person for the following:

- [Education Committee](#) - Manages classes
- [Toy Build Team](#) - Build Toys year round
- [Project Build Team](#) - Help build Guild selected products
- [Community Projects](#) - Help on Guild local community projects
- [CNC SIG](#) - Special Interest in CNC
- [Hand Tool SIG](#) - Special Interest in use of hand tools
- [Professional Woodworkers SIG](#) - For professional members
- [Carving SIG](#) - Special interest in hand carving

*continued on page 5*

**GUILD WEBSITE...continued from page 4**

over, the Guild's IT group simply changes the link to the new person.

**Directories** – We have two directories – All [Members](#) and [Professional Members](#). This is a quick way to find contact information about another member or learn more about our professional member's business. Selecting a name will display their "Profile." Members can edit their Profile at any time by clicking on their name in the upper left and then "Edit Profile" (see below).

**Guild [Organization](#) and [Board](#)** – The structure of the Guild is displayed under the Members tab as well as the current Board of Directors.

## FINDING THINGS TO DO

**Newsletter** – Each month we publish a very comprehensive newsletter. Simply click on "Newsletter" at the top of any page. We have copies of our newsletters going back to 2007!

**Weekly Email** – This is sent on Sunday and includes important information about the Guild, events for the next 4-6 weeks and any other relevant information about the Guild. Suggestions and feedback is always appreciated.

**[Forums](#)** – You can use the Forums to post items for sale, ask questions, or discuss project issues, etc. The Forums are only available to members to read and post. Members can post for non-members if they want (with proper notification). They are a good place to start a discussion on a specific topic. Note that our Facebook page is also available for this and is viewable to the public.

**[Volunteer Opportunities](#)** – The Guild is an all-volunteer organization and without volunteers, the Guild would not exist. Find out where we need help and find out more about the position here.

**[Library](#)** – Information about our library is here along with checkout information.

**[Videos](#)** - Videos of meetings, demos, SIG presentations that have been recorded are here as well as our weekly video posts. These pages are still being populated.

## FEATURES OF THE WEBSITE

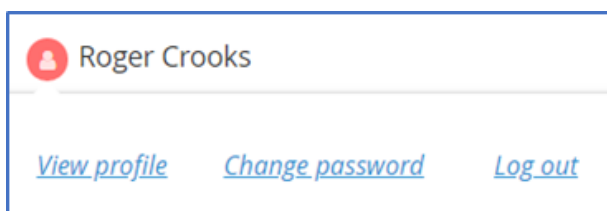
**Privacy** – We treat your personal information seriously and keep it secure. We only store the information that you fill out in your Profile and that information is only availa-

ble to other members. To see what information we store about you, simply click on your Profile. Click on your name in the upper left and then "View Profile". You can edit this information from here by clicking on "Edit Profile".

**Membership Renewals** – The website will automatically send you notices when your membership is up for renewal 21 days and 7 days prior to your renewal date. Note that we use your "anniversary" (Join) date rather than calendar year for membership, so you always get a full year for your money. You will receive two past due notices at 30 and 60 days at which time your membership is "Lapsed". You can no longer register for classes or buy shop time with a lapsed membership and you may not be able to log in as a member to the website afterwards.

**PayPal** – we use PayPal for collecting money, but you do not need a PayPal account. You can pay with a credit card even though you are using the PayPal website to pay. We never save (or even see) your credit card information. PayPal only saves your credit card information if you select that option. PayPal also allows you to set up direct payment from your checking account if don't want to use a credit card (PayPal account required).

The use of PayPal greatly simplifies the Guild's process as everything is automated and detailed records are kept so if there is ever any questions about a payment, we can easily track it via the website and our PayPal account.



## GUILD UPCOMING CLASSES

The Guild class schedule, like many things in our lives, has undergone repeated changes in response to the COVID virus. Those of you who were scheduled for classes have been or will be contacted about rescheduling or refund when it becomes necessary to postpone or cancel those classes. We recognize that some of you will be even more eager to get certified to use the Guild shop, thus, once things improve and we are able to open the shop again, we plan to give high priority to scheduling those classes. The Education Calendar, on the Guild website, will be a good source of class information and also your gateway to registration.

In the meantime, the Education Calendar is also a good source for information about virtual opportunities to link with Guild friends, pick up some valuable tips, and build

your skills. Check the calendar for SIGs, Meet-Ups, Project Build online, General Meetings and more, all on line.

### AFFILIATE UPCOMING CLASSES

Our affiliates are facing scheduling challenges much like our own. None of them has a class schedule posted for the beginning of 2021. For them also, their websites will be great sources for class information and registration.

Northwest Woodworking Studio  
Anvil Academy  
Portland Community College

## THE GOOD NEWS IS....

### *Gary Weber, Program VP*

Most, if not all, of us a pretty 'COVID-fatigued'. It has been a year for the ages and we have had to curtail many things that are important to us. For many of us, the loss of access to our shop and, in particular, to our educational offerings has been a tough one.

But, the good news is: That coin has two sides and the good side is that it is forcing us as an organization to push the envelope and re-evaluate how we deliver content to members.

HELLO ELECTRONIC MEDIA!! Yup, Zoom is now a word whose first definition is not 'to go fast!' We have a newly constituted group (the Electronic Media Ad Hoc Group) that is now putting together the plans for the expanded use of electronic media in the Guild.

We are all familiar with some of that now. We have monthly Zoom program meetings. We have committee, group, and Board meetings via Zoom. We are providing videos on a weekly basis that provide woodworking content to members. We have some groups SIG's and other groups that are meeting regularly via Zoom. Two in particular, Project Build and the Carving SIG, have been utilizing electronic media for content presentations.

So, does electronic media let you put your hands on the work and send the smell of sawdust into your nose? Nope (although maybe something could be done about the latter...smell-view?).

We have discussed many opportunities to share content in this way. We have existing video sessions that could be made available. We could do a variety of slide presentations. We could offer simple lecture or demo classes. We could provide referrals to our video/electronic sources that



members might find of value. Our only limitation may be OUR creative limits.

This is where YOU come in. Do you have some thoughts? Do you have particular skills that might be applicable? Would you be interested in presenting? Are there particular topics that would interest you that could be delivered in this manner?

Please contact any of the core members of this group if you have suggestions. They are all listed in the member directory.

GROUP MEMBERS: Steve Poland, Aboo Balamwalla, Chip Webster, Bland McCartha, Doug Drake and Gary Weeber.

We will be taking our first steps soon so stay tuned to Facebook, the website, and group emails for additional information. In the meantime, help us. Contact us and give us your thoughts.

## BEHIND THE CURTAIN: THE GOOW MASTERS EDUCATION PROGRAM

Interview with Chip Webster, Guild Education Team, Masters Series Lead

**Question:** Chip, you have long history of promoting education programs in the Guild, including being the Education Director in the past. Can you tell us how the Masters Series started and what the thinking was behind it?

**Chip Webster:** I joined the Guild late in 2008. One of my first experiences with the Guild was in early 2009 when I learned a renowned furniture maker was scheduled to teach classes for the Guild. The classes filled early so I volunteered to help with setup. The Master was Darrell Peart and I was struck by the idea that various Masters would visit the Guild and share their knowledge, experience and techniques. This was actually the second time Darrell had visited. I learned later that the Guild had also hosted David Marks. When we moved into our present Guild shop, I was the Education Committee chair and a member suggested reaching out to another Master. It occurred to me that inviting two or even three Masters to teach each year as a program would be a significant boost to our members as well as gain recognition for our Guild. One of the first to visit our new shop was Chris Schwarz and it was a huge success.



*Chip Webster*

**Question:** As you prepare for each year, what criteria do you use for selecting Master woodworkers to bring in for workshops?

**Chip Webster:** The folks we bring in need to be recognized as masters in some aspect of our craft. Design, carving, finishing, techniques are some of the elements we look for. Many of our visiting masters are recognized internationally for their role as a maker or designer or both. One source is a lead from Guild members. Taeho Kwon, Doug Stowe, George Walker and Michael Dresdner were all brought to our attention because of a member suggestion. Another source is our favorite publications – Fine Woodworking and Popular Woodworking. Michael Fortune, Chris Schwarz, Mary May, Garrett Hack and Mike Pekovich come to mind. I follow Instagram quite a bit and have found quite a few highly skilled Masters that love to share their knowledge. In addition, there are other sources such as YouTube but we take care to see who follows who as a means of determining best fits. We also tend to steer

away from a subject matter that may be too narrow for our audience. With our growing membership, however, that is becoming less of an issue.

**Question:** Can you tell us what is involved in actually making this happen? Is there a lot of preparation work involved before the Master woodworker arrives?

**Chip Webster:** In the beginning stages there is not much work – a phone contact and email to ascertain interest and determine if the deal can work, followed by details regarding the class description or descriptions if there will be more than one class. As the workshops get closer to production, work ramps up, sometimes significantly. There are frequently work sessions to purchase material. Then there can be work sessions to mill the materials. Sometimes there are tools that are specific to the workshop that must be purchased, such as steam bending tooling, or special router bits for a specific application. There are frequent phone conversations and emails to nail down details. And then the Master arrives and we find we don't have something the Master takes for granted we have (we're not a "school") and we have to



*Kelly Parker*

scramble. Then there is production day! If we have done a good enough job, this is generally smooth. We have to arrange for lunches and beverages. The rest is fun and learning. After the fact, there are expenses to gather and for which to get reimbursed, and I like to check the actuals against the projected expense to see if there is something to learn from the event and adjust in the future.

**Question:** What is necessary, in your mind, for these workshops to be truly successful?

*continued on page 8*

## BEHIND THE CURTAIN...[continued from page 7](#)

**Chip Webster:** A thorough understanding of the scope of the workshop to be conducted, including the skill set of the participants, what tools are required, the materials, logistics, handouts and the expected outcome. We have learned a lot about how to promote these events as well.

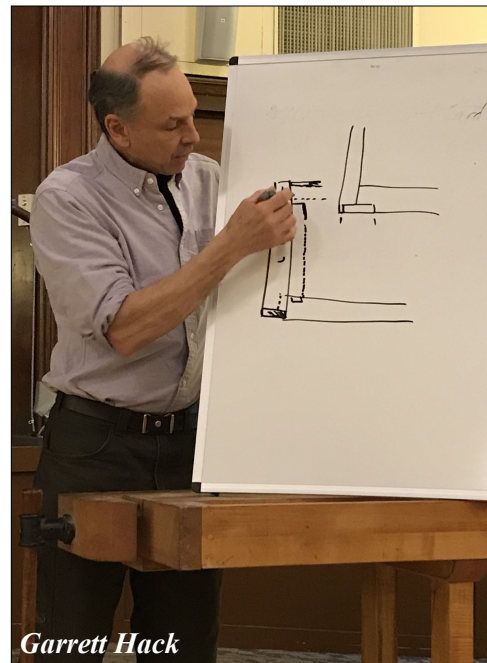
**Question:** When setting up these workshops, how do you determine what the cost should be for members who want to participate?

**Chip Webster:** These are premium events so this is an opportunity for the Guild to generate support to the Treasury for other education needs or other purposes. But we always work to provide a low cost option, such as a program meeting presentation (free) or a low cost seminar/lecture so that the majority of our members have an opportunity to gain something from the experience.

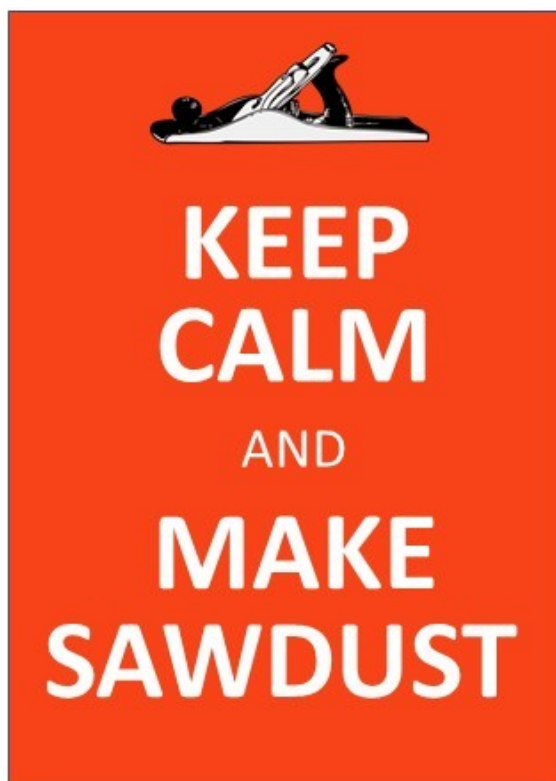
**Question:** What would you consider the most valuable benefits that this program brings to the Guild and its members?

**Chip Webster:** I can't tell you how many times I've heard the phrase "that was worth the price of admission" over an almost throwaway tidbit of information. Our Masters have

such depth of experience that they are so willing to share. Often they come to teach something specific and our members become fixated over the end project. But sometime we miss the bigger picture. It's not the project itself (although it is also a benefit) but it's also the approach, the process, the techniques, the problem solving that's so useful. I've come to appreciate these as workshops to build a prototype so each one of us can go back our shops or the Guild shop to apply these concepts to our own finished project.



*Garrett Hack*





## TAEHO KWON: THE APPROACHABLE MASTER WITH A COOL AS A CUCUMBER VIBE

*Alison Reyes*

I was gifted the opportunity to take the six-day timber frame workshop at the Guild. I am a beginning woodworker by Guild standards, green, only a couple of years of getting to know it by way of a career change from food to wood. I really wanted to learn more about wood joinery as I have spent most of my time on table tops and the bottoms get quite confusing.



A word about Taeho, who led the workshop, this man has a lot of energy and a lot of

knowledge to share. He allows you to see him think through issues or next steps, and handles the class with ease and grace. The pace starts slower and ramps up fast. By day three you realize that the class will not be ending at 5, it ends when we are done for the day and with so much to do, later was the norm.

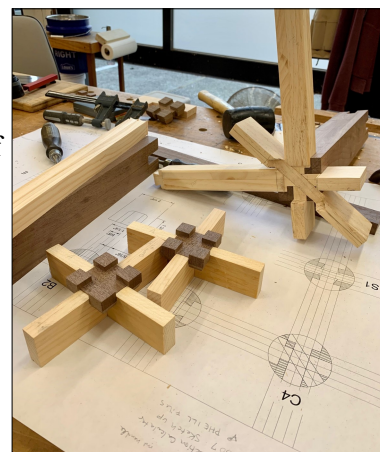
What did I learn? Some might think a less experienced woodworker would not be a good fit in this class. I would say that experience is required, but I am far from advanced and learned things it would have taken me years to figure out, if ever. I wasn't shy about asking questions and many times the answer was 5/8ths. I learned to cut within 1,000<sup>th</sup> of an inch on our saw stop where as I was good up to 1/16<sup>th</sup> before the class. (embarrassing but true!). I improved my chiseling tremendously by necessity. Many little bits needed to be chiseled and there wasn't time to pontificate! I got a little split when I went the wrong direction first and after doing that twice I stopped and thus became a better chiseler. This was not a class about hand tools, in fact, a big point of the class was how to make faster work using jigs and power tools but he took the time to give us a hand saw demo that was so thorough, I can now use a hand saw 80% better than before. I now have an understanding about how crappy my saw is and why and when to use a better one.



I have interviewed many experienced wood workers in regards to wood movement and he strung together all I thought I knew and added enough that I finally feel I have

a truer understanding. I always thought the wood would expand and contract and have many times been given the visual of "a lot of straws" going through the wood but the wood in fact twists!

I am very comfortable using our Sawstop and cross cut sled and suspected that when using a sled the cut may be off due to a multitude of reasons. Much like a yoga teacher, he explained "how to be" when using the sled: relaxed but alert. Push it easily with one hand. Pay attention to how hard you are pressing the wood down. Get comfortable; use it the same stance each time. These subtleties all make a huge difference and it IS possible to get it perfect. When he was setting up the saw for what he loves to refer to as "the money cut", he would take three, four, five or more tries to get it right. Watching this over and over seemed to give me "permission" to take however long it takes to get it perfect. In my earlier days I was not patient enough and way too hasty. I am transitioning to becoming more persnickety and one must be very persnickety to be a good woodworker I believe! This workshop accelerated this transition for me.



The ability to increase my skills in such a short period of time was priceless and due to the generosity of the Guild, it was literally priceless for me to join in. Working side by side with Chip Webster as the lead of our group and getting to know five other members was the icing on the cake. We all helped each other through every "tough spot" and made sure everybody was on the same page with the fast pace. There was so much packed in to this six days that it went by at lightning speed.

Overall a wonderful experience!





## VOLUNTEER OF THE MONTH: NOVEMBER 2020 TOM McCLOSKEY

By: Ed Swakon, VP Membership; Bill Hamilton, Treasurer; Carol Boyd, Secretary, and Toy Build

Each month for the past two years or so, the Guild has given a Volunteer of the Month Award. The Award is given to our unsung volunteers who, for the most part, work behind the scenes quietly and keep the Guild operating. The Guild, as you all know, is entirely volunteer run. With nearly 1,000 members, hundreds of classes, a website, newsletter, fully equipped shop, and bills to pay, it takes many people. **This month's recipient of the Volunteer of the Month is Tom McCloskey.**

Tom has been an active participant in Toy Build. While he often does his toy building at home, he attends our weekly meetings to help other members with their projects. While the shop was closed earlier this year, he milled wood in his home shop for members who wanted to continue to make toys but didn't have milling capability in their home shops. Without this support, we would not have had the number of toys available for distribution this year. He is also always willing to chat about different methods and share his knowledge with others.

Tom has a lot of experience with QuickBooks and has helped our existing Treasurer update the Guild's accounting and bookkeeping process by improving our Quick-



Book integration. He has begun helping with the day to day transaction accounting process, and last but not least, Tom has agreed to step up and become the Guild's Finance Director for 2021 and was voted into that position at last month's General Meeting.

For all of the above, the Guild is pleased to present the November 2020 Volunteer of the Month award to Tom McCloskey.

*One of the premier awards given to Guild members is the Volunteer of the Month (VOTM) award. These awards recognize exceptional volunteer service by a Guild member. As we know, the lifeblood of the Guild is volunteerism and we have hundreds of volunteers annually. When you have a chance, please shake the hands of our VOTM folks in particular because their contributions have been truly outstanding.*



## SAFETY ACTION TEAM

We want to thank and recognize our newly reconstituted SAFETY ACTION TEAM (previously Safety Committee). The following Guild members have raised their hands to help:

Leslie Kantor – LEAD

Stuart Brown

Dave Burgess

William Dawson

Jeannette DeCastro

Dan Haggerty

Dick Harbert

Chad Jendson

Dick Meissner

Steve Schaller

Gary Weeber



We are foremost a volunteer organization. Thanks to all of you willing to help make Safety First in the GOOW.

## TEN DESIGN IDEAS: CHALLENGES AND SOLUTIONS

*Flora Lee*

The following was presented as a PowerPoint presentation to Project Build members during a November 2020 Zoom meeting. The objective was to provide thought-starters for everyone's projects, current and future, with a variety of Design Ideas for all levels of woodworkers. I've used photos that were readily available of pieces I made in the past.

### DESIGN IDEA #1

#### DISPLAY STAND FOR ANTIQUE CHOPSTICKS

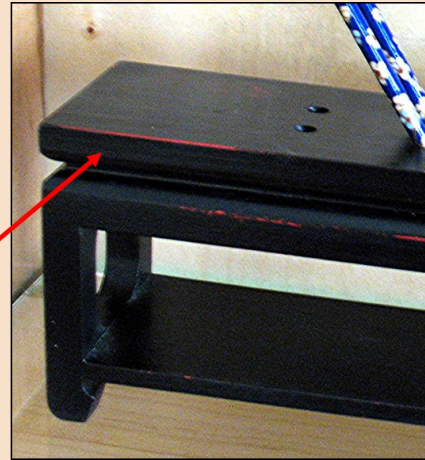
Poplar, 15L x 4H x 3D



*This is a small part of a large collection.  
Four stands were made.*

- ◆ Displaying the chopsticks at the angle at which they are used seemed appropriate
- ◆ **Design Challenge:** A black finish was chosen so as not to detract from the chopsticks, but that was boring ...

#### SOLUTION: "ANTIQUED" FINISH



- ◆ An "antiqued" finish added visual interest without being a distraction.
- ◆ Black paint was sprayed over red paint. A light sanding of "high use" areas revealed the red highlights.
- ◆ Ideas for other non-traditional finishes: Metallic paint, glazes (as used in ceramics), even a sprinkle of glitter!

### DESIGN IDEA #2

#### DISPLAY CABINETS

Maple, 30H x 20W x 7D



- ◆ Simple Krenov-style wall cabinets display the full collection.
- ◆ **Design Challenge:** Appropriate door pulls

#### SOLUTION: HAND CARVED DOOR PULLS



- ◆ They are basswood, easy to carve and very forgiving. They are stained with multiple coats of India ink to resemble ebony. Other ideas for unique door pulls: Driftwood, coral, thread spools, etc.

*continued on page 12*

10 Design Ideas ...[continued from page 11](#)

### DESIGN IDEA #3

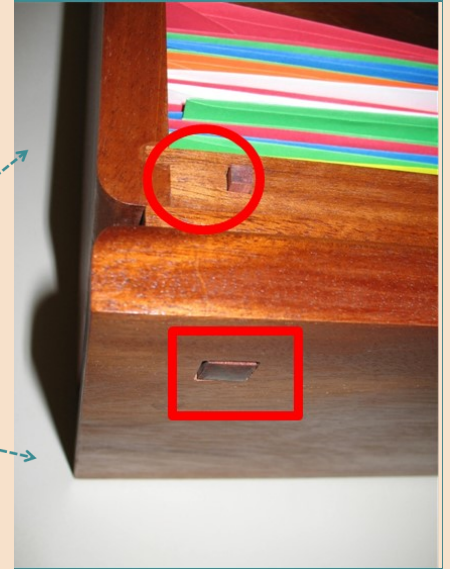
#### CD WALL CABINET

Mahogany, 25H x 8W x 7D



- ◆ *The overlay door invited custom carving.*
- ◆ **Design Challenge:** *A door pull would be distracting.*

#### SOLUTION: HIDDEN MECHANICAL DOOR OPENER



- ◆ When pushed, a button on the underside of the cabinet (in the red square), pushes out a peg in the cabinet carcass (in the red circle), which pushes open the door.
- ◆ The mechanism is all wood, fully trapped inside the carcass. The action reflects beveled ends of the two highlighted pieces, acting as wedges against each other.

### DESIGN IDEA #4

#### FOOTSTOOL

(A Stickley ripoff!)



#### HAND GRIP THAT PLAYS OFF WOOD FIGURE

- ◆ *This was an unplanned, opportunistic design element.*
- ◆ *It's always nice to celebrate and showcase the medium we use!*

More of Flora's Design Ideas to come in the next newsletter.

Do you have design ideas or problem solvers you would like to add, please send them to

[newsletter@guildoforegonwoodworkers.org](mailto:newsletter@guildoforegonwoodworkers.org)

## BENCH BUDDY: A PORTABLE BENCH-ON-BENCH FOR CARVING AND OTHER STUFF

Ruth Warbington



Classical carving is usually done standing at the bench with the project at a comfortable working height, usually an inch or two below the elbow. For me this is about 4 ½ inches above my workbench. I had been stacking a couple of 8/4 poplar boards to bring my work up to that height and I liked the feel of a solid base as I worked, but the clamps holding everything together got in my way. The benchtop benches I had been researching for some time weren't what I wanted -- until Yoav Liberman's very simple Bench Bull. He designed it to stand on edge, but when knocked over on its back it had promise. I've listed links for several bench-on-bench (BOB) designs that show many non-carving ways to use them.

Bench Buddy (BB) and Bench Bud-Lite are my variation of Liberman's Bench Bull. Bench Buddy is 4 1/4 x 10 1/4 x 22 inches and Bench Bud-Lite is about 11 inches long. Their width of 10 ¼ inches is just right to hold boards and still leave space on the far side to lay out my gouges. Ten inches is also a good working height when BB is on edge for non-carving jobs or to bring small work closer to my eyes. If I need a wider or longer surface, then Bench Bud-Lite will sidle right up. Often Bench Bud-Lite is as big as I need. The many 1 ¾ inch long "ears" on BB are for clamping it in place horizontally (which I've found isn't always necessary) or vertically and to clamp other things to it. Lots of ears give lots of clamping options. The top photo shows how a small workpiece can be held using wooden dogs, battens, and a Wonder Pup.

Photo 2 shows a typical board secured by four dogs and two wedges. No metal in sight to nick a carving gouge! Opposing wedges are not needed because the flats on the dogs provide the complimentary angles. Pairs of wedges of different widths accommodate narrower or wider boards. A wedge angle of 14 degrees works great. A fingernail depression in each wedge gives purchase for the Bench Buddy helper (looks like a push stick) to tap out the

wedges with a mallet. The helper is also used to tap in the wedges; it keeps the mallet away from the workpiece.



Photo 3 shows a small bowl clamped upside down to shape the outside. The rectangular gap allows access for clamping smaller items on the middle panel. The gaps also allow clamps to pass all the way through BB when it is on edge. Then work can be clamped to the face for sawing or routing.



### Making Bench Buddy:

Some pieces of carefully selected quarter-sawn 2x6 fir studs were left over from a recent shave-horse build. I had milled them straighter and more square and they were pretty dry. Photo 4 shows the center panel before final glue up; the other parts are just behind it. The center panel has three 1 ½ inch thick boards glued face-to-face with the middle one shorter by 1 ¾ inch at each end. One could instead space out short pieces for the middle layer. I kept it one piece and then cut mortises to keep it more solid and to have a simpler glue up. The 4 ½ inch width of this center panel was sized to yield a total BB width of just over 10 inches. The mortises in the middle piece are just big

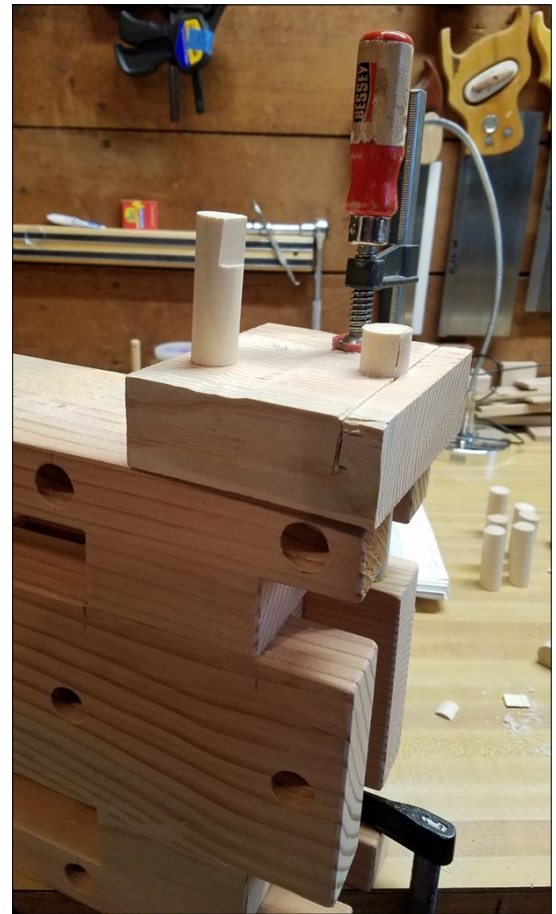
*continued on page 14*

**BENCH BUDDY...***[continued from page 13](#)*

enough for small F-clamps and narrow enough so the dogs won't fall into them, but the narrow width does limit where clamp pressure can be exerted on top. The sides of the BBs (as seen in the first photo) are 1 ½ by 4 ¼ pieces on edge with a notch cut out at each end to form four ears. Two or three 1 ½ inch thick spacers separate each edge board from the center panel. The gaps between spacers are at least 4 ¼ inches long to allow F-clamps to pass through when BB is on edge and to access the mortises inside the center panel. After gluing all the pieces together I intended to send the BBs through my planer but after the nasty snipe "cleaning up" the center panel I decided against it and just leveled it up with hand planes. I used a ¾ inch Forstner bit and drill press to make dog holes no more than 5 inches apart (the reach of Wonder Dog). Only the holes in the ears go all the way through; the rest are stopped so that the dogs protrude above the surface where they can be grabbed and pulled out. One side of BB can be a smooth work surface without dog holes. I also choose not to put dog holes in the edge faces to leave a smoother work surface when BB is used vertically as a high work surface.

I put Bench Buddy to work right away making the bench dogs as shown in Photo 5. The dogs were made from ¾ inch hardware-store dowel and are about 2 ¼ inches long. Take a sample dog hole in a block to the store to find snug-fitting dowel stock. The "bigger" stuff I picked is tight and has needed sanding but the tight fit is probably necessary so the dogs don't come loose when carving with a mallet. To make each dog, push one end of the dowel stock up through the block until flush with the top. Then hand saw a slight undercut into the side of the dowel and into the block (about 4 degrees works). Now push the dowel up a little, cut off the chip, raise the dowel more and cut the dog to length. Repeat using the same kerf in the block for each undercut. The slight undercut helps hold the workpiece down and creates a flat on the dog for more holding surface area and less damage to the workpiece.

My new buddies have been great shop helpers! Since my build I keep finding new uses and I keep them close at hand. This winter they may come in from the cold garage to do some carving with me in the house.

References:

Two short videos are a great place to start seeing the wonderful world of BOB. Two Popular Woodworking links connect to five posts by Yoav Liberman.

<https://www.finewoodworking.com/2005/10/25/using-a-benchtopy-bench> Video with Jeff Miller showing how he uses his benchtopy-bench with a link to the FW article showing how to build it

<https://www.finewoodworking.com/2014/10/21/mini-workbench-makes-detail-work-easier> Video overview of benchtopy workbench with a vise, designed by Steve Latta

<https://www.finewoodworking.com/project-guides/shop-projects/mini-workbench-works-wonders> Latta mini-bench from FW 2015 Tools and Shop Issue. Non FW members can only see a little.

<https://www.popularwoodworking.com/projects/portable-workbench/> Bench-top bench article by Yoav Liberman posted to Popular Woodworking website February 22, 2020 sized 7.5 x 12 x 25 inches, originally published in American Woodworker, Apr/May 2014

<https://www.popularwoodworking.com/woodworking-blogs/bench-bulls-by-blog-readersvery-cool-designs/> Bench Bull versions from readers of Yoav Liberman's blog. At the end of the article are links to Liberman's three Bench Bull posts that precede this one.

## 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 [newsletter@guildoforegonwoodworkers.org](mailto:newsletter@guildoforegonwoodworkers.org)*

Michael Molinaro - Mid century telephone console

42x16x30h, Baltic, walnut, maple, white oak fumed, paduck. Milk paint.

Material cost \$350, Build duration 19 days



## SHOW & TELL!

Along with social time, business, Volunteer of the Month, Shop Talk, and our presenter, Dennis Loveland, we will have time for **Show & Tell** at our Zoom Monthly Program Meeting.

Have your latest work available and ready to 'present'. Please keep the presentation to less than 2 minutes so that we can give others time.

See you Tuesday night, December 15.

## AN APPRECIATION

### Jeanette DeCastro

I want to say a hearty THANK YOU to Ken Hall and the Guild at large for helping me with my block plane restoration. I find it is hard to separate the tool from the memories and my heart fills incredibly full whenever I think about it.

This story begins with a wooden toolbox that I've dragged with me through at least four moves. It contained a few items I recognized, like files and a funky screwdriver, and one that I didn't recognize. I came to learn it is a 6 1/2" block plane. The unassuming box and modest tool belonged my Dad. It was clear to me that it wasn't high end or old, and it wasn't heavily used. It looked a bit like a Buck Bros. It was in parts and I just wasn't sure. My Dad lived overseas when he was younger and so didn't build up a tool set until he'd started a family in the late 1970s. But it was his, and since he's gone – it's such a very nice thing to have.

I told the Project Build Special Interest Group (SIG) about my plane-refurbishing-in-progress – and my quest to buy parts on eBay to find some missing thing, which I couldn't quite name. Ken Hall spoke up right away! And he generously helped me to locate and source the missing part. He also shared that it was probably a department store tool brand, perhaps Montgomery Ward or similar. I have fun childhood memories of shopping at "Monkey Wards" with my Dad. I may never know the exact provenance of this



thing – but it tickles me still. Clearly my Dad had "Dad Jokes" before they were a thing!

The replacement adjustment bracket and screw fit reasonably well after de-rusting. The restoration progress has been incremental. I've been practicing blade sharpening and can reasonably make wood shavings. Then I learned that block planes are usually used for end grain with a shooting board – ha! I'd been using it like a jack plane. There's so much to learn. I have found that using a diamond stone is much easier than using sandpaper mounted to a flat stone. It's lovely that there are many ways to do sharpening right - I get to find the one that works well for me. The presentation by Ron Hock in October provided me with great fundamentals and context as I learn.

I've keenly felt that tools are happiest when they are in use. Perhaps it's not fair to anthropomorphize them, but who wants to sit around bored? I've wondered: what project did Dad buy this for? I will never know it's past, but I can determine its future. Planes can be incredibly beautiful - decorative, historical gems. But this one is unadorned, a bit scruffy, stout and ready to do some work!



## YOU GET WHAT YOU PAY FOR

### Roger Crooks

Surely everyone has heard that expression. This is just a short article about "bargains". I was carving a Vase which required removing lots of wood (relief carving). With my rotary tools, I first hogged it out with an aggressive, tungsten-carbide burr. I then switched to sanding bands (see picture).

If you use a rotary tool like a Dremel you can pay about \$4 for six 1/2" Dremel sanding bands or you can get over 300 bands for \$10 on [Amazon](#). Three cents/band vs. 65 cents/band. I figured I could use twenty cheap ones at the same price as one expensive one. Not a hard decision. BUT when I used the first one, it blew up in seconds hitting me in my glasses (thankfully). Tried again – this one lasted about 30 seconds before exploding. And it went on, some lasted longer but I had to slow down the speed which made the job harder and longer. Little did I suspect they

would just blow up, I only considered wear. So now I have a wastebasket full of sanding bands and a small box of quality bands from [Klingspore](#) (about 40 cents/band). They are a high-end supplier of all types of sandpaper.

So, the moral of the story, well you can figure it out on your own.





## DID YOU KNOW?...

# TITEBOND GLUES: HOW DO I READ THE LOT NUMBERS?

Current format for product made after 1/1/2019:  
Aymmddbbb

The first letter is A for made in America, the first two digits after the A is the last two digits of the year of manufacture, the fourth and fifth digits represent the month, the sixth and seventh digits represent the day of the month and the last three digits represent the batch number for that day.

Example: A190615023 – This material was manufactured on June 15, 2019

Format for product made prior to 1/1/2019:  
Aymmddbbb

The first letter is A for made in America, the first digit after the A is the last digit of the year of manufacture, the third and fourth digits represent the month, the fifth and sixth digits represent the day of the month and the last four digits represent the batch number.

Example: A604270023 – This material was manufactured on April 27, 2016

## What's the Shelf Life:

The period of time, usually beginning with the date of manufacture, during which a stored adhesive will remain effective or useful. Same as storage life.

Titebond's literature states "the shelf life of a majority of our wood glues as two years. Titebond Polyurethane Glue has a one-year shelf life in an unopened container, but is



useable as long as the glue remains fluid. Polyurethanes, however, are designed to react when exposed to moisture. Sometimes, they begin to cure, and solidify, after the bottle has been opened. Most of our yellow and white glues, including Titebond Original and Titebond II, remain usable beyond two years. Should Titebond Original become thick and stringy, or Titebond II turn into an orange-colored gel, these changes signify that the glue is no longer usable. The minimum shelf life of Titebond III is stated as one to two years. When stored appropriately at room temperature, Titebond III is expected to last beyond its stated shelf life. If thickened, shake vigorously by firmly tapping the bottle on a hard surface until product is restored to original form. For a complete list of Titebond wood glues, adhesives and sealants shelf lives click [here](#)."

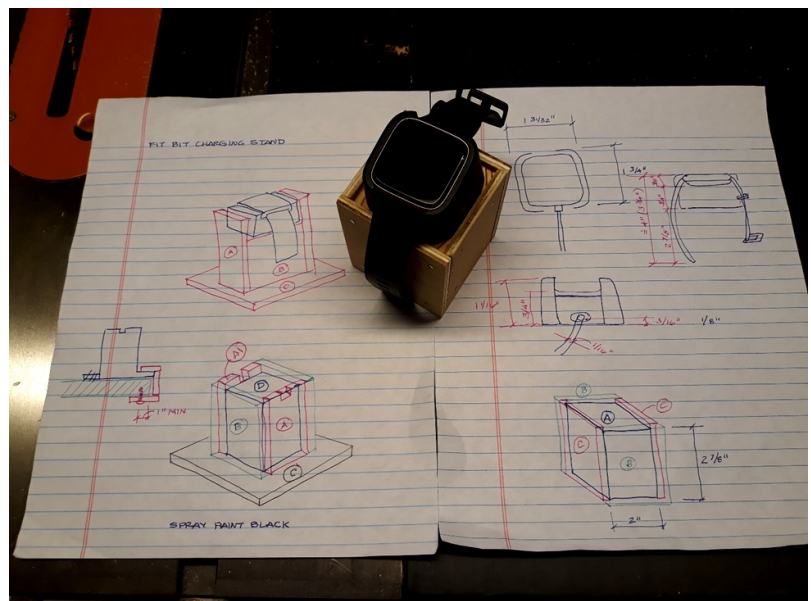
## WOODWORKING PROJECTS – BIG AND SMALL

### Roger Crooks

We see a lot of beautiful projects that our members have made – chairs, tables, display cases, etc. that fit into their house to fulfill a need. These take a lot of time, equipment, and planning. However, some of our members have more modest needs and problems that their woodworking skills can easily solve.

I received an email from fellow Guild member, Gary Joaquin. His daughter complained that her Fitbit charger would not sit flush on her desk. Easy project for a woodworker. Below is his comment about the Guild

*"I just felt compelled to thank you and the Guild for increasing my knowledge and level of safety using my table saw. Today, as I thought through each cut, I was able to make them cleanly with a higher probability of preserving all ten of my digits."*



*Interview with a fellow woodworker in the time of COVID.  
No coffee get-togethers these days. Tell us about yourself.*

## WHAT BROUGHT YOU TO WOODWORKING?

### Meet Julie Boyles

Victor Hugo, French poet and novelist, said, “Even the darkest night will end and the sun will rise.” The sun that rose brought with it woodworking. Lucky me.



I was one of those fortunate adults that was never sick—I’d never met my insurance deductible, I’d never remember having the flu, and I’d never even been in the hospital (except to birth one challenging daughter). Then, in 2017, without *any* risk factor, surprise—triple negative breast cancer. Within 10 days, I’d jumped full into illness with an overly aggressive cancer type, yet lucky stage 1ish/2ish.

Triple negative meant four months of chemo followed by surgery followed by daily radiation for two more months. At the same time, my adult daughter’s life was falling apart (along with my two grandkids) and it—not surprising to moms—fell on me even though I was truly ill. The three of them came to live with me—during chemo—in my 575 sq ft condo with no outdoor space to get away from one another. Just as we must, I endured it all and after seven months of treatment (and my daughter was making her own progress and moved out after three months), I knew that something new was now needed in my life.

A couple days prior to my last day of treatment, I’d randomly googled “woodworking Portland.” Accordingly, on my very last day of treatment—my last day of radiation—I stopped at ADX (a previous maker space in inner SE) on my way home. This bald, middle age (or a bit more), weak female pronounced, “I think I want to be a woodworker.” Where that desire came from is truly a mystery. I’d later remembered that I’d had a, perhaps, three-month woodshop class in high school but other than that, I had no connection or relation to woodworking. I never had blue collar, hands-on workers in my family nor anyone that could profess a love for creating something from nothing. I feel that woodworking was a calling that came to me rather than me choosing it. It was exactly what I needed at that time in my life.

I gained my strength back through woodworking—initially, I couldn’t stand and work for even 30 minutes; after six months, I could maintain three hours. I found community (which I hadn’t had through challenging times with breast cancer). I learned hundreds of new things, each of which held space in a brain that had been consumed with doctor’s appointments and all that goes along

with cancer. I think, most rewardingly, I saw raw pieces (often, happily, trash pieces sourced from the Rebuilding Center) come to fruition into a finished product. As a teacher, I’d never seen a “finished” product. That finality (if we allow ourselves to let a piece be “finalized”) held great reward and value to me.



I knew quite early on that woodworking was a blessing that had come into my life. What I didn’t know was how much better it would become. When ADX closed, I discovered the Guild for the first time. The Guild has brought out the passion that I truly have for woodworking. I don’t have as much time for it as I’d like, but I fill much of my free time with this new passion. My second round of breast cancer—a new primary that wasn’t, thankfully, the ugly triple negative variety—was earlier this year. A substantial part of my recovery plan was to immerse myself in woodworking. Without any type of shop at my condo, GOOW was my second home. Covid sidelined my plans but I was offered support by members that I really value. The humans that have graced my life since I entered the Guild have been a source of support, of inspiration, and of motivation. I’ve learned so much and that continues to be my road ahead. The collaboration that develops in the Guild space—and now, on Zoom—holds a special place in my heart. We’ll be together again and I look forward to those days.

I think the things that brought me to woodworking are the same things that keep me passionate about woodworking. It’s the sawdust, the learning, the people, the endless possibilities, the detailed discussions, and the “finished” product that comes from something that often starts ugly. That last one may be a metaphor for finding woodworking through the challenges of cancer. The ugliness brought such beauty and light into my life. It’s a bit hard to be mad at cancer as I very likely would not have come across this newest passion. I consider myself fortunate, truly. Thank you, members of GOOW.



## MAINTAINING A POINT OF REFERENCE

*Brooke Baldwin, Modern Woodworking, January, 2001*  
... An excerpt by John Sheridan

“Determine the order of construction for laying out and cutting accurate joinery, while maintaining reference lines for the shaping of each piece.” That’s the formula David Fay in Oakland, CA, uses in building each of his custom furniture pieces... Fay has created this four-step process to develop and articulate his designs:

- ◆ **Make a “Quick” full scale model.** “I make a full scale model to visually see and react to my design idea. I spend usually less than two hours to mock up my idea. This step lacks refinement, but is useful to evaluate the success of the initial inspiration. It is also useful to show potential customers what they otherwise may not have been able to visualize.”
- ◆ **Make a full-scale drawing.** “A full-scale drawing on ¼” particle board helps me get beyond my sketches and initial model. This is my time to analyze the structural needs and out the proportions that lead to the desired visual aesthetic.”

- ◆ **Lay out joinery and shaping, cut joints, then shape the piece.** “I lay out all the joinery and shaping for each piece before I cut anything. This allows me to consider how best to cut the joinery, examine design proportions and mark my reference lines on each piece before actually making any cuts.”
- ◆ **Make a test piece.** “I almost always make an extra leg or post or intersection of my designs. Each test piece is extremely useful as a visual or tactile reference. It gives me more information than any drawing and allows customer to see and feel the woods and shapes of past designs.”

Understanding this process and maintaining *a point of reference* allows work to ultimately be done more efficiently and accurately.



## GRADING LUMBER

*John Sheridan*

Woodworkers buying wood for a project are sometimes surprised when they discover that hardwoods are graded (at the mill that cuts the logs) to a standard that judges for utility and usable lumber, *not* by appearance. It takes the trained grader about two or three seconds, with lumber rule in hand, to decide which of the five standard grades apply.

The concept is simple: defects alone don’t matter since most wood used commercially will be stained, with the final color being chosen by the manufacturer. The standard grades are Firsts and Seconds (FAS), Selects, No. 1 Common, No. 2 Common, and No. 3 Common. No. 3 Common is usually reserved for pallets and shipping crates. If a retailer mixes the top two grades it is called Selects and Better. FAS (which was once two different grades) is often further divided to provide an inventory of FAS One Side.

The more expensive grades have more productive “cuttings” of clear wood for whatever the buyer is mak-

ing. A cutting unit is 12 square inches of board surface, which can be long and thin or short and wide. The cuttings in each board represent the clear, knot-free wood available. The rules vary slightly by species depending on the value of the wood species. All cutting and grading is designed to maximize the value of the timber. Wide boards will usually be ripped narrower to increase the grade and the value.

To read the complete rules contact the National Hardwood Lumber Association, PO Box 34518, Memphis, TN 38184. Their pocket-size rule book is \$10, including postage, and available in four languages. The patented, hooked grading rule is \$116, in several lengths. Finally, it is sometimes suggested that the custom woodworker should consider buying No. 1 Common since it will cost about 40% less than FAS.

Excerpted from *Hardwood Lumber Grades* by David Sloan, *Fine Woodworking Magazine*, January 1985

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