

OREGON WOOD WORKS

A MONTH RICH IN TECHNIQUE

BOB OSWALD

Here is a reminder that the Guild website has a help line as well as the means to obtain another members contact information.

Note: Both of these features are only available to current members and both only show current members.

This Month in the Shop

It was one of those months with quite a bit of activity in the shop.. New techniques, new jigs, lessons learned, most of it a bunch of fun. So read on in the pages that follow.

And keep this in mind; you undoubtedly have little tricks, or learn something, that I would love to learn from you.. It's easier to share than you think. Rather than 'writing an article' for the newsletter, a concept that seems to take thought, planning, commitment and procrastination,, try this. The next time you do something 'cute' in the shop, recognize it and plan to share it. Make a few quick notes about it on a scrap of paper. Send it to me. We can help each other to learn. (TimberCreek08@gmail.com)

Help Line

On the website, select Mentorship from the Resources menu. Then click "Help Line". Your email program will be started. An email will be sent to the Guild members who have volunteered to be available. Please change the Subject line to one appropriate to your project.

Membership Roster

On the website, select Login from the Organization menu. Log in with your email address and password. Now select Administration from the Organization menu. Then select the report you want to run.



Tool of the Month

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OUR NEXT MEETING—JUNE 18, 2008 7:00PM

The June meeting will be at Rockler Woodworking & Hardware in Beaverton, on the southwest corner of Beaverton Town Square.

Joe and staff will do demos of finishing techniques, and Kreg pocket hole and the Beadlock systems. Everyone will receive a gift card worth at least \$5, good that evening. There will be at least one worth \$25. The store will be open an extra hour for your convenience.

Social gathering starts at 6:30. The store does not close until 7:00 so we might plan on chatting outside for a little bit (assuming good weather). Bring a chair if you want to sit.



From Sunset (26) go South on 217. to the Canyon road exit. Go through the light and turn right at the next light (BH Hwy) Skip the Fred Meyer light and turn right at the next driveway, about a block.

From Northbound on 217, take the Canyon Road exit. Turn left at the traffic light (BH Hwy). Skip the Fred Meyer light and turn right at the next driveway

There will be a board meeting at 5:30 at Moonstruck Chocolates, just around the corner from Rockler to the right and through the courtyard..

SOMETIMES IT SHOULD JUST BE EASY

LEE JOHNSON, PRESIDENT

My wife has been after me for some time to get some lattice and put it up to hide the ugly under-side of our little back deck, and while I'm at it, do something about the ugly cement bottom of the garage. Yuk. Yukky little job. Solution #1: procrastinate as long as possible; solution #2: go get some of that plastic stuff that doesn't need painting, cut it to size, and get this out of my hair.

Solution # 1 only worked until the rain started getting warmer (Spring.) Solution # 2 didn't work 'cause she doesn't like the standard, cross-hatched lattice that comes in plastic.

Stuck. Gotta do it.

Now, you need some background to understand the depth of my reluctance to do this easy job. For almost 35 years, all my "spare" time was spent working on our houses. In the first old house, it was strip the paint and wallpaper 'cause that's all we could afford. In the next (old) house, it was adding a cute little bay-end breakfast room & pantry and ripping out tons of lath and plaster, then on to the 1901 Victorian where it was learning to do kerf and bend to replace fancy molding pieces, turning reproduction ballisters, making broken pediment with dentil moldings, dropping dormers into the roof.

Dining room built-in sideboard and bookshelf/cabinets in the rec room of the Maryland townhouse were next, and then back out here to Portland with the 3,500 sq ft "big house" all tricked out in neo-classical trim, including three fully-carved, period correct fireplaces and elliptical arches with carved volute brackets (not to mention the curved wall molding work in the entry and powder room .)

Now to the Downsize: new, craftsman style, simple trim, composition roof, cement siding, plastic stuff on the decks -- I told the contractor to put in all the synthetic materials that were more or less maintenance free that he could. I

am tired of working on my houses. I've graduated. I don't do that any more. (Well, OK, I did do two modest matching corner cabinets for the dining room, but that was all. I'm going to my workshop now and making fancy furniture, thank you.)

So here we are with the trellis. It needs to be 20 inches or so high, and I need about 40 lineal feet of it. Needs to be sort of craftsmany. Between commissions in the shop; no excuses left.

I go to the Despot and buy half a dozen cedar 2X4's. Well, that didn't hurt too bad. Take them to the shop and make them into 1/4-inch stock. Oh yeah, my 18-inch bandsaw cuts cedar like butter. That was easy. Now rip to the sizes I need. Geeze, no hand work to do there - just the cabinet saw. That was really easy.

OK, over to the chop saw and cut a whole bunch of standard lengths with a stop block. Is this what contractors do all the time? This power tool stuff sure makes it go fast!

Hmm. Almost wish I had a nail gun (what could I have been thinking??!) Oh yeah, where's that fancy European stapler I bought on a whim that shoots 5/8 inch brads? Whoa! That really works. Like "buttah!"

From about 10:00 am when I picked up the 2X4's to about 4:00 pm when I loaded the 40 lineal fit in the pickup to go home, I was doing really easy stuff. And even though I am keeping it a careful secret from my wife, I actually enjoyed it a great deal.

Pondering why, I realized that having learned to use my tools to do hard stuff, it was great fun knowing how to use them to do something fast and easy.

I may just do more of that from time to time -- but I'm still hiring someone to clean the gutters.

SOLVE END GRAIN FINISHING

BOB OSWALD

You all know I'm sure, that finishes on end grain soak in intensely. This makes them darker when you are using stain and it requires many, many coats of varnish. A simple product, SealCoat, takes the effort out of this.

Basically it's a Shellac product, thinned by the manufacturer for this application. The photo of the half-lap joint, shows the effect of sealing before varnish. I don't have a before/after sample but with enough years of having this problem, I was amazed at the results. There is more contrast visible in the photo than appeared to the naked eye.

I keep forgetting to use it. It's not a habit yet.



HANDY PANEL SAW

BOB OSWALD

I've struggled for years and years to cut sheet goods. A plywood sheet just doesn't fit in my shop. So like many of you with the ultimate panel saw, the piece goes down on the floor of the garage. A couple of handy, or not so handy, 2x4's prop it up off the floor. A little juggling with the supports gets the sheet laying flat, not sagging between boards.

Select a piece of 1x4 for a ripping guide. Nine times out of ten it's not straight. So you joint or find another, cuss about how un-easy this is and how easy it should be. Get the ripping board clamped in place and the first few times, until wisdom develops, the 'skil' saw hits a clamp. I hated this and yet lived with it for years.

A panel saw, there are several plans available and they are not all that hard to make, still takes room in a space-impaired shop.



I've had the idea for the jig in this article for quite a while. As usual, inertia and the, "got past the need again" syndrome has always forestalled my building it. One day I could go no further. My food and water gone... no, that's a book I'm reading... one day a quick trip to the big box for five pieces of eight-foot 1x4 'white' wood began the project. The chop saw, set up high, cut dado slots on the edges of the egg-crate.

A hammer cleaned out the rest of the dado. You should make them a little oversize so it's easy to assemble.



Yesterday a 1/4" sheet of plywood needed cutting. I dropped the three long boards on the floor, inserted the short cross

pieces and set the plywood on the top of the bed. With the saw set for a half-inch or so beyond the thickness needed, measure and clamp the guide in place. Done!!!

And the best part is those All-In-One clamps. They stick up a maximum of 1/2 inch. Available in 1, 2, 4 and 8-foot lengths, the four and eight are of course, perfect for plywood. It takes but a minute to measure the offset at both ends, add an inch and a half for the saw and clamp it down. Life is sooooo good now.



IT'S JUST A LITTLE THING

BOB OSWALD

I spent half my life, oops, forgot how old I am, make that a good many years, building models. Ships, planes, radio control, and later in life collectible construction equipment. In a design class recently at Northwest Woodworking Studio, one thing that was mentioned was building a model. Then it completely slipped my mind until I started building my second table, inspired by Bill Bolstad's table building class. I had the top. Dimensions were set based on the piece of wood, and a test measurement assured that it would fit in the kitchen.



I knew the general design, modeled after a sample in Bill's shop but with my own variations. The legs were easy, well if you're an experienced intermediate woodworker. Two by two, tapered to one inch.

The challenge was the stretchers. Out of the blue, thanks perhaps to divine

intervention and years of subliminal model building, the thought occurred to me to build a model. It took an hour, simply flying together. An Excel spreadsheet set the ratios based on the nearest piece of poplar that was about the shape of the top; it turned out to be 3/8 scale. Not a conventional scale but who cares. That set the dimensions of the model for the legs and stretchers as I initially envisioned them. A quick trip to the scrap barrel produced material and within minutes the parts were fabricated, even to the extent of scale round-over on the stretchers.

Another excellent side effect. I had to make a new taper jig. The current one was a commercial off-the-shelf unit that did not clamp the stock. So the scale legs were actually tapered on the new jig, shimmed a bit to hold the little things.

The completed model went to the kitchen for upper management approval. As a result, the stretchers were lowered about double the model distance for better proportions. The final product definitely looks more appropriate in proportion. And during final construction, having no plans, the model was used to check some of the dimensions.

End result—pleasing, satisfying. Build a model. It's easy, it's fun, and it's cute.

"Twenty years from now, you will be more disappointed by the things you didn't do than by the ones that you did. So throw off the bowlines. Sail away from safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover."

--- Mark Twain

THE THIRD ANNUAL INTRA-GUILD SHOW

BOB OSWALD

Another wonderful showing of the talent of this group of woodworkers. The show is open only to Guild members. Three classes of entry give everyone a chance to perform in the category that best suits them.

The 2008 winners were:

	Best of Show	
	Gene Shaw	Segmented Urn
	Professional	
1	Bill Bolxstad	New Prototype Table
2	Dave Miller	Screw Loose Chair
	Intermediate	
1	Juan Christian	Hall Table
2	Kerry Walker	Bark Seat Bench
3	Bob Oswald	Hall Table
	Hobbyist	
1	John Semm	Multi-Router Tables
2	Julien Kahn	Strip-Built Canoe
2	Bill Wood	Walnut Bowl

Many, many thanks to all the folks who entered. It is a very tough job to judge these



shows. All of the work is wonderful and this editor, for one, is grateful for participation by every one of you.

Best of show award had an interesting twist, thanks to Brian. The entries were first judged for 1st, 2nd and 3rd. Then the

first place winners were all lined up and the judges took a second look. They picked the first place winner that best



Judges: Amanda, Michael, Nick and Jake

represented the best skill of the person, regardless of the class of entry. Thanks very much to Brian for trying to level



the playing field. It worked out very well.

The George E. DuBois award for best of show was created a couple of years ago to honor a hard working man who poured his heart into the Guild. Sadly, we lost George recently, so the award had a special meaning for many of us who knew him well.

The judges, again a surprise like last year, were not professionals in the



Gene Shaw: Best of Show



field but were talented, , bright



young people aspiring to a woodworking profession, who have an eye for talent. They were students from the Oregon College of Art and Craft, one of our affiliates, and their instructor. These students just completed their second year. All very talented and inspirational in the work they produce at OCAC. They were Amanda Wall-Graf, Jake Anglese and Nick Musso and instructor Michael de Forest.



TALE OF A TAPER JIG

BOB OSWALD

Taper jigs are a dime a dozen. Make your own or buy one. With intentions for years to build one, an immediate need one day made me go buy one. It worked fine. Then a project came along where the piece to be tapered was small. The commercial jig was scary in that it had no way to secure the material other than with your hand. And the project to follow demanded that the cut be perfectly smooth. No movement in the jig, no saw swirl marks.

So a trip through the internet created plenty of options and the unit here is the one I built. It's actually mostly like the one used in Bill Bolstad's table class. Not unusual in general, but if you're looking for ideas, here's a place to start. This jig took about twenty minutes to make, the slowest part being the routed slots for the T-bolts.

What's really cool is the wood construction. I refer to the brad-nailers I have been acquiring. Needing a different stop on the jig to hold the small piece...BLAM—shoot a brad into a little scrap stop block. It pops right off when finished.



The tapered leg, on the second cut, needed to be elevated to assure that the exit cut was perpendicular across the leg. BLAM (again), shoot a little spacer block in place for the second set of cuts. Then rip it off and recycle it.

The toggle clamp, available at all woodworking stores, provides a strong hold down force. The final cut on the real legs was razor sharp and glass smooth.

Observe the tiny piece being tapered. This is one of the legs of the model table featured elsewhere in this issue.

And this jig is self cleaning. You get zero clearance cutting and if the edge gets a little ragged, next time you use it, slide it a sixteenth into the blade. When the base wears out, it's ten minutes to make a new one from a scrap of plywood.

FILLING THE GAP

BOB OSWALD

You make a joint. You think the cut is perfect. Then one of the many things that creep in to compromise a project happens, and the joint is not tight. A hairline crack. Will it show? Can I leave it? If you do you'll never be able to live with it for the next 'rest of your life'. But it's easy to fix. We did this on the German American School project. Ariel introduced it to us, but it drifted to the absolute back of my mind. And like the dawning, with a blare of trumpets, I needed a solution and it popped to the forefront, lucky for me, over a year later.



Cut a v-e-r-y thin wedge and glue it in the crack. How to cut it? Tilt your table saw to about two degrees. I experimented with steeper angles and got wedges, not filler shims.

With a two degree tilt, take a

scrap board of the same material and rip-trim the edge to get a clean and straight edge, which incidentally now has a two-degree angle to it. Flip the board end for end and move the rip fence closer so that the blade at



the top of the board is just flush (plus or minus). Trial and error here will produce the part you need. If you're flush or a little less than proud on the cut, you will have a feather of an edge for your wedge. It may not even be perfectly straight, but brother, is it fine.

A little glue wiped on it with a finger, both sides, and gently inserted into the crack is the secret. Push it in as far as you can to assure that it's tight. Let it dry, snap it off and sand if flush. You will not be able to see the flaw.

Awesome. Saved my project, and mostly my pride.



A PROJECT FROM HELL

BOB OSWALD

Ever have one of those days, one that lasted for weeks, and seemed to touch you on the shoulder like the angel of doom every step of the way.

I'm a self-proclaimed intermediate woodworker. I'd like to think of myself as an expert intermediate or perhaps even an amateur expert. The title has been earned through quite a few years of making mistakes. Read on!

Two recent jobs, so simple on the surface, grew to be loathed by the time they were finished. How can so many things go wrong so many times in a row !!

One job, duplicate two kitchen cabinet doors. Slam, dunk. Had a sample in hand, simple rail and style with European hinges. The only potential trouble spot was the edge trim on the face, an unusual profile. To start the list the surprises in order of discovery::

- ◆ Setting up the end stile cut, I chewed away 90 percent of my coping jig, misinterpreting where the cut was supposed to be. Rule ONE on commercial jigs, if you're cutting the jig, you've got it set up WRONG.

- ◆ The frame was 7/8" and only 3/4" stock was on hand. I found a pair of oak 4x4's in my inventory and re-sawed them. This was to cause me to run out of material later.

- ◆ I made the rail end cut on the top stile. Should have been the stile cut. Trash it and make another. No problem, stock on hand. A little time lost. Re-set the router bit and height. Cut more test blocks for a flush fit. More time.

- ◆ Forgot to make the stile cut on the cathedral stile before changing back to the end cut. Re-set the router again.

- ◆ Made a cathedral template and didn't notice a little "up swoop" until much later when the doors were glued up. Trash two doors and make them over.

- ◆ Picked up 1/4" oak plywood at the lumber yard. I naturally assumed it was oak on both sides. Can you believe that I carried it out of the yard, loaded it in the truck, set it on my panel cutter, cut out the section I needed, took it to the table saw and trimmed it, cut the cathedral top and installed it without EVER seeing the back side. The gods of evil were clearly present here. I turned over the glued up door and the back side was Mahogany. Well, the good news in bullet two above, crappy cathedral, made it a no-brainer to trash the doors and make them new. And it was TWO more trips to Crosscut for more material, because I forgot one item on the first trip. Some 4/4 oak and the double sided oak ply.

The doors were finally delivered for pickup by the customer. The story doesn't end here.

He came back to the store and sadly pointed out that the height was incorrect. We had early on talked about making them 4 inches shorter. The final order, written on a slip of

paper, had the height at 28 inches, an inch and a half shorter. Somewhere in the migration to the shop, the old dimension took precedence. Back to the shop.

And it gets worse. There was plenty of stock on hand, so fortunately no trip to town was required.

Carefully, carefully, the new doors take shape. No tear-out, correct bit, perfectly square fit. Less than flush fit this time so it took a few passes through the drum sander to flatten them. The belt flew off the sander again (it's happened before and I've not been able to figure out why. This time on closer examination I discovered that I've been securing the paper incorrectly on BOTH ends. So finally a good lesson learned that will help forever more.

With the doors set up to drill the European hinge holes, careful alignment, securely clamped. Drill all the holes to the 1/2" depth. Like a fool, again, I didn't turn the doors over to look at the front. Much, much, much to my chagrin the 35mm hole punched out through the front side trim, just a sliver but.... patch or trash? Checking the depth of the pockets, they were significantly deeper than the hinge. So a little glue inside the pocket over the slit, pack the areas with fine shavings from the drilling, pushing them gently out through the slit. Letting it dry thoroughly, and fortunately the router bit for the front trim cut was still in place, a climb cut gently across the area turned it back to its original sheen.. Testing the surface with lacquer thinner confirmed a good repair with no glue show-through.

One last step, cove cut on the bottom back side for a handhold, in lieu of a pull. It's oak, it splintered. A little glue, repair the splinters, sand to fit. A tip here...when you're routing a blind cut, one that does not exit the wood on either end, if conditions allow it, make a cut on the exit end, gently. Then move to the entry cut and make your pass. As you approach the relief cut, slow down and withdraw. The second door was perfect.

Ironically, on the previous, too-short doors, both the hinge drill-out and the hand pull worked perfectly. Why do the woodworking demons do this to us?

There were a few other mistakes but this is an example of how wrong some things can go. What was such an easy project, one done flawlessly several times before, heads south and keeps going that way, at warp speed.

On top if it, it was necessary to buy three router bits because what I thought I had in stock was not appropriate.

There's a second job that went pretty much the same way, but that's another story. Some days, as dad used to say, it doesn't pay to get out of bed.

Lessons learned: watch hinge cup depth, checking lumber more thoroughly, how to properly install sandpaper, yet again double check dimensions, layout, orientation, more...

EDGE BANDING

BOB OSWALD

There are three primary ways (that I know of) to cover up the raw edge of plywood, such as what would be visible on a bookcase shelf. In this case I'm referring to iron on veneer strips, pressure sensitive veneer strips and hand made narrow wood strips, all called "edge banding".

This article focuses on the two veneer methods. Confronted with the need to dress up some shelves, it wasn't obvious which method was better, or easier to apply, or more durable. No prior experience and no feedback from others was available. I arbitrarily elected to go the pressure sensitive route.

As luck would have it the store did not have enough of this in stock. So one of those too seldom flashes of inspiration ended in choosing one roll of each, perfect opportunity to find the answers to all three burning questions above.

The instruction manual was four lines of information printed on the back of the package. That and a little common sense actually made the task go quite easily. A few observations.



Pressure Sensitive: I expected the adhesive to be unforgiving during positioning. No so, as long as you don't press it down. I expected to need a large, two handed roller to generate enough pressure. This one pictured worked quite well and is very inexpensive.

Iron On: Use a medium hot iron. The package says to keep moving. I tested it by staying in one spot for over 30 seconds with no scorching. I suspect that the primary concern is over-melting the adhesive. It is possible to skid the strip around a little while it's hot. This can help you to straighten it on a shorter run. Be careful not to create a wrinkle.



General: Don't try to make one edge flush so you only have to trim the other edge.

Invariably there will be a slight angle to the application and it will leave a sliver exposed.

Trimming: be careful. Using a knife blade, it's easy to dig in and tear as the grain on the edge changes direction. With the plane, this is easier to control. Use very shallow cut with the plane. Hold it at an angle so you don't catch the face of the shelf. There are commercial trimmers available; I didn't buy one

Both methods produced a very durable bond. I applied one heat-sensitive strip too short from the end, so 1/16" of plywood was exposed. It was cut off and reapplied but first I tried to peel off the veneer. It immediately tore the veneer apart. The bond held even at the very end.

Do your final trimming with a sanding block. The results were very durable and very satisfying.

A possible problem will be cutting a little too deeply with the trimming plane. It would be a difficult patch and fortunately one that was not required this time.



WELCOME NEW MEMBERS

Welcome to the Guild the following new people.

Robert Bergstrom, Jim Junor, Eric Deer, Jim McEver and Roger Mercer. Please say hello at the next meeting. Bob O.

MEMBER FEEDBACK

"Thanks for all the good programs and good advice.

Don Belshaw

PS: I really enjoy the newsletter.

And thank you Don. Makes it all worthwhile to know we're helping.

ASSISTANCE NEEDED

New Member Roger Mercer has recently acquired a large Grizzly table saw and the motor doesn't run. It hums but won't turn. Any suggestions would be welcome to RMERCER90@verizon.net

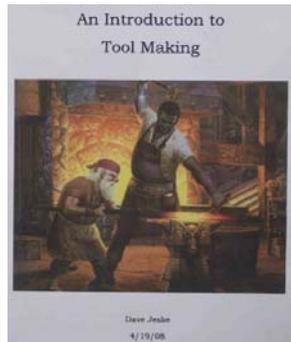
TALE OF TWO SEMINARS

BOB O'CONNOR

The Traditional and the Modern

On Saturday, April 19th, at Franklin HS woodshop, Dave Jeske enlightened ten Guild members in the art of making small metal tools. Dave used the morning to explain, with the help of an excellent lesson guide that he authored, many of the mysteries surrounding metal work.

Dave talked about the types of tools, such as scrapers and small chisels, that lend themselves to fabrication in the home shop. He explained the many types of steels used in tool making and those that were practical in the home shop.



Dennis makes a handle

He out-



The Multi-Router Class

lined the steps necessary to fabricate, harden and temper a steel tool. He then explained how to mount that item (chisel) in a handle.

After lunch, we moved to the Franklin metal shop next door. The students fabricated either a small mortise chisel and/or a small dovetail chisel. The tool steel blanks were formed using files. Then the blanks were held in the forge with tongs until cherry red hot. After determining that the

steel was no longer magnetic, the blanks were quenched in oil. This is the heat treating process.

After heat treating the blanks were tempered to the right hardness by heating with a torch to the right color. We found out that this tempering process could also be carried out at home in the kitchen oven.

Finally, the blanks were mounted into handles that the students fabricated using a lathe or sanders in the woodshop.

On Saturday, May 3rd, Ariel Enriquez showed nine Guild members, and 3 Joinery employees the tricks of this versatile machine. For the uninitiated, the Multirouter® is a machine that allows the user to move a router in all three axis, X, Y, and Z.

Using only the Multirouter®, Ariel cut all of the mortise

and tenon joints for the carcass of a small table. Later he cut the box joints for the drawer, fitted a bottom and voila, he had a very nice bedside or chairside table. Several of the students own this \$3,000 machine, and others had access to one through PCC classes at Franklin.

RESOURCES: GILMER

BOB OSWALD

Gilmer Wood Company, a treasure trove of incredible, exotic woods. I've heard about this place for years and finally, on an infrequent trip into Portland, remembered to look it up. Driving past it several times, I finally spotted the building in an impossible-to-miss location right where St. Helen's Road begins. It smells wonderful; a feast for the eyes. You must stop by. This is the first time I have ever smelled Camphor wood. Heavenly. Check www.gilmerwood.com for more details.



SHOP TOURS: BOB O'CONNOR

BILL WOOD

I am visiting Bob at his home in the upscale East Moreland neighborhood. Bob, his wife and dog have lived here for seven years since his retirement from the Drug Enforcement Administration. His home is a delightful older, well maintained, home with a finished basement.

press, mortiser and oscillating sander. For small items he uses clear plastic storage cases so you can see at a glance what the container holds.

Mr. O'Connor admires the work of famed woodworker, Sam Maloof for his joinery and design skills. At this time, Bob's new project is a rocking chair in the style for which



Bob was a Narcotics agent for twenty-two years in of which seventeen years were in Seattle. In that capacity, I am sure patience and planning were very important traits. He has used these skills in his twenty-five years as a hobbyist woodworker. I agree with his assessment of his skill level at "advanced". His projects are not for sale but rather for his family's enjoyment. The latest finished project is a cabinet for his wife's watercolor paintings. (His wife, Jenny, is a talented artist).

His basement shop is about 15' X 20'. His favorite tool is his Inca twelve-inch table saw. One of his projects was a coffee table with 4-inch dovetail joinery done on his table saw! Even though his shop is small he maximizes his available space by placing most tools against the walls. The only item in the middle of his available space is the table saw. The equipment includes an Inca jointer/planner, a band saw, and router table, drill

Maloof is famous. This is one of the first chairs Bob has ever tackled. When he starts a new project he usually makes a few rough drawings and the joinery is always done in wood. But, he says most of the balance of the project design is in his head.

Like everyone I have asked, Bob doesn't really like sanding and finishing but the finished project most always leaves him satisfied. He says, he likes the "feel of the wood".

If he had his way, he would like a side entrance to his shop so he could transport lumber, projects, and equipment easier. Bob is a skilled craftsman; his tour of finished furniture in his home is very nice and shows an attention to detail.

Good luck with your future woodworking, and thanks Bob for the shop visit.



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

THE GUILD IS PROUD TO BE SPONSORED BY:

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Woodcraft**



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Northwest Woodworking Studio

Oregon College of Art and Craft



SUPPORTING:

Woodcraft

Crosscut Hardwoods

Woodcrafters, Portland

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