

NEWSLETTER FOR THE

**GUILD OF  
OREGON  
WOODWORKERS**

**OREGON  
WOOD  
WORKS**

Vol. #38, Issue 10  
October 2021  
Portland Oregon

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**NEXT GENERAL MEETING: ONLINE WITH ZOOM**

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

**Tuesday, November 16, 2021  
7:00 pm**

**DARIN MOLNAR  
EARLY INSTRUMENTS**

Darin Molnar of Tortuga Early Instruments in Vancouver, WA offers a presentation at the next general meeting on harpsichord making. Darin will discuss the rich history of the harpsichord, a keyboard instrument that predates the piano by hundreds of years. He will introduce his small shop and tools, cover a short history of the harpsichord, including the contemporary return to building first principles, and discuss two strategies for making instruments, especially in a small shop.



Check out Darin's blog at: <http://molnaropus1.blogspot.com/>



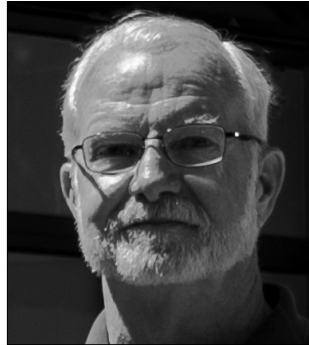
## NOTES FROM THE GUILD PRESIDENT

**By: Steven Poland**

Happy November,

I trust you've all survived Halloween, are enjoying your leaf raking exercise, and are planning your gift giving projects for the next few weeks.

A definite gift to the Guild community is the slate of next year's Board candidates proposed by your current Directors. We have a full complement of 12 ready and anxious folks to get into or continue this important collaboration:



I highly recommend your approval of these volunteers by electing them during our Special Election portion of the November 16 General Meeting. Note that you are welcome to nominate others for these positions, and more importantly you are encouraged to talk to any of these folks about how you might assist them during the coming year.

While I am retiring from the President position at end of this year, I won't be going away. The ongoing long term facility planning has my attention and I'll continue working with that group, plus the Education Team has craftily drafted me to work with them.

I'd also like to note that despite my fear of teaching, trial run of the Stake-Leg Stool class went well, with no tomatoes thrown, and I'll work on scheduling another session. It does take some planning and preparation to set up a class, but the Education Team provides great coaching and support (Thank you Chip Webster and Ruth Warbington!) If any of you have a project or technique that you enjoy and have worked through failures and successes with, the Ed. Team encourages you to contact them and discuss working up a class, I guarantee there are many members out there who are pinning to learn everything they can about this craft.

Happy Holidays and sawdust production!

Position	Nominee	
1. <b>President</b>	<i>Ed Swakon</i>	From VP for Membership
2. <b>VP for Programs</b>	<i>Carol Boyd</i>	Continuing
3. <b>VP for Membership</b>	<i>Julie Boyles</i>	From Membership Director
4. <b>Secretary</b>	<i>Michael Bourgo</i>	New
5. <b>Finance Director</b>	<i>Tom McCloskey</i>	Continuing
6. <b>Planning Director</b>	<i>Paul Ehrlich</i>	Continuing
7. <b>Shop Operations Director</b>	<i>Aboo Balgamwalla</i>	Continuing
8. <b>Education Director</b>	<i>Gary Weeber</i>	New
9. <b>Community Outreach Director</b>	<i>Tim Moore</i>	Continuing
10. <b>Membership Director</b>	<i>Mike Sandman</i>	New
11. <b>Volunteer Director</b>	<i>Charlie Meyer</i>	Continuing
12. <b>Communication Director</b>	<i>Bland McCartha</i>	Continuing

### THANK YOU

*Donations August 2021 through September 2021.*

The Guild would like to thank and recognize the following individuals for their generous donations to the Guild:

Joe Jedrychowski, Kenneth McLemore, Charles Mengis, Bill Fischer, Tom Willing, DB Brown, Heidi McNamee, Todd Bradley, Martin Vlach, Leslie Kantor, Carol Boyd, William Cogswell, Tammy Pineyro, Edward Love, John Moe, Terence Shumaker, Steven Mench, Seth Krester, Michael Johnson, Steve Poland, Joseph Wikoff, Boyd MacNaughton, Darell Duffy, and James Garrison.

### **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 ...

**MONDAY, NOVEMBER 1 AT 11:30 AM**  
**On-Line - ZOOM**

To allow members to keep the comradery of our monthly lunch meetings going, we host 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 the 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 **32** 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.

Doug Adler, Robert Beltrone, Mike Colucci, Will Coons, Julie Crocker, Eric Delaney, Steven Doughty, Megan Eissfeldt, Lorenzo Flores, Stefanie Frease, Emanuel Frishberg, Matthew Geraths, Dana Giardina, Kurt Grote, Mike Hagan, Joseph Jolley, Liz Jones, Nicholas Junkin, Karen Kettler, Benjamin Knapp. Seth Kretser, Amber Lefstead, David Lemus, Nathan May, Susan McDowell, Cheryl Millard-Nutt, Liliana Morgan, Catherine Shrall, Nathan Smith, Steven Thomas, Ken Thrall, Nathan Trtek

## GUILD EDUCATION UPDATE

Upcoming classes are posted on the bottom right of the [Woodworking Classes](#) page.  
For the full list of education and shop training classes go to:

### [GUILD EDUCATION CALENDAR](#)

#### ONLINE

Remember: Your Guild has educational scholarships! We want everyone to build their skills, regardless of financial situation. [Click for more info.](#)

[Carver's Guild: November Meeting - Carving Tips & Techniques](#) 11/9 7pm

[CNC SIG](#) 11/11 7pm

[Carver's Guild: Introduction to Carving \(Incised\)](#) 11/20 1:30

#### IN PERSON CLASSES & SIGs

Classes require a shop card and shop certification. SIGs only need shop Certification. Classes with openings are listed here; go to the [website](#) to add yourself to waitlists.

[Pre-event Sharpening Lab for Kumiko](#) 11/2 6pm Guild Shop

[Pre-event Sharpening Lab for Kumiko](#) 11/3 6pm Guild Shop

[Women's SIG](#) 11/4 5:30 Guild Shop

#### INTRODUCTION TO THE GUILD

New members: This is where you begin. This class is a prerequisite to all others and to participating in hands-on [Community Projects](#) groups. There is pre-class work, so bring your homework to class.

[Introduction to Guild Safety](#) 11/23 9:30am Guild Shop, Jeff Hilber

#### SHOP CERTIFICATION

If you are new to woodworking, we ask you to take "Getting Started-Shop Safety for Beginners: Hands On with Portable Power Tools" before taking Shop Certification classes. You must complete "Intro to the Guild Safety" before taking these classes.

[Core Tool Practice Training](#) 10/30 2pm Guild Shop, Gary Weeber, Carol Boyd

[Getting Started - Shop Safety for Beginners](#) 10/31 9am Guild Shop, Jeff Hilber

[Core Tool Practice Training](#) 11/21 6pm Guild Shop, Gary Weeber

#### ADVANCED TOOL CERTIFICATION

Prerequisites: Shop Certification Card. Some classes are for Shop Attendants Only and are marked as such.

[Sliding Table Saw](#) 11/6 10am Guild Shop, Tim Moore

[Multi-Router](#) 11/16 1pm Guild Shop, Mark Klein

[Panto Router](#) (for SA's only) 11/16 6pm Guild Shop, Mark Klein

[Router and Router Table](#) 11/23 5pm Guild Shop, Chip Webster

#### CARVERS SIG

Upcoming Carving Programs and Classes (click on title)

Interest List - [Carving Sharpening for Beginners](#)

Nov 9 Tues 7:00 PM Monthly Program

[Carving Tips and Techniques with Eric Owens](#)

Nov 20 Sat 1:30 PM Class - (repeat)

[Intro to Carving \(Incised\)](#)

Jan 8 Sat 9:30 AM Class

[Advanced Mack Sutter Relief Carving Class](#)

Jan 11 Tues 7:00 PM Monthly Program

[Grinling Gibbons UK Trip Report - Chuck Rinehart](#)

Jan 15 Sat 1:30 PM Class - (repeat)

[Intro to Carving \(Incised\)](#)

## AFFILIATE CLASSES

The **Northwest Woodworking Studio** offers online instruction again this fall in the OMP, the Online Mastery Program. Discover your own talents for the design and construction of fine furniture. Learn to make great things.

Join the Online Mastery Program and learn the traditions, skills, and techniques for designing special pieces of furniture. This practice will leave a good mark on you as you learn at the bench. Your work will also inspire others for generations to be curious, to practice new skills, and to learn to fail and by failing learn. Please check out this link for information about the program. <https://northwestwoodworking.com/online-mastery/>

Gary Rogowski -- [www.NorthwestWoodworking.com](http://www.NorthwestWoodworking.com)



## TABLE SAW SAFETY

**By: John Sheridan**

As a woodworker it is always necessary to be vigilant about safety with all the tools and especially when operating the table saw for a rip, the with-the-grain cut. The Guild's SawStop saws with the automatic safety mechanism are helpful but never eliminate the full danger.

The 10" tablesaw blade has rim speed of 120 mph; 176 feet per second. That is very fast. With 5.6 revolutions per second, a 50-tooth combination blades presents 280 carbide teeth every second and they are ready to cut anything and everything. A practiced technique and a handy pushstick are your best protection against an accident. The shop maintenance staff and I provide several versions of well-designed pushsticks, which are stored on the wall rack near the saws.

In practice "ripping" wood, cutting with the grain, isn't just a matter of pushing straight into the blade.



The cut involves a motion both going forward and sideways toward the fence, in effect a vector directed toward the far inside corner of the fence.

Secondly, the paradox of the tablesaw rip is that the closer the pushstick is to the blade, and on the right side, the safer the cut. A push near the fence may roll the wood toward the blade, increasing the chance of a kickback. The proper place for the pushstick is on the material being cut, just to the left of the center. In other words, as you look at the material being cut, the pushstick should be closer to the blade, about a 1/3 of the distance from the blade to the fence. As the wood goes through the blade the left hand or left pushstick stays behind in front of the blade. Reach around the blade to pick up any pieces. Be attentive.

## COMMUNITY SERVICE

The Estate Assistance Program held a highly successful sale on October 16. The sale combined three separate estates plus items donated to the Guild into a single outdoor sale. A large selection of power tools and lumber along with a sunny fall day guaranteed success with total sales of over \$6,000. Nearly a dozen Guild volunteers contributed their time to pick up, price, and conduct the sale. Many thanks to these individuals for their help. If you are inter-

ested in participating in future sales, please contact Charlie Meyer at [charlie.meyer@guildoforegonwoodworkers.com](mailto:charlie.meyer@guildoforegonwoodworkers.com).

Money from these sales helps fund Guild operation and more importantly helps Guild members and their families during difficult times.

Don't forget to use Amazon Smile for your Amazon purchases. Every purchase results in a donation when you select the Guild of Oregon Woodworkers as the non-profit recipient!

## THE EDUCATION STORE? WHAT IS THAT?

Thanks in large part to the hard work of Chip Webster and Aboo Balamwalla, we now have a new Education feature on the Guild website under the EDUCATION heading. The store includes educational video offerings that can be purchased by members who may not have been able to attend the actual class.

For those that missed the four-part online series on Tips and Tricks with Michael Fortune...there is now an option.

All you have to do is purchase the video and you will be able to get all of those insightful suggestions that Michael presented to the students.

Expect to see more in the future as we are able to video various sessions. It is just getting better and better. Thanks to Chip and Aboo for this superior work.

### Education Store

**About the Education Store**

The Purchase of the product is similar to any other online store you use.

- Select the product
- Go to Cart and the checkout process.

After the product is purchased, you will get **two emails**.


- **Invoice**
- **Product Link**

The Product Link is the key to view the video. We recommend to options to save the link.


- Create an "education Folder" and save the email in that folder
- Use the link and in your browser "Bookmark the Link". **To learn go to [How to Bookmark](#)**. It has a very good documentation for all Browsers

If you have lost your link or need any other Help or have recommendation on how we can improve the process please email [aboo.balgamwalla@guildoforegonwoodworkers.org](mailto:aboo.balgamwalla@guildoforegonwoodworkers.org). **Put Education Store in subject area of the email.**

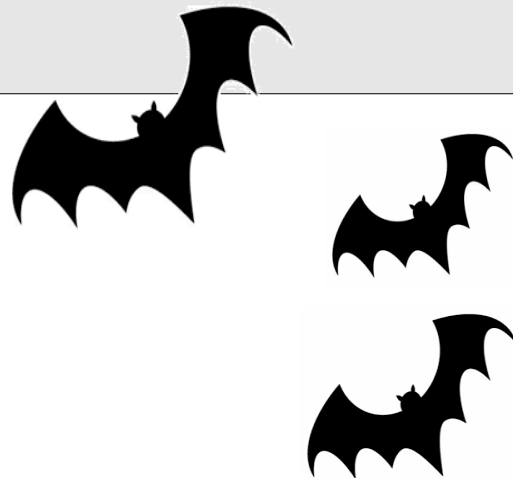
**Thank you for your purchase and looking forward to any suggestions you have to improve the Education Store.**



[EDM Tips and Tricks with Michael Fortune](#)  
\$20.00  
~~\$20.00~~ - Regular price



[EDM - Intro to Veneering](#)  
\$0.00  
~~\$0.00~~ - Regular price



## THE WORLD OF ADVANCED TOOLS

*By Gary Weeber*

The Guild has a number of machines in our shop that we consider Advanced Tools. These machines are:

- Routers/Router Tables
- Sliding Table Saw
- PantoRouter
- MultiRouter
- Wide Belt Sander

Although the Wide Belt Sander is a SA Only tool, the others are available for all members to use if certified. We

have spent the last few months doing our best to make sure that as many Shop Attendants as possible are certified on these tools so that they can monitor and support safe member use in our shop.

Now is the time for members to get certified. If you are not certified on these tools, watch the Guild calendar for future certification training events and pre-requisites. These are incredible tools that can take you on new journeys in your woodworking development.

Ready to take an Advanced Tool trip? Just do it. Get certified and have fun.



## New Automated Shop Time System

### *Carol Boyd*

Effective November 8, 2021 the Guild will change its system for purchasing and tracking shop time. Instead of the manual shop card where you need to punch holes in a physical card to keep track of your shop usage, you will be able to purchase shop time on the website as you do now, but your purchased shop hours will be automatically entered into your personal shop time account on the shop computer. When you log in to the shop computer you will see the status of your shop time account.

Bench room time is free as always, but now when you log in and log out of the machine room, the shop computer will automatically debit your shop time in half-hour increments. No more having to burn a four-hour shop time punch when you just have to make a few cuts or mill a few boards. If you are running low on remaining shop hours, you can top up your shop time account at any time on the Guild website and your shop hours will be available almost immediately on the shop computer. No more hassles with the punch cards! There is a 10-minute grace period in case you inadvertently sign into Member Open Time when you are there for another reason.

You will continue to purchase time on our website but now you will see three options – 12 month unlimited, 6 month unlimited, or number of hours. For now, the price of the unlimited cards is not changing. Shop time purchased by the hour will be \$10 per hour. The price increase is to better reflect the cost of running the shop. Much of the cost is covered by membership dues and other revenues but shop time also covers some.

You will be able to convert your remaining shop card hours into the new system beginning Nov 8. We will not punch cards starting on that date. Members will have until March 30, 2022 to submit all their existing cards to be credited. There are two ways to submit them:

- ♦ Give them to the Shop Attendant when you come to the shop
- ♦ Mail them to Guild of Oregon Woodworkers, P.O. Box 80922, Portland, OR 97280

We will remove shop cards from shop cards and from folders and enter them as time allows. If you're in the shop, please give these to the Shop Attendant.

We want to thank Jim Garrison for the incredible work that he has done in building and testing this new system for us.

### Frequently Asked Questions

#### **Q: Why are you doing this?**

- A: There are several reasons
- ♦ Allow members to use their shop time more efficiently

- ♦ Simplify the process of purchasing shop time
- ♦ Simplify the process of tracking time

#### **Q: I currently have a shop card (or more than one) with unused punches. What happens to that time?**

- A: The next time you visit the shop, bring all your shop cards with you. The SA will credit your Time Bank account with all unused hours. Example: You have an 8x4-hour shop card (8 four-hour slots) with five remaining punches. You will be credited a total of 20 hours (5 x 4 hours).

Depending on workload, the Shop Attendant may enter your unused hours immediately, or save up cards to be entered later. If you use shop time before the credits are entered you may see a negative balance when you log in. After your shop card(s) is/are entered, your balance will automatically update.

If you are not able to visit the shop, you may be able to mail your shop cards to Guild of Oregon Woodworkers, P.O. Box 80922, Portland, OR 97280 and they will be entered. Cards that are attached to name badges or are in folders will be pulled and entered as time allows.

Existing shop time cards will remain valid until March 30, 2022, but must be converted to shop time credit in the new system. Cards submitted after that date will be lost.

#### **Q: Is this an increase in the price of shop time?**

- A: That depends. If you were buying time in small units (i.e. a Try-us-out 2-hour card), then the price per hour goes down a bit. If you were buying time in 8x4-hour blocks, the per-hour cost is higher. However, you now have more flexibility since you don't lose an entire 4-hour slot when you only needed 1 or 2 hours.

#### **Q: What about "Unlimited" 6- and 12-month shop cards?**

- A: The system tracks unlimited access via its expiration date, calculated from the purchase date. During the time when you have an active unlimited pass, time usage is tracked but not deducted from your balance. If you currently have an unlimited pass, the expiration date will be entered into the system when you convert the physical card to a credit in the Time Bank.

#### **Q: If I buy an unlimited pass, what happens to any credit balance I might have?**

- A: The system tracks unlimited passes completely separately from any hour balance. If you have a credit bal-

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**NEW AUTOMATED SHOP TIME SYSTEM ... continued from page 8**

ance when you purchase an unlimited pass, it will still be there after your unlimited pass expires. In other words, an unlimited access pass does not cancel any existing credit balance, the balance just becomes “dormant” until you no longer have an active unlimited pass.

By the same token, buying an unlimited access pass does not cancel any negative hour balance you may have in your account at the time you buy the unlimited pass. You will still be expected to pay for those hours if you haven’t already done so.

**Q: How do I “renew” an unlimited access pass?**

A: When you purchase an unlimited pass, the expiration date is calculated from the purchase date **or the expiration of your current unlimited pass**, whichever is later. Example: On 2/1 you purchase a 6-month pass, so the expiration date is 8/1 (6 months after the purchase date). On 7/15 you purchase another 6-month pass. The additional 6 months are added to the current expiration, extending your unlimited access until 2/1 of the following year (i.e. not 1/15 of next year). In other words, when you “renew” an unlimited pass, if you do so before your current unlimited pass expires you do not lose the time overlap.

**Q: How will the process of buying shop time change**

A: It will be very similar. You will buy shop time on the Guild’s website. The difference will be that instead of varying types of shop cards, you will be able to purchase any number of hours, or an unlimited access pass (6- or 12- month).

There will no longer be a distinction between 2-hour and 4-hour slots. Also, all time purchased will be charged at a single hourly rate.

**Q: What changes will I see at the shop?**

A: When you use the shop, the process will remain pretty much the same as it has been. You will log in (or the SA will log you in) when you arrive, and log out when you leave. When you log in, you will be shown your current shop time balance.

**Q: What if I don’t have enough credit hours when I come into the shop?**

A: When you login, if your balance is less than four hours (or negative), you will be asked to purchase additional time on the Guild website, using your phone or tablet, unless you have pending credits that are not in the system yet (see above regarding shop card conversion).

We trust our members to do the right thing. You will be allowed to use the shop with a negative balance, but you will be expected to purchase enough time to cover

the deficit promptly. This will be on the honor system but accruing a negative balance could lead to being denied access to the shop until the deficit is corrected.

**Q: How will time usage be charged against my balance?**

A: Your time usage will be calculated based on the login and logout times. The interval between login and logout is rounded **up** to the next ½ hour increment, with a 10 minute “grace period” where the time is rounded down.

For example, if you use 1:08, you are charged 1 hour. If you use 1:10 or more, but less than 1:40, your balance will be charged 1.5 hours. If you use between 1:40 and 2:09:59 your balance is charged 2 hours.

**Q: What about cleanup time**

A: It is expected that shop users clean up after themselves. Time spent cleaning up is considered part of the time you pay for, so you should not log out until you have finished cleaning up. If a member logs out before completing cleanup, the SA may log them back in.

**Q: Can I check my balance online?**

A: Not at present, although we plan to add that capability in the future. The data is stored in the Shop Users database on the computer at the shop. You can check your balance at any time while you are at the shop.

**Q: Can I get a statement of my purchases and usage transactions?**

A: We plan in future to allow members to subscribe to a monthly e-mail shop time statement.

**Q: What can I do if I think there is an error in my balance?**

A: Whenever you are at the shop you can request a report of all purchases and usage records. The report will list every purchase of shop time, and every time you used the shop, showing login and logout times, actual time used, and time charged (the rounded value). If you identify an error, you will be able to rectify this by contacting the Lead Shop Attendant ([lead.sa@guildoforegonwoodworkers.org](mailto:lead.sa@guildoforegonwoodworkers.org)).

**Q: What if I’m only using the bench room and not the stationary power tools?**

A: Access to use the bench room is free for members. When you log in, be sure to select the “Bench Room” usage code on the login form to ensure that your time is not charged against your balance.

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**NEW AUTOMATED SHOP TIME SYSTEM ... continued from page 9**

*Bench Room time is defined as the use of hand-powered tools only, with the single exception of battery-powered hand drills.* If at any time during your session you use any other power tool, whether stationary or portable, regardless of how it is powered, requires logging in as a “Machine Room” user, which will be charged against your balance.

**Q: What happens if I forget to log out?**

A: At the end of the session, the SA will log out any members who did not log themselves out. Those members will be charged for time between login and when the SA logs them out.

**Q: Can I still “buy” shop time as part of the volunteer appreciation program?**

A: Yes, hours purchased through the volunteer appreciation program will be added to your time balance within 30 days of ordering them in the online store.

**Q: Will the hours I receive as a Shop Attendant for Open Shop be added?**

A: Yes, they will be added to your balance, on a quarterly basis.

**SHOP TALK****A SERPENTINE FRONT SIDEBOARD**

By Dave Heim



I've wanted to make a Federal period (1790-1820) piece of furniture for more than a few years, and this serpentine front sideboard from a two-part article by Steve Latta in *Fine Woodworking* (Nov 2011, Jan 2012) looked like it would be challenging but not so far beyond me that failure was guaranteed. The visual impact of the piece stems from Steve Latta's wonderful design, and I'm pleased with how it turned out. The sideboard is in mahogany, mahogany crotch veneer on the doors and drawer fronts, poplar for the non-visible structural parts, and holly and black-dyed veneers. The big takeaway for me from this project was a new-found respect for professionals like Steve Latta who knock pieces like this out for a living, where time is money.

I began construction on March 1, and at the outset I thought I'd be lucky to be finished by Christmas. In actuality, I finished the construction phase (350 hours) on June 5, including three weeks practicing the bell flower inlay. I changed them from the simpler design in Latta's articles to the three petal design with sand shading.



*Bell flowers and stringing*

The doors are 6 layers of 1/8 inch bending plywood, spread with glue and pressed on a form. This plywood core was then cut to size and framed with poplar. The fronts were veneered in crotch mahogany, glued and pressed on the same form. The backs of the doors were veneered with sapele.

*continued on page 11*



## A Serpentine Front Sideboard...continued from page 10



*Form on which doors were laminated being used to veneer the fronts*

The drawer fronts were all band sawn from a single, large block glued up from 5/4 poplar. After smoothing the fronts, the drawers were dovetailed and glued up. The drawer fronts were then veneered with book matched, crotch mahogany using the offcuts from the large block as clamping cauls. The holly stringing was then inlaid followed by the installation of the cock beading.



*Drawer fronts band sawn from the large block of poplar*



*View of finished doors and drawer fronts*

One of the interesting aspects of Latta's design was his re-engineering of the internals to avoid split sides and sticking drawers caused by warping of the case due to wood movement in cross grain situations. This involved replacing all of what would originally have been solid panels with frame and panel assemblies (back, bottom, interior partitions). He also created what is effectively a frame and panel assembly for the two ends of the case, not visible from the outside.



*Frame and panel assembly used for the back*

The design of the front legs was also interesting. Their front faces follow the overall serpentine curve of the front. Their rear faces, below the case, are tapered and machined to be parallel to the front faces, yielding a parallelogram in cross section at the floor level. For the outer front legs this required a 15 degree twist in the rear taper, from the case bottom to the floor, done with a block plane and spoke shave.

Application of the finish ended up taking longer than the actual construction because of problems I encountered. The finish was 6 coats of brushed-on shellac, sanded every 2-3 coats with 400 grit paper to remove drips and runs followed by a few coats of thinned, wipe-on polyurethane. After rubbing out the finish with steel wool and waxing, the piece was finally completed mid-October.

Having finished this project, I now realize that when broken down into individual, manageable steps, a piece like this is not, perhaps, as intimidating as it first seemed. And the rewards and satisfaction have made it well worth the effort.

Dave Heim (rom1ulus@gmail.com)

## THE GIG LEWIS VOLUNTEER-OF-THE-MONTH AWARD

### OCTOBER 2021 — *Dennis Brown*

*By: Bill Tainter*

Each month the Guild awards one of its most prestigious awards, the Gig Lewis Volunteer of the Month. Because the Guild is run entirely by volunteers, recognizing our volunteers is essential. Previous recipients of this award have volunteered in many ways. They might have actively participated in one or more of the many Community Outreach programs the Guild has or in Education or Shop Operations or contributed with a one time project for the Guild. Some have taken on a role behind the scenes that is important to the Guild's ongoing operations. There are many ways and roles that members take to contribute to the Guild's ongoing success.

This month's recipient of the Volunteer of the Month is ***Dennis Brown***.

Dennis spearheaded the Folding Lap Desk Project that provided about 400 folding desks for underserved youth. This project happened last year when schools were closed and students were studying from home.

Dennis found out about the need for the desks through various connections to Neighborhood House and Linda McNamara. He brought the idea to the Project Build Group of the Guild. They thought it was worthwhile and through zoom meetings the design and plan developed for the project. Since the Guild had restricted access during this time, he and a few other members milled wood, got parts and made kits that members could pick up and finish the construction at their own shop. Some members took the plans and using their own shops, made desks that they also contributed. The distributions to the young students were through Neighborhood House.

Dennis was a middle school math and science teacher before he retired. He joined the Guild in 2017 and has been a very active and steady member of both the Project Build and Toys groups under the Guild's Community Outreach programs. He appreciates the camaraderie of the Guild members and is grateful for the enthusiastic response and help from the Project Build gang on this needed project.

We are pleased to have Dennis Brown as our Gig Lewis Volunteer of the Month for October 2021.





## STATEMENT OF GUILD ACTIVITY 09/30/2021

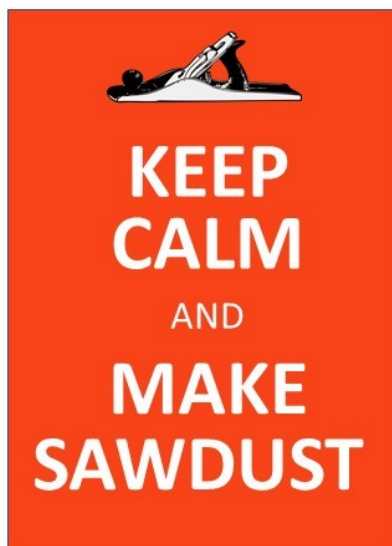
By: Tom McCloskey, Guild Treasurer

	<u>Jan - Sep 21</u>		
<b>Income</b>		<b>Expense</b>	
<b>Administration Income</b>		<b>Administration Expense</b>	
Donations- Restricted	4,693.55	Information Technology	6,165.15
Donations - Unrestricted	<u>7,337.68</u>	Insurance	2,750.00
<b>Total Administration Income</b>	12,031.23	Licenses & Fees	1,115.75
<b>Community Outreach Income</b>		Meeting Expense	450.00
Estate Assistance		Office Expense	597.35
Estate Assistance Refund	-190.00	Payment Processing Fee	2,673.76
Estate Assistance Revenue	<u>10,196.00</u>	Shop Lease Expense	38,489.00
<b>Total Estate Assistance</b>	10,006.00	Utilities	<u>3,975.00</u>
GOTGs	420.00	<b>Total Administration Expense</b>	56,216.01
Project Build	1,307.00	<b>Community Outreach Expense</b>	
Shows	250.00	Estate Assistance	
Toy Build	<u>1,410.00</u>	Estate Assistance Disbursement	5,113.35
<b>Total Community Outreach Income</b>	13,393.00	Estate Assistance Expense	<u>704.74</u>
<b>Education Income</b>		<b>Total Estate Assistance</b>	5,818.09
Education other revenue	102.00	GotG	903.95
General Classes	980.00	Project Build Expense	90.03
Masters Classes	20,759.00	Shows Expense	195.78
Masters Classes-Refund	-1,675.00	Toy Build Expense	<u>286.30</u>
Safety Classes	19,020.00	<b>Total Community Outreach Expense</b>	7,294.15
Safety Classes-Refund	<u>-180.00</u>	<b>Education Expense</b>	
<b>Total Education Income</b>	39,006.00	General Classes Expense	
<b>Membership Income</b>		Instructor Fees-General Classes	200.00
Dues	42,877.50	Supplies-General Classes	<u>49.80</u>
Guild Gear	<u>71.00</u>	<b>Total General Classes Expense</b>	249.80
<b>Total Membership Income</b>	42,948.50	Safety Class Expense	
<b>Shop Operations Income</b>		Instructor Fees-Safety Class	<u>4,940.00</u>
Shop Cards	9,548.00	<b>Total Safety Class Expense</b>	<u>4,940.00</u>
Shop Sales	99.21	<b>Total Education Expense</b>	5,189.80
Storage	<u>368.00</u>	<b>Membership Expense</b>	
<b>Total Shop Operations Income</b>	<u>10,015.21</u>	Volunteer Expense	<u>6,827.71</u>
<b>Total Income</b>	117,393.94	<b>Total Membership Expense</b>	6,827.71
		<b>Shop Operations Expense</b>	
		Consumables & Supplies	1,315.99
		Machine & Tool Purchase Minor	309.64
		Machine Maintenance Expense	<u>612.73</u>
		<b>Total Shop Operations Expense</b>	<u>2,238.36</u>
		<b>Total Expense</b>	77,766.03
		<b>Net Income</b>	<u>39,627.91</u>

## STATEMENT OF GUILD CONDITION 09/30/2021

By: Tom McCloskey, Guild Treasurer

	<u>Sep 30, 21</u>
<b>ASSETS</b>	
Current Assets	
Checking/Savings	
Chase Checking	147,837.99
PayPal	3,706.94
Petty Cash	<u>200.00</u>
Total Checking/Savings	<u>151,744.93</u>
Total Current Assets	151,744.93
Fixed Assets	
Equipment-cost	42,357.00
Equipment-depreciation	<u>-42,357.00</u>
Total Fixed Assets	<u>0.00</u>
<b>TOTAL ASSETS</b>	<b><u>151,744.93</u></b>
<b>LIABILITIES &amp; EQUITY</b>	
Liabilities	
Current Liabilities	
Other Current Liabilities	
Scholarship Liability	<u>11,724.00</u>
Total Other Current Liabilities	<u>11,724.00</u>
Total Current Liabilities	<u>11,724.00</u>
Total Liabilities	11,724.00
Equity	
Capital Equity	100,393.02
Net Income	<u>39,627.91</u>
Total Equity	<u>140,020.93</u>
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b><u>151,744.93</u></b>



## MEETING JAMES KRENOV IN HIS EXILE

**By: John Sheridan**

James Krenov, the furniture-maker born in Russia, author of the hugely influential *A Cabinetmaker's Notebook*, 21 year lead instructor of what is now the Krenov School, once the College of the Redwoods, and who died at 88 in 2009, was not always revered. In fact, when my late wife Carolyn Grew-Sheridan and I found him in 1974 in a suburb outside Stockholm, Sweden, he had just been rejected for a teaching position at the School for American Crafts at the Rochester Institute of Technology. His wife was supporting the family as a high school teacher of economics and his shop was a tiny basement with small machines and a bench to make his signature hand planes.

In cleaning out some old boxes I just found some notes from that trip. Carolyn and I were with the cheap prices of that time backpacking and youth hosteling for six weeks in Scandinavia to visit woodworkers. We had just finished an improvised 14-month apprenticeship with Karl Seemuller and Andy Willner at the Peters Valley School of Crafts. In New Jersey. Arrangements for that placement, which saved us huge tuition bills, were made by Dan Jackson, a creative genius who died far too early.

The date was May 15, 1974, and I don't have much:

"A four and a half hour visit to a meticulously maintained shop. A chance to hear master cabinetmaker, James Krenov, formerly of Seattle, talk about wood and furniture and, most importantly, people. (I had no tape recorder)

I wrote that he lives in a pleasant house 25 minutes out of the city. Huge high-rise complexes surround his detached house and others in the area but the overall feeling in May is of light and sunshine. He met us at the train and showed himself immediately to be on the defensive. He asked me, if you will, why I was wearing light hiking boots. "those heavy things."

Well, I don't get thrown by such criticisms any longer and I didn't want to tell him that I used to own a pair of shoes like his, Wallabies, but they hurt my feet, so I just said that they were uncomfortable.

This short, grey-haired and strong man then led us toward his house while every attempt to make conversation failed. But it didn't stop him from talking. It simply meant that there was no exchange, at least for a while, until things warmed up.

Some quotes:

"Americans want to design a piece on Tuesday and have it ready on Saturday"

"They want originality. There is none."

"Craftsmanship has its own justification".

"Craft must be able to offer something that factories cannot."



"It is a fallacy to say that a craftsman can make a better joint than a factory."

"There is a need to explore questions of value and aesthetics."

"I enjoy teaching."

I don't feel that the best craftsmen will survive but the most aggressive will.

In his work he "doesn't like curves that are just part of a

circle. Too boring. Asymmetrical work should be subtle not forceful."

"No tool is a magic key."

He became apologetic for his antagonism but he doesn't know where people stand. He was tired of being a curiosity. He was defensive. He was critical of engineers. He feels that he needs only simple tools and machinery and loves and hoards his wood collection. Once he was not accepted for the teaching job after a semester auditioning he concluded that RIT drives out the sensitive students and was trying to be everything to everyone and, consequently, was nothing at all.

His shop was immaculate with perfectly sharpened tools and handmade planes. Everything was in its assigned place.

Krenov singled out Art Espenet Carpenter of Bolinas, CA, for criticism. "Beauty doesn't come by the pound," he said. In addition, he called Carpenter's work "amateur dabbling" and regretted that Carpenter is such a big influence on the West Coast.

He felt that the late Wendell Castle, a towering presence in sculpture and woodworking, was ignorant about wood as a material and a bad teacher. "Castle made too many Wendell Castles." He noted that he wouldn't even grade some of the student projects that were Castle influenced. He accepted Castle as a sculptor but that he was not responsive to wood itself and that Castle should be in another medium. This was in reference to Castle's carved stack-laminated work. Krenov was unaware that Wendell Castle received his MFA for his cast bronze work in college.

Krenov appeared to Carolyn and I to be working on a delicate scale with discipline and consistency. He gives himself only minimal sketches and does not believe that woodworkers have to draw. "They can respond to the wood. "Too many students get lost in their drawings and find themselves only able to think on paper." He was fond of my guide at the University of the Arts, Dan Jackson, and

**MEETING JAMES KRENOV IN HIS EXILE... *continued from page 8***

thought Jackson had a lot of sensitivity and ability but over all the school encouraged too much originality and “razmatazz!”

We were traveling to see Scandinavian Design, which Krenov thought was living on its past laurels.

AS far as his own work he mentioned the importance of achieving “the singing drawer” in a cabinet. A quality that has to be discussed and understood. A completed piece has to be good from every side and should not contain plywood. For a woodworker the “joy is in taking a piece completely through each step.

He thought that the quality of tools was declining (that was in the early ‘70’s) so he recommended Japanese saws, for instance. In addition, he was hoarding older tools and plane irons. The specialty tool makers that we know today did not exist then.

As for commissions in Scandinavia those awarding them did not usually think of ordering a cabinet for a space. Usually such work went to weavers or painters. But in the US Krenov thought that a buying public could be devel-

oped but the buyer has to appreciate the cost of time in the work.

Lastly, and for someone whose worldwide fame was in front of him, he was worried about how much longer he could work. He was worried about his strength and alertness.

We took no pictures that I can find of our visit with James Krenov. In the next few months, Carolyn, who had been working for three years after college as a book editor, attempted to help organize Krenov’s thoughts and notes into a publishable format but eventually handed the task to a publishing company as we started our woodworking practice in San Francisco in 1974, then the cheapest city in the country for working space. A third of the population had moved to the suburbs.

1974 notes found October 2, 2021.

**DESIGN VS CRAFT**

**By: John Sheridan**

In October, Michael Fortune offered Guild members instruction on the process of imagining new work. It is, as most artists and makers know or find out quickly, a very difficult process. The challenge was addressed in a 2002 Design Review column in the New York Times by Ken Johnson who was reviewing “Objects for Use - Handmade By Design” at the American Craft Museum in New York. The reviewer thought that the 400 objects on display offered “an optimistic if not wholly convincing vision of the craftsman’s relationship to design and modern life.”

Johnson goes on to say “what the show proposes is that craftsmen be recognized not only for their manual skills but also for their designing imaginations. This makes sense in theory. Since craft artists do not ordinarily create works for mass production, their freedom to innovate formally and conceptually could be greater than it is for the designers, whose ideas must take into consideration the exigencies of industrial production and mass marketing”

In practice, however, Johnson believes, the craftsman’s creative imagination is more limited than the designer’s.

Craftsmen do what they *can* do, what they already know how to do; without such investment in particular materials or techniques, designers are freer to explore uncharted possibilities. Seduced by his craft, the craftsman all too often produces objects of fussy preciousness rather than bold originality.”

“Of course, there are exceptions: the furniture maker Wendell Castle is as daringly creative as a designer as he is accomplished as a technician. But Mr. Castle is far from typical... In defense of craft and makers Paul Smith, the show’s curator, wrote that “what attracts us to these objects is their essential humanity.” To which Jackson answered, “well designed or not, the craft object does embody an estimable value, a value more symbolic, than functional. Practically speaking, we don’t need craft; everything we need for basic living can be produced more efficiently and profitably by mechanical technologies...unique, handmade craft objects promise something spiritual.”



## SHERIDAN PV STOOL

John Sheridan's homage to the Peters Valley School of Crafts, the PV stool, has been juried into Handcrafted 2022. The exhibit will be in the Howard Art Center in Rocky Mount, North Carolina, opening in January.

The juror is Anne Havel, a jeweler from Vermont. 290 pieces from all the craft media were submitted and 60 were selected.

John enjoyed an apprenticeship at Peters Valley with Karl Seemuller and Andrew Willner in 1973 and 1974. The crafts school is located in the Delaware Water Gap National Recreation Area in the area where Pennsylvania, New Jersey and New York meet at the Delaware river.

The PV stool is constructed of Cherry with hand-cut dovetails and a wedged mortise and tenon joint for the front leg. It measures 21" high and 13" wide and 14" deep. The finish is hand-rubbed oil. *Photo by Mario Galluchi.*



## BROKEN ON THE ROCK OF WAR

Juried into the 2021 Austin Veterans Art Festival, AVAFEST.

Broken on the Rock of War consists of twelve small stools placed in two arcs around a block of Sierra granite strewn with broken bits of stone. The stools are made of recycled plywood from shipping crates. In a permanent installation the seating would be cut stone.

First installed for a meeting of the California Statewide Collaborative (for assistance for discharged veterans) Broken On The Rock of War was made by John Sheridan of Portland, Oregon.

The installation invites visitors to use the setting for meditation and discussion about what should be done to assist military veterans, particularly the youngest, who have served in war and have not had the opportunity to deal with the psychological aspects of what they experienced. The setting is intended to provide a place for reflection.

The colors of the stools, of course, are the colors of the American flag and reference to patriotism and, with the black, to the despair and helplessness that may affect up to 50% of the combat veterans of the wars in Iraq and Afghanistan. By some reports 20 veterans kill themselves each day

John Sheridan is a Portland woodworker, and the lucky recipient of timely and effective treatment for PTSD at the VA facility at Fort Miley in San Francisco. He is a member of Veterans for Peace and a combat medic of the Vietnam War.

## TOY TEAM

Having fun with the Toy Team, one of several groups you can join to make things for the community. hone your skills, learn new skills. Thanks Steve Poland for the photos.



Toy build reindeer by Carol Boyd & Mingfu Wu.



Front-end loader manufacturing by Steve Anderly & Dennis Brown.



Carol Boyd machining cam follower path for articulated dinosaurs.

## NEW ROOF AT PDX

**By: Linda Howarth**

I recently noticed an article about the new massive (392,000-square-foot) wooden roof they are installing at the Portland airport. Check out the article.

<https://www.oregonlive.com/commuting/2021/10/pdx-offers-early-look-at-construction-of-massive-new-wooden-roof.html>





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