

OREGON WOOD WORKS

GEORGE E. DUBOIS, WALKING ON



Tool of the Month

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Dear George,

Word has reached me that you have moved on. I'm really glad that we had a chance to talk before you left. I am sending this letter General Delivery in hopes that it reaches you. I just wanted to share a few thoughts about our friendship.

I joined the Guild in late 2003. You spent a moment with me as a new member and in a short discussion about my skills, I mentioned building collectible trucks. You heartily recommended that I bring one to show and tell. I was delighted, but intimidated. But I brought one. And it went well.

I joined this organization to learn. To sit quietly in the back and listen. I knew how much I didn't know. And time went on and I saw the Guild as a fun and dynamic place. I went on two great Salem field trips and wrote an article for the newsletter. You asked me to write about the second one also.

And within a couple of months you were asking me to coordinate the newsletter

articles. What a salesman you were; making it sound so simple. Sure, I agreed. By then a year had transpired and you were making impressions on me. You were a dynamic, get things done kind of person. I liked that.



George E. DuBois, Jr.

It was a couple years later, the offsite organizational meeting. You all restructured the Guild. And it was a great change, shaping the efficient group we have today. Dean Mattson called me one evening to announce the news of your cancer and that it would be a great help if I would take on the new chair position. I was swayed by the arguments,

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OUR NEXT MEETING—MAY 21, 2008 7:00 PM

The May meeting will be at Architectural Heritage Center, 701 SE Grand Ave

One last reminder. Trot out your tools, mill up some lumber, take your best shot at a project for the Intra Guild Woodworking Contest. April was a 'short' month; May is a long one, so you've got extra time.

In this most fitting time, the George E. DuBois award, "Best of Show" will be awarded to the project that best exemplifies the capabilities of a woodworker .

Exit I5 at the Water Street Exit. Head about 5 blocks east to Grand. Turn North on Grand and it's 2-3 blocks up, just North of Morrison on the left.



Winner prizes will be awarded at the next Guild meeting.

You can bring your project as early as 6:00. Social gathering starts at 6:30

ON IMPROVING MY CRAFT - A PERSONAL NOTE

BY LEE JOHNSON, PRESIDENT

I have been retired from organization stuff for eight years now, so I missed the recent swarming toward "Getting from Good to Great". I suspect that many of you still laboring in the cubicle will recognize it. But even in retirement, I can't quite escape the latest organizational revival tent gospels because my wife brings them home.

(I think the latest is "Professional Learning Communities". I lived through any number of these high-sounding business and organization improvement aphorisms, and sang my hallelujah's to each -- especially when my boss was looking. Can't tell you how much more substantial than a "collaborative work team" a piece of wood feels.)

So anyway, I'm glancing through my wife's Getting from Good to Great literature, and I get a twinge. Hmm. Just maybe I'm not making as much effort as I have been for the past seven years or so to improve my own skills -- to get from just pretty good to pretty darned good. (I'm not "great" material yet, I don't think, but if I live long enough...)

The question starts to bother me. I'm slacking. Worse than that, I may be doing some unconscious sabotaging. "Oh, I really don't have time to do that little edge inlay -- maybe next time." "Blast! I've just been too busy with Guild duties to dovetail that small box -- rabbet joints will do -- got to save time."

Save time for what? To do more work? To do more mediocre work? More mediocre work helps fill the built environment with more mediocrity. The Home Depot and Lowe's have cornered that market; I don't have to help 'em. So why am I doing this?

I took up this work in retirement because I have a passion for creating useful, long-lasting and beautiful things from wood. A sufficient retirement income allows me to take as much time as I need to give my pieces utility, strength and beauty. I've gotten pretty good at it. So what the devil is this apparent reluctance to get pretty darned good -- to take the next steps to better my creations?

Well, this things starts to bug me bad enough that I call my old Paid Friend Susan and tell her I need to come by for a visit. So I do. I explain the problem, whereupon she rubs her hands in glee and says this should be worth about three visits (at about \$100 a pop.)

usan takes me through the paces -- she's gone from Good to Great in her craft so she's really good at it.

Finally, on visit number three, just as she predicted, we finally get to me squirming on the towel I've put on her pretty couch to keep the sawdust off it. "OK, OK, OK! Yeah, I'm a little scared to get too good at this."



She gets that beatific, Mona-Lisa-self-satisfied smile on her face, sits back and pronounces, "Afraid of success are we, Bubba?"

I sat there quietly for about three long minutes (at \$1.67 a minute), and then allowed as how no, that wasn't it. No, I'm not afraid to be successful. But that's close. The problem is, I'm not allowed. See, as a kid, I was from the wrong side of the tracks; I was told in a thousand different ways to stay where I belonged. Got hard-wired to it.

So here I am, sixty freaking years later, hesitating to get pretty darned good at my woodworking because I was never supposed to get pretty darned good at anything except pumping gas at the service station.

Damn! Does it ever go away?

Upshot? The "Trillium Room" got some real boldness: I used live edges ala Nakashima in some panels; Turned out unusually sophisticated in the room that is decorated in "Mother Earth with a Martini" style. I carved small bouquets in addition to single and double flowers, and veneered with figured walnut to make the small countertops speak. It will all last until the house is torn down.

Turns out that I am allowed to chase being pretty darned good, and it is only I who have to give the permission.

Now about this "Great" thing

Annual Swap Meet

By Rockler Woodworking

The date's official. Come on down Saturday, May 24. Rockler will provide tables out in front of the store. Clean out your shop and share your no longer needed goodies.

Call Rockler at 503-627-7266 to reserve a table or sign up next time you visit. This event will be well publicized through Rockler's mailing list, so it should be well attended.

GEORGE E. DUBOIS - WALKING ON...

CONTINUED

and agreed as usual. Next thing I know, I'm chairman of the communications committee. I know it was your doing.

We grew through the next two years. Helping at shows, attending classes, learning from you. I remember so well and so fondly the Jigs seminar taught in your shop. I was out of town and couldn't attend the formal one. You invited me to your shop in Salem for a private class.

And what a day that was for me. The class was great, but I came home having conquered one major bastion of my meager woodworking knowledge, making perfect picture frames with the jig you showed me. Years later, today, I will

build a jig at a moments notice to do a job better; because of you. And a year after the class, May 2007, I am teaching a frame class for the Guild. And touting your jig, I could not believe that over half of that class had already built your jig. You cut a wide swath, old friend.

We met during the summer of 2006, just you and me. You wanted help painting the Guild logo on the trailer. We talked many times about approach, materials, tools, you calling on my screen printing experience. A thrill for me. And

finally we got together, and we painted. It was a grand couple of afternoons. And at the end of the second day, the trailer sported a handsome new logo on both sides. And like so many projects, it wasn't finished. One side was missing one set of lettering and the back was blank. We ran out of time

and promised to get together to finish it. We never did. Funny how life has its priorities. We move on. Some things are partially finished. Sad only for those that are never started.

I loved the work you had done in your home, the furniture you made. It has been inspiring to me. You always had numerous projects in the works. First class. and you, even you, still learning, still trying to be better.

George, you have made a difference in my life. I take on new challenges, make mistakes and strive to be better. I've heard others talk about working with you, how you challenge them to be better.

I miss you dear friend. I hope to catch up with you again one day. We've got a few projects to finish.

Please stay in touch.

Sincerely,

Bob Oswald



The Annual Picnic



My private lesson, in a shop now silent



2004 Tool Show



2004 Picnic—Let 'er rip

BACK TO BASICS

BY BOB OSWALD

I'm making another table. I'm on a roll in the fine wood-working thing, thanks to Bill Bolstad. So I put that first coat of varnish on the top, to find the defects. And sure enough, a faint but visibilt footpting from the drum sander when you catch the light just right.. I debated leaving it. It *almost* didn't show. My wife kindly and gently said, "I thought you were going to make this your best piece". Adequately humbled, I pulled out a scraper and spent a half hour lovingly caressing out the divot, and a few other sanding marks I didn't see on closer inspection. A sharp scraper is an incredibly soothing tool. Soft feathers of shavings, truly angels wings.

WELCOME NEW MEMBERS

Welcome to the Guild the following new people. Isaac Simkin , Dean Huntzinger, Dave McCoy, Tony Jorajuria, Geoff Rinella, David Dunning and Jeff O'Brien,

One night a wife saw her husband standing over the baby's crib. She stood watching him silently, he looked down with mixed emotions, disbelief, doubt, delight, amazement, enchantment, and skepticism. She slipped her arm around him, "Penny for your thoughts?" she whispered.

"It's amazing, how can they make a crib like that for \$49.99?"

REMEMBERING GEORGE DUBOIS...

I believe George was a talented, strong willed, "Idea" man who knew what he wanted and went after it. He either impressed you or he repulsed you with his stubborn, strong willed traits. The Guild owes George admiration for his commitment to the Guild. Without him the number of people exposed to the Guild would have been substantially lower, in my opinion. ~ *Bill Wood*

"I found that taking some knarly piece of wood, and creating a beautiful piece of furniture out of it is one of the most wonderful things I have ever been able to do."

"I am going to miss mentoring the most, it was my way of giving back to the world for taking from it."
George E. DuBois

These were some of his last words he spoke to me.
~ *Mitch Patton*

Can't say much about George as I only knew him for a few short years. Took a beginners class from him at his home in Salem. The class contained a lot of good common sense information and the lunch, well, the best I ever had at any class ~ *Dick Emmel*

George made the shows pleasant and he made everybody feel welcome and a vital part of the show. He will be sorely missed. ~ *Dave Stere*

George was a man who always looked to improve upon what is. He was full of ideas and had the guts to

make things happen, even in the face of adversity and opposition. Yes, sometimes he may not have said things correctly, and he was impatient (a trait I share and admire), but he never sat back and waited for things to happen. I was with George for a few hours on the day he passed away. What is amazing to me is that he still was, to a large degree, himself. I truly think he knew it was time and willed it to happen. I will miss him so much, but we did agree to meet on the other side. I am sure he will have shaped up heaven by then.

~ *Gail Haskett*

I will remember George for his dedication, and never ending commitment to excellence in woodworking. ~ *Len Walko*

I really appreciated George because when I first joined the Guild he showed an interest in me and my work and encouraged me to do a booth at Best of Northwest. We worked several shows together in the Guild booth. He also sold me a Leigh box joint jig and router bits, which I have used a lot. He was a really great guy! I already miss him. ~ *Vince Corbin*

George was the first person I met when I stopped at the Guild booth at the Woodworking Show in 1999, and he was a friend ever after. I learned a lot seeing him promote the Guild and still have time to do creative crafts. I was glad for the opportunity to work with him. I'll miss him. ~ *Joe Stoltzfus*

GUILD SHOWS & EVENTS

The Guild participates in a number of art and woodworking shows each year. Our participation is for the benefit of the members. There are three main reasons we are involved in these shows.

- ◆ Promote woodworking to the general public. This is one primary charter of the Guild, and a reason why you may have joined.
- ◆ Attract new members. While we do not exist just to grow, part of the value of the Guild is its membership. It provides the basis for being able to have good presentations, seminars and sponsors.
- ◆ Provide an outlet for Guild members to display their woodworking and sell products. Part of the joy of woodworking is sharing it with others. What better way than to sell a product to an interested person.

The Show Committee is considering the events listed in the calendar.

Event	Date	Activity
Ceramic Showcase	Apr 25-27	Sell your work
Rockler Guild Day	May 17	Promote woodworking
Intra Guild Show	May 21	Our own special show
MCC Guild Week-end	May 17-18	Promote woodworking
Alberta Art Hop	May 17-18	Promote woodworking
Salem Art Fair	July 18-20	Promote woodworking, sell products
Art in the Pearl	Aug 30,31	Show & sell products
Oregon State Fair	8/24-9/3	Promote Woodworking. Attract members
Portland Tool Show	Fall 2008	Promote Woodworking. Attract members

DEFINITELY A SCREW LOOSE

BY DAVE MILLER

Continued from March 2008

Laminating Free-form Structural and Non-structural Elements

Laminating the slats...

With the slats finished, laminating can begin. Look back at Figure 6. On inside and outside curves, the slats will need additional machining to fit the curved chair form. If a few of the slats are laid on a curved area of the form you can see gaps (Figure 9). In the case shown here, the gap is at the bottom of the slat, while the top touches the adjacent slat. These slats will have to be beveled from bottom to top, forming a wedge shape.

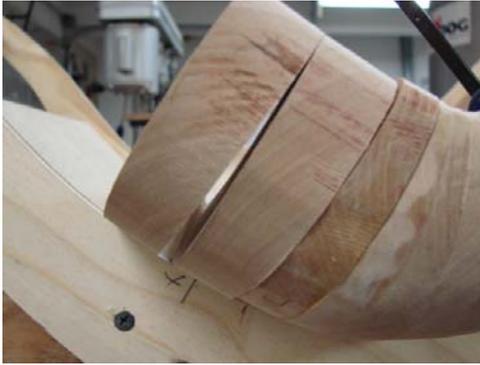


Figure 9 – gaps on curves

Relax, you won't have to do all 65 slats; it isn't THAT tedious (unless your design has NO straight sections.)

It's best to bevel both sides of each of the slats going through a curve like this. Measure the gap and divide by two to figure out how much to take off one edge.

To bevel the slats, I built a jig to run the slats through a drum sander to shape them into 'wedges.'

In Figure 10, the jig is just two pieces of plywood tied together on one edge with a couple of hinges. Under the top sheet, three pan-head screws evenly spaced can be adjusted to raise and lower the free edge of the top sheet.

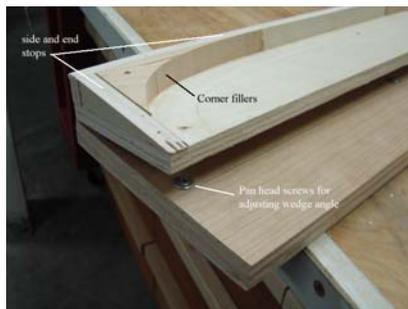


Figure 10 – wedge sanding jig

I added a side stop and end stops. To keep the slats snug in the jig as it goes through the drum sander, fillers were added on the corners so the slats wouldn't rotate. It could have been a more elegant jig, but I was anxious see how the rough version worked and just kept using it.

I started out measuring the gaps. After finishing a cou-

ple, I simply began to 'eyeball' the distances and adjusted the jig. It's surprising how accurate you can be. If you must however, measuring and dividing by 2 will always yield the correct results.

Ultimately I think a drum sander in this step is the safest. You can hand-plane the pieces if you like, but it's difficult to be consistent.



Figure 11 – sanding the wedge shape

Figure 11 shows how this jig works.

Make pencil marks on the faces before running them through the sander. The locations for the marks depend on which type of bevel is being done. When the

pencil marks disappear, the wedge is finished. Figure 12 is marked for an inside curve (like that in Figure 9) For an outside curve wedge, one mark in the center of the slat face will let you know when it's time to stop sanding.



Figure 12 – marking for inside curve wedge

I like to 'wedge the slats' a few at a time, then glue those to the element as it progresses. It breaks the tedious nature of the process, but more important firms up the form so you can more accurately measure and wedge the next few slats. In Figure 9 for example, four or five slats on the most severe corner of the body bucket had been glued up before measuring for the next slats. Your next question might be, how to go about clamping after gluing!

In a recent "Fine Woodworking" article much emphasis was placed on high pressure throughout the glue plane. It should be pretty clear at this point that using bar clamps just isn't feasible without the use of multiple clamping jigs. Even then, I'm not sure it's a reasonable approach. Alternatively you can rely on the clamping pressure of...screws. After fitting a slat, I pre-drill several holes for screws. For this project 5 - 1 1/4" screws were used per slat. It cannot be over-emphasized the importance of pre-drilling here! On the corners of this design, the wood is fairly fragile. There is

DEFINITELY A SCREW LOOSE (CON'T)

(Continued from page 5)

a sharp curve, little width, and a resulting cross-grain to contend with.

Evenly spread glue on the slat, fit it in place, and screw it down. Be mindful on corners like those in this design, screwing too tight will crack the wood!

As slats are added, the form will begin to take shape. (Figure 13.) Note that the outside surface of the laminated



Figure 13 – form grows quickly

slats isn't very smooth. Don't worry about that at this point. It will all be sanded.

Although it seems like this takes forever, the structure grows pretty quickly. In this design, the completed 'body

bucket' is ready for final shaping and sanding (Figure 14.)

After the lamination is complete, the piece can be shaped, and sanded. On a complex form, this can put your abilities to the test. Sanding inside curves running through an uneven plane takes a bit of



Figure 14 – completed lamination element

patience, and care to achieve a smooth finish. It's time consuming at best, and downright boring at worst, but in the end,

the results should give you a good deal of satisfaction. The finished 'body bucket' for this project is shown in Figure 15.

The original design called for the 'body bucket' to be held by a couple



Figure 15 – ready for finish

of rails. This part of the design process is where the real fun begins. More importantly however, the rails provide not just interest to the overall look, they add a bit more strength to the structure.

Another Template?

Using one of the templates from the form used to fabricate the body bucket, make another template the same overall shape, but larger. Figure 16 shows the original form (red) and the one being made now for the rails (orange).

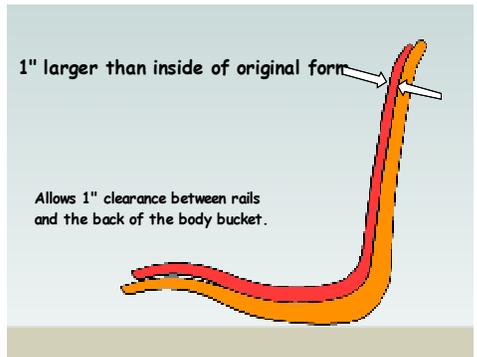


Figure 16 – sizing template for rails

The larger will be the template for the rails that will support the body bucket. That larger form is about 1" larger than the outside edge of the original form. As with the others, make a template to shape with a ¼ inch plywood scrap, shaping it for pleasing flow.

For each rail, two thicknesses of ¾ inch walnut stock were glued together to create an overall rail width of 1 ½ inch. This added to the strength and provided enough width to allow using a ½ inch dowel to attach the rails to the body bucket.

In this part of the design, get creative with the final form of the parts. The overall shape should follow the template of course, but the tips can be formed to resemble anything. For this design, I simply formed what appears to be an emerging blade of grass magnified many times. (Or, maybe the tail of a slug?)

Not much time will be spent on this element. It's simply using the tools and experience you already have to come up with the supporting rails. The finished rail set for this chair is shown in the photo in Figure 17.



Figure 17 – author's rail set

The important part of the rail design is the 1" gap that

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SCREW LOOSE (CON'T)

will result between the body bucket and the rails. I mentioned early in this article there were four purposes for the rails; visual interest, additional strength, an elegant way to attach it to the stand, and a fourth purpose.

That fourth purpose requires the 1" gap. Wood has a tendency to change size in thickness with changes in humidity. Pretty basic. I knew that intellectually, but the loud pop I heard one night when the Hobbit Hutch had finally reached its limit drove home the point. It's how we learn sometimes.

So, if you multiply the change in thickness by the number of slats used in this lamination you understand the length of the body bucket will change much more than the rails in humidity swings.

The body bucket is attached to the rails using 1/2" dowels. If the bucket is mounted tight against the rails, there is a pretty good chance that as the humidity changes, the difference in shrinkage would cause the lamination to crack. By 'floating' the lamination 1" off the rails (Figure 18), there is sufficient flexing in the dowels to prevent that failure. To be sure, ream out the holes slightly so the dowels pivot a bit. They are then secured in the rails using smaller, 1/4 inch pegs which adds even more intrigue to the design.



Figure 18 – dowels allow flexing



Definitely a Screw Loose

Now you have another potential tool to use for that special piece of furniture. It's full of design changes, tedious, wasteful of wood when the design requires it, hard to sand, but when it turns out....it's so fun!

Good Luck!

BURN MARKS ARE FOR STEAK

BY BOB OSWALD

I've come to depend on the nearly perfect rip cut quality of my table saw. With a good blade, you're almost ready to sand. Well, almost.

Some woods get you in trouble, particularly Western Maple. Looks so clean, burns so easily. And when ripping a wide board and you hit one with a lot of internal stress (sounds like a working world job problem) it will

squeeze on the blade at the exit and, especially if you

happen to pause for a new handful of wood ... burn. This is a problem if you're ripping to finish dimensions with only sanding remaining.



The fix is easy. Rip your stock a scant wide. Get in the habit of doing it maybe? Then a clean-up pass on the saw or the planer or the jointer, leaves you with a ready to finish edge.

I used to always plan on the planer pass, but it was leading to too many extra steps, and more time completing the project. Today's saw blades are capable of ready to sand finishes. The problem is that the burn usually scores deeper and is hard to sand out, as well as undercutting your work.

HELP WANTED: BLUE SPRUCE

BY DAVE JESKE

I am getting very busy in my shop and I need some help. I would like to work with someone on a possible contract basis to prepare, turn, sand and polish handles for me. They would use my equipment in my shop and I would train. No turning experience is required but they must be comfortable using power equipment such as a tablesaw, drill press and rotating machinery (lathe and buffing wheels). I am looking for the equivalent of about 10-20 hours per week with flexible time.

Thanks,

Dave Jeske, Blue Spruce Toolworks, LLC
dave@bluesprucetoolworks.com

\$\$\$ \$\$\$ FOR SALE \$\$\$ \$\$\$

DELTA Wood Shaper, Model# 43-355, 1/2" & 3/4" spindle, 2-Speeds (7,000 & 8,000rpm), 115v, single-phase, 1 1/2 HP, reversible motor switch, fence, stand, bits, & manual, 180lbs, less than 2 hours runtime. \$440 Larry @ (503) 635-3008

ODE TO A BANDSAW

BY DENNIS DOLPH

This is the story of a little Sears Craftsman 12" bandsaw. It began life in 1940 and was owned by my grandfather Carl Rosé. Grandfather Rosé was a professional turner, making bowls, salt and pepper shakers and other small household items. He called his business the Ornamental Wood Company and always used Oregon myrtlewood.

Someone, probably my Grandfather, added a homemade riser to the saw so it had 10" cutting height. The wheels are supported by a 2 1/2" steel pipe. The pipe had been extended 3 inches and precisely drilled and tapped to fit – impressive machining.

In the 1950's, I became involved when my grandfather taught me woodworking in his shop. I can remember, as a little boy, watching him using the bandsaw to shape rough blocks into blanks for the lathe. He wore leather covers to protect his long-sleeved shirt from getting caught in the machinery. He smoked his pipe and as the fine sawdust hit the embers, they would spark like little fireworks. Imagine any woodworker doing that today. (He also didn't have any of that sissy dust control or hearing protection.) He continued to make Myrtlewood pieces well into his nineties!

In the early 1960's the bandsaw went to my uncle who was also an accomplished woodworker. He used it for many years making Asian influenced furniture. When he moved to a smaller retirement home, the bandsaw went with him. He had it in an unheated garage. It may have been used, I'm not sure, but mostly it just sat for a long time.

In the mid 1990's, the saw came to me. It was in pieces, very dirty, and rusty. So when I had some spare time, I set about cleaning, removing rust, and figuring out what piece went where. I finally was able to fire it up for the first time – it jumped and vibrated like there was an earthquake, and having a bandsaw blade jump off a saw certainly raises the old blood pressure!!

So improving the bandsaw became sort of an obsession for me. I had the wheels dynamically balanced, added new machined pulleys, new tires, and a link belt. I spent a lot of time reinforcing the inexpensive craftsman universal stand to give the saw better support. (Of course I would have saved a lot of time and money by building a sturdy wooden stand, but somehow it never occurred to me). I also added a set of Carter guides for small blades. These worked extremely well, and I am pleased to say it could finally pass the "nickel



THE CERAMICS SHOWCASE

BY BOB OSWALD

This event, originated years ago by the Potter's Guild, has grown to be one of the largest and most successful art shows in Portland. It has traditionally been populated by the glass makers, metal sculpture, weavers and bead makers. Hundreds of artists displaying top quality products. You own it to yourself to attend one year if you have never been there.

George DuBois introduced woodworking to the show last year through the Northwest Fine Woodworkers, an organization of high quality furniture makers. This year the Guild joined in and there were three display halls offering the public an exquisite taste of the best woodworking products in the Northwest.

The Guild also had a presence in the main lobby of the Convention Center. Several Guild members did woodworking demonstrations and generally informed passers by about the existence and purpose of the Guild, to promote and encourage woodworking. Unfortunately, a forgotten camera precludes photos of this year's event. So if you're an aspiring artist, get involved in the show world.

Thanks to Len Walko for a very nice memorial display to George DuBois. George was the Show Master.



test". I even rigged a toothbrush to clean the lower wheel while sawing.

Finally, after spending several hundred dollars, probably 300 hours of work I now had a pretty good working bandsaw that was worth maybe \$150.00 – BUT HEY-- It's my grandfathers bandsaw complete with his myrtlewood handle on top!

A few weeks ago, I sold the bandsaw. The decision to sell the saw was correct, I have a very small shop and I needed the room for a new re-saw bandsaw. It was very hard to let it go, but I did not want it to end up in the back of the shop and sit unused.

Now the bandsaw is off to a new family and a new life and new adventures. According to the new owner, the saw's first project will be making a fireplace mantel for his home. I wish the little bandsaw and it's new owner great success and a long and productive life.

SHOP TOURS: JIM HALL

BY BILL WOOD

It is March 17, 2008 and I am visiting Jim Hall in his shop in Oregon City. Jim, born in Oregon, is an Army veteran who served in Korea. His education level includes a Master degree from OSU and Law degree from Lewis and Clark. He has worked as a corporate lawyer. Now he is retired and spends most of his time in the shop. Photography is one of his hobbies.

His earliest memory of woodworking was following his grandpa, a finish carpenter, to his shop and watching him sharpen all of his tools every night.

Jim is an extraordinarily talented wood turner. A wood turner is a person who mounts a log onto a rotating shaft, which is then carved with sharp turning tools. Most of his turnings also have carvings on the outside of the vessel. There are many wood turners who turn vessels but they usually don't spend hours hand carving the exterior. He has many carving instruments including a Fordam, a motorized carving instrument with a flexible shaft and a hanging motor. It is the carving, which truly sets Jim Halls' work apart from the ordinary.



He considers himself a skilled amateur, but I dispute his assessment and consider him a professional. Indeed, he sells some of his creations and gives many items to charity and to his church for fundraising. He says he has turned wood for about 35 years.

His shop is about 16 X 22, not quite the area of a two-car garage. The shop is filled with tools, including a



Shop-Smith table saw, jointer, planner, and a Jet dust collector. Oneway manufacturing is the maker of his huge lathe. He can turn wood as big as 24 inches in diameter and as long as 36 inches. He uses a Jet mini-lathe for small turnings. Luguna brand 18 inch 3 hp band saw is used to cut logs into turning stock to better fit the lathe. He has many buffing

machines for finishing the outside of his vessels.

As we were leaving his shop is used his air compressor to remove the wood shavings from his clothes. His statement, "I could not live without the compressor as it is so useful in the shop". The only thing he dislikes about woodworking is the sawdust. I agree!



CALL FOR ARTISTS

Pittock Mansion has a new Museum Store. They are seeking artists & their crafts to sell

The staff of Portland's historic Pittock Mansion is looking for fresh ideas for items to sell in the mansion's popular, newly remodeled Museum Store. "We want visitors to take home unique and creative gifts that reflect the style and history of this landmark home," said Marta Bones, the mansion's Interim Executive Director.

The Pittock staff is issuing an "open call" to Pacific Northwest artists and craftspeople, inviting them to create custom designs in media such as wood, ceramic, glass, metal and fiber. Of particular interest are pieces that are based on or are a reflection of the mansion's architectural features and furnishings.

Pittock Mansion managers will review product samples or sketches with examples of the artist's work, along with proposed wholesale prices in early September.

Artists are invited to tour the mansion with Joyce Kelly, Buyer and artist liaison, at 10 a.m. on one of the following dates: Tuesday, May 27; Thursday, May 29; or Wednesday, June 4.

The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers like you, committed to developing our craftsmanship and woodworking business skills. The Guild offers many benefits for members, including:

- monthly educational meetings
- monthly newsletter
- mentoring program to help members develop their skills in specific areas
- discounts
- woodworking shows
- network of business partners (the key to our development as members and as a Guild, providing additional learning opportunities)
- and a network of support.

For information on how you can become a member, see the Guild website listed below.

GUILD OF OREGON WOODWORKERS

P.O. Box 13744, Portland, OR 97213-0744

CLASSES, SEMINARS, DEMOS, AND SUCH....

Northwest Woodworking Studio 503-284-1644, www.northwestwoodworking.com

Rockler Woodworking 503-672-7266, www.rockler.com

Oregon College of Art and Craft 503-297-5544, www.ocac.edu

Woodcraft 503-684-1428, www.woodcraft.com

Woodcrafters 503-231-0226, 212 NE 6th Avenue, Portland, www.woodcrafters.us



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Northwest Woodworking Studio

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- ♦ Some sponsors offer discounts to current Guild members. Refer to the website under *Benefits/Discounts* for details and restrictions. Remember to thank them for their generosity.
- ♦ ** Scholarship Sponsor

Guild of Oregon Woodworkers

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Portland, OR 97213-0744

We're on the Web!

www.GuildOfOregonWoodworkers.com