

OREGON WOOD WORKS

THREE PROJECTS FOR CHRISTMAS

BOB OSWALD, PRESIDENT

Christmas day is past but this month saw three great projects. A reorder of a boy scout plaque, complex but fun. Restore a child's high chair. Only the back and arms remained. The rest was built from a photograph. And most important of all, a pair of end tables started a year ago, for the living room, for us.

I'm happy. That pair of tables, while not *quite* finished, is seeing a very bright light. I'm standing at the end of the tunnel, and it feels good. All the parts are finished and final assembly has begun. As I write this, glue is drying

on the tops.

It's been a great season in the shop and I hope you've spent some time there also. Here's a reason to be there. The sixth annual Intra-Guild show is coming up. It's four months away yet, May, but you know how time flies.

A little treat for all of us last night, an unexpected snow storm, hovering right at the freezing mark, but one degree cold enough. Traffic a mess but a beautiful ending for 2009.

Happy New Year everyone.



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NEXT MEETING—JANUARY 20, 2009 7:00 PM
Franklin High School, 5405 SE Woodward Portland, OR

Ever wanted to make new doors for your kitchen, or maybe just a fancy cabinet for the shop? Bob Oswald will make a kitchen cabinet door using the router table and rail & stile bits. We'll cover the basics of frame and panel construction and guidelines for "typical" standard dimensions. We'll include a raised panel to give it extra style. And if you are ambitious and want to divide the door into multi-panel sections, learn about mid-rails and muntions, and how easy they are to add. Time permitting will include template routing for a cathedral arch top.

If you're already an expert, as I know many of you are, you will be welcome to add extra value with observations about alternate methods to help make this the best learning experience for everyone.

The demo will start with stock already milled to standard dimensions

If you've never made this kind of door, find out that it's not that difficult.

Crossing the Ross Island Bridge eastbound, take SE Powell to 52nd, turn North to SE Woodward, then right on Woodward; the shop is on the corner on the left.

Social time starts at 6:30.
Board meeting at 5:30.

GUILD BOOK SALE

RICHARD HALL

The Guild is helping Jean DuBois sell George's book collection, about 230 books.

Some will be purchased for the Guild library. The rest will be brought to future meetings, starting in January, in manageable quantity and sold to members. Prices will be 25% of the book retail price.

I have them in a spreadsheet. An email request will get you a copy of the spreadsheet by reply. You can email book requests after that and I will bring your "reservation" to the next meeting.

If a book has more than one request by the time it's brought in to a meeting for sale, we will have an auction for that book. Highest bidder gets it. If you request a book and then don't come to the meeting, it will be sold to whoever wants it.

Cash or check made out to the guild when the books are brought to the meeting

Richard Hall at diwest@ix.netcom.com

2010 Dues Renewal Time

BOB OSWALD

Guild membership for 2009 expires with the arrival of the newsletter. 2010 dues are due. I see quite a few renewals already, a vote of confidence I hope. On that note, I've got a good start into a great set of meetings for next year. Of course that assumes that you believe that me doing the first one is great☺

Still only \$35 for general and \$45 for professional members. No rate change since I joined many years ago.

Two ways to renew:

- 1) Send a check to Norm Michaud, 1041 Chandler Road, Lake Oswego, OR 97034. He'll update your account and forward the checks on to the Treasurer
- 2) Log into the website. Click Join/Renew and pay by PayPal. Be sure to check your contact information as long as you're there.

WELCOME NEW MEMBERS

BOB OSWALD

Chip Dunham, Herb Drew, Ian Hale, Paul Bernhardt, Mike Chilcott, Jeffrey Wannberg

We're happy to have you with us. Please introduce yourself at the next meeting. I'd like to know who you are.

PATCHES, PATCHES

BOB OSWALD

Up front I have to give credit for some of this material to Lee Johnson. He has taught an outstanding 'patching' class a couple of times. I sat in on part of one of them.

Here's a question that comes up a lot. How do I fix gaps, dents and mistakes in my project?

I just finished a really beautiful jewelry box, only to discover the wood has started to split going around a knot. It's Yew, and very reddish yellow. I don't have any filler that even comes close so I've been carefully collecting the sanding dust in hopes I can hide the cracks. What next?

Well, repair depends on the nature of the problem but there are a couple of pretty successful methods that are very easy to implement.

The Thin, Straight Crack

Perhaps a joint opens, or a dovetail doesn't fit tightly. This is the easiest and most enjoyable to fix. Tilt your saw about 3 degrees. Rip a thin strip of the same wood, setting the fence so the blade will exit the wood before it gets to the top. This will produce a feather thin edge, tapering to form a long, thin wedge. Test fit it in your joint. Wipe a small amount of glue on both edges with fingers and press it into the crack. Ideally you'd tap it in with a 'hammer' to be sure it's tight. Let it dry and then carefully plane or sand it down. Be careful just snapping off the protruding part. Murphy will usually make it break off below the surface, leaving you with a narrow and now very shallow gap to fill. Observe grain direction and pare it with a chisel, cutting from the back side of the rising grain..



Chip-outs and Voids

I shudder every time someone comes into the store looking for wood filler. The answer in many cases is making your own custom wood filler. Start by collecting sawdust from the same wood piece. You can make a paste with Titebond or put a little CA glue in the bad spot and sprinkle sawdust in it. Dribble a little more thin CA on top of the pile, after you've wiped it down gently so you don't have a big mound. Hit it with the accelerator and then sand it smooth. This works well where there is no stain involved. With stain, there will likely be a bald spot unless you are able to really sand it down. Normally in fine woodworking we put natural finishes on 'exotic' woods. Most all top coats will cover over an epoxy patch just fine.

Hope this helps. Good luck.

MAKING GLUE-UP BATTENS FOR A SPECIAL JOB

LEE JOHNSON

I got a call from my favorite designer (who gets first place in line whenever she needs something because she helped me so much get started in the Portland custom furniture game.) A friend needed a replacement mantle shelf in her Mediterranean-style home. The builder had left the fireplace surmounted by a Fir 4 x 10, perched on a couple of 4 X 16 brackets, with little covers spaced evenly about every four inches top and bottom. I could feel the Andalusian Moors, from whom the "Mediterranean" style emanated, spinning in their ancient graves.

So the order was for something the client could paint herself, something that would effectively hide the front of the protruding brackets, and it needed to be much lighter weight so the people of the household could manage it themselves -- and be about nine feet long. There was other stuff, not necessary to mention here.

The obvious solution was a torsion box with stepped-out ends to cover the brackets, and a drop-down molding to make it look massive enough. I actually had a sketch of a big molding that I'd seen in a southwest Spain town called Rhonda (famous for the first "modern" bull ring and for being the last town to fall to the Moors, and then the last to fall to the Christians several hundred years later.) Just the cat's meow, as they say.

Ha! Paint grade torsion box! Get that filler moisturized and unlimber the plywood and paint-friendly Poplar!

However, I did not have enough battens, and the ones I had from old jobs were not the right sizes, and a nine-foot torsion box is way too long for a vacuum bag, even if I had one, so no big deal, just make some new ones.

I decided to make my new set of battens out of the cheapo poplar 3/4 inch ply I got for the torsion box ribs. Chose 3-inch widths because I read Rogowski somewhere preferred to resaw 2X4's for his battens, which I've done and liked, and they are three and a half wide and bend quite a bit. Figured the ply would bend a little less.

It turned out it bent a lot less. A 16-inch split 2X4 (about 7/16 X 3 1/2 inches) will drop somewhere between 1/8 and 3/16 on each clamped end, but the plywood would only flex somewhat less than 1/16 at each end under clamp pressure.

The clamps I was using, by the way are just the Harbor Freight "F" style clamps -- plenty of pressure for the job.

When I need just a few "domed" battens I usually just clamp



them together in a vice and plane down the ends a bit, but in this case I needed twelve 17-inchers and about a dozen 10-inchers. Machine time. To put the very shallow dome on my plywood battens, I made a little router table jig with quarter-inch ply, put the very shallow convex curve on one side, tacked a fence on the back, and removable blocks on each end so I could use it for both the 17-inchers and the 10-inchers. The very shallow curvature from center seemed to work great on both lengths.

But (There's always a "but", Isn't there?) After some very careful planing, filing and then sanding backed by some plastic laminate (a Don Dedobbeleer curve-perfecting technique that works beautifully), I tacked the fence on a tiny bit too far from the pattern edge. The first batten sailed past the pattern bit with barely a mark on each end.

Crap! But three strips of blue painter's tape on the fence did the trick.

Result was the pictured glue-up. There are



two spliced-to-length 2X4's on the bottom (to allow room for the clamps on the bottom battens), then the bottom battens, then a piece of 3/4 ply to spread the pressure, then the bottom 1/4 skin, then the edge and internal ribs, the top 1/4 skin, another 3/4 (let's call it) pressure plate, and then the top battens.

The trick to a long glue-up like this is getting clamps on the battens without the battens tilting, twisting or falling down. Get out your bag of rubber bands and band each end of the battens -- it holds them plenty still enough while you get the clamps on.

The other picture shows the torsion box with its big face molding on ready to go out the door.

This was one of those cases where we needed something with an unusual length and different widths, and needed it to be light enough to move around to paint, but hold its shape and be strong enough to put heavy objects d'art on it. Torsion box fills the bill.

I understand there is a class on torsion boxes in the offing. Take it if you can. When you need a torsion box, nothing else will do.

GUILD SEMINARS

BOB OSWALD

Basics of Fine Woodworking. This is a ten week series of instruction in member's shops around Portland. Subjects include:

- ◆ Intro & Design
- ◆ Bench Tool Introduction
- ◆ Safety & Measuring; Basics of Power Tools
- ◆ Cabinet Construction
- ◆ Table Saw 101
- ◆ Joinery
- ◆ Finishing
- ◆ Routers & Jigs
- ◆ Tricks and Secrets of woodworking
- ◆ Lathe

There are three seats available. This is ten sessions in private wood shops of some of the finest coaching at a price you'll never find anywhere else, \$125. Members only. This series starts in January. Contact Gig Lewis at 503-646-7056 for more information and reservations

NWS CLASSES

BOB OSWALD

Hand Tool Skills Jan 11 +
 Building Traditional Cabinets Jan 12 +
 Introducing Hand Tools Series Jan 13 +
 Woodworking for Women Jan 13 +
 Making Brass Hand Planes, Jan 16
 Introducing Power Tools series, Jan 18 +
 Basic Carpentry Series, Jan 28 +
 Woodworking for the Complete Novice, Jan 30, 31
 Drawing & Design Series, Feb 7 +
 Traditional Joinery: M&T Feb 13
 Basic Carpentry Projects, Feb 25 +
 Bending Wood, Mar 6, 13
 Furniture Repair & Refinishing, Mar 8-12
 Tool Sharpening, Mar 20
 Joinery Concentration, Mar 25-28

+ means multiple sessions. For details, dates and cost, see www.NorthwestWoodworking.com

PAY FOR GUILD CLASSES

DENNIS DOLPH

There are three Guild classes this winter. They were all filled at this time, but many of you have not paid for them yet. You are not confirmed in the class until you send Dennis a check. You must have a check to him, or call him, by the dates listed below or the position will be released to people on the standby list. If you must cancel, please call Dennis at 503-238-6319 as soon as possible for a refund and to release the spot.

"Professional Table Saw and Router Techniques" with Ariel Enriquez January 16th \$40.00 for members --
Payment deadline January 10th

"Mortise and Tenon Joinery" with Gary Rogowski
 February 6th \$70.00 members only
Payment deadline January 27th

"Power Carving on Turning" with Jim Hall. February 20th
 \$70.00 for members *Payment Deadline* February 10th.

Make checks payable to the Guild and mail to
 Dennis Dolph 1107 SE 55th Street, Portland, OR 97215.

FRANK'S WISDOM

FRANK LAROQUE

Whenever I get oil, grease or "nose" oil on my glasses, I use hot black coffee. It will take off hydraulic fluid, three-in one oil, motor oil, etc., better than anything that I have tried. Just dip the glasses in a cup and all the oil will be stripped off and will float to the top. I don't recommend drinking the rest....]

I almost had a band saw accident when I was cutting 1-1/2" dowels into short lengths with out the miter gauge. The saw blade was a 4 tooth and very aggressive. I did not have a firm grip on the round stock and it spun at the same RPM as the saw blade was traveling. A heart stopping moment. Luckily my fingers automatically retracted into my shirt sleeves and I was not hurt. Right then I stopped what I was doing and made a sled to replace the cumbersome miter gauge that comes with the saw. The sled is a smaller version of the one I make for my table saw. No more spinning dowels and super accurate 90 degree slices. The nice thing is you can see what you are doing whereas the miter is too tall to see the work. Also it keeps the bottom side from splintering as bad with a rough cut blade.

ROUTER TABLE OVERHAUL

BOB OSWALD

The standard router table, MDF top, inch plus thick, is pretty good for the standard router. But hang a 3 1/2 HP Porter Cable in a JessEm lift on it for a year and gravity takes its toll. Angle iron reinforcing didn't fix it.

Luckily, I spotted this table saw wing at the Woodworking show. There are full size cast iron router tables available but plate and lift sizes vary. This one fit what I own.

A little handi-work, tearing off the old top and padding out this

one, produced a router table that's now permanently flat and should last the rest of my life.

A little lucky thinking outside the box produced this solution. It's perfect.



YOU CAN MAKE AN OLD BUCKET

BOB OSWALD

Turns out it's not that hard. And the results are so fun. I love the new knowledge and the results. Looking at my old fashioned bucket sitting on the front porch, I know that I made it, and could do it with a hatchet if necessary.

There are three components, the staves, the bottom and the bands. It's an easy and educational table saw project. This bucket will be 10" outside diameter at the top, 8" at the bottom and 10" tall with 10 staves.

Making the Staves

The bevel angle is 360 divided by 10 staves or 36 degrees. Cut that in half for each stave, 18 degrees on each side.

The stave width is the circumference ($\text{PI} * 10$) 31.5" divided by ten staves or 3 1/8" at the top and ($\text{PI} * 8$) 25.1" divided by ten or 2.5" at the bottom. Rounding off is minor and will change the final shape of the bucket only slightly.

So you cut 10 staves plus a couple of spares to 10" long and 3 1/8" wide. Set the saw blade to 18 digress. Set up a taper jig to cut the first taper to achieve the dimensions above. Cut all the staves on one side.



Taper & Bevel Cut

Reset the taper jig to double the angle for the other side and cut the other side of each of the staves.

You can go with this bucket at this point and it will look good, but a softer look requires two more saw steps. First a thin bevel rip with the blade set to about 10 degrees.

Rip a wedge sliver off each stave, both sides, that breaks out about 1/3 of the way up the board. When done on both sides this will give the outside of the stave a rounded appearance, making the bucket look like it's made from 30 staves.

The second cut would be to hollow the inside surface. This is a cove cut with a cove jig on the table saw. A little experimenting on one of the extra staves will give a nicely rounded appearance inside.

Finally cut a 1/4" dado across the inside bottom of the staves, about 1/4" deep.

Assemble the staves upside down on a jig (See photo), holding it with rubber surgical tubing available at a Pharmacy.

Making the Bands

Easier than it sounds, the bands are 16 gauge steel. You

can get these precut at a place like Forest Grove Iron for a dollar a strip. Three strips cut 36". It helps to make a temporary one to play with while fitting things. A pretty helpful step here is the use of a ring roller (Harbor Freight) that rolls the steel strips into a hoop.



The Old Oaken Bucket

To make the final bands, wrap the steel around the bucket and overlap the ends a couple inches. Cut to length. Drill two holes for rivets (Ace Hardware) in the overlap. To make the bands flare to fit the angle of the bucket, you would gently hammer along one edge around a round steel object like an anvil horn. That edge stretches and makes the hoop angle. Tune it to fit the shape of the bucket.

Making the bottom

The bottom is just a 7 1/2" circular disk cut on the band-saw. The slightly tedious part is beveling the perimeter, top and bottom from the 3/4" thickness tapered out to less than 1/4" thickness. This requires a number of trial assemblies to get it to fit into the dado and let the bucket fully close.

Assembly

In final assembly the bands are slipped over the upside down bucket and hammered downward until very tight. No glue or fasteners are required. Keep it wet or stick a couple pins through the bands to deal with seasonal changes in ah

The Handle

For a handle, drill a couple of 1/4" holes in opposite staves and attach a hemp rope.

Finishing

A coat of linseed oil, over the metal as well, makes a stunning presentation. In the real world you'd soak it in water to swell the bottom, and keep it wet.

This is the modern approach to making old wooden buckets. Old tools included draw knife, scorp, drill. Today a taper jig and table saw used in a couple of configurations make it a highly repeatable operation.

It makes a great porch or yard ornament. It's a thing of pride, simple in presentation but something hand made. And it carries water if you like.

An excellent resource is "*How to Make a Coopered Wooden Bucket*" by James D. Gaster, Vintage Cooper. This book takes you through the steps of making it by hand. Using modern tools, table saw and a good taper jig in particular, it's a very easy task.

I do admire the turn of the century woodworkers



Assembly Jig

TWO, THREE, FOUR, ... MORE LESSONS

BOB OSWALD

Precision—How much is enough?

I work with a vernier caliper today. I used to use a yardstick. The subject came up in a class recently; a student asked “Does that anal attention to precision really matter? After all, there’s room to adjust, and how much matters?”

My observation, somewhat spontaneous at the time, but it came home to roost on this project, “It’s not so much the precision that matters as it being of way of life, a methodology for your work.” In other words, if you take the time to be “dead on”, when you get to final assembly, things will probably fit. You won’t be grabbing for that can of Bondo.

In this table project, precision turned out to be absolutely vital. I knew two of the joints had the potential to be tricky, a double dowel and a mortise and tenon.

First the doweled joint. Two major factors come to play here. The spacing of the dowels on the stretcher must be identical to the spacing on the leg, or the dowels won’t engage. You could mark lines and work as precisely as possible. I’ve always had trouble trying to drill a hole dead center on a cross-line. The ideal approach that worked flawlessly (thanks to Bill Bolstad’s table class last year) is to set the stops on the drill press for one hole, and then cut an offset spacer block to move from the stop to the second hole. THEN when you reset the drill press for the matching holes, you use the same spacer block. The spacing should be dead on, and they were.



The second opportunity was for the holes to not be drilled parallel to each other, that is, absolutely square to the surface. The legs are lying flat on the drill press table, so as long as the table is set up properly, those leg dowel holes will be vertical.

The most difficult part is in drilling the end of the stretchers. The table had to be rotated 90 degrees, with its fence aligned vertically in two dimensions. Using a framing square and the longest drill bit I could find, after much struggle and trial and error, it was obvious that this was not going to be accurate enough. What to do? A day went by. How to do a perfect vertical alignment. The answer dawned on me in the simple



plumb bob. Hanging from the chuck, you could lay that string alongside the vertical table and the fence and very precisely position both for uniform spacing over the three foot length. First set and lock the table in place, then align and lock the fence. Much more precise. And a joyful trip down memory lane. I had made a plumb bob in a college machine shop class. It’s been kicking around my shop for 47 years. What fun to remember back to standing in front of the lathe at Michigan Tech.



The proof is in the pudding. I pushed two dowels into the leg, held up the stretcher and pushed them together. Tight because the dowels are tight glue-dowels, but hand pressure all the way. Laying the pair of legs on the top of the saw, flat!! No twist. The doweling step was complete and it worked !!

Hung up on Technique

Carried over from Bill’s table class, it was firmly entrenched in my mind that I would attach one set of stretchers with dowels and the other with biscuits. After cutting the stretchers to length and testing the ‘look’ it became apparent, lying in bed at 2am, that I should have done a traditional mortise and tenon. What great practice, never having done a ‘real’ one. But crap, they were cut too short, for a biscuit fit, so that commitment to biscuits remained.

The cross stretcher was to be biscuited with screws. That’s what we learned. Further refinement of the design, as explained below, led to the need to put the stretchers between the legs, not between the long stretchers. No problem but still no traditional M&T because these had also been cut. But a great opportunity to compromise and use a loose tenon.

What’s the point? I was so determined to build this the way I was taught that I failed to sit back and perhaps analyze each joint, list the possible approaches, and consider them in turn.

Every connection of wood probably has at least three options. Weigh all of them before cutting stock.

Go with your gut

In the process of setting up the router table to cut the mortises for the loose tenon, there was something hovering in the back of my mind. The right legs would require one setup, and the left legs a different one. It certainly felt awkward, trying to match the setups. And even more ominous was getting a matching setup for the ends of the stretchers. At least three different setups - not good. My hard earned instinct was saying that even with the ability to be precise,

this was an opportunity for bad alignment in the final assembly. Time again to walk away, let it brew.

The solution came an hour later re-thinking the hand held router and a home made mortising jig. Originally dismissed as an option for a couple of reasons, a jig offset spacer was created. On the leg, the jig centers on the one-inch centerline. On the stretcher it needs a 3/4" spacer to center properly. Much better than making two different jigs.



The lesson to remember, when it doesn't feel right, stop. Re-think the situation. Consider a different approach.

Final Assembly

Assembling all four legs and stretchers, standing on the flat table saw, all four legs touched the 'ground'.

Precision, how much is enough? In this project every 'ounce' of capability that I possessed was required, and it paid off.



Working from plans—or not

What could be easier than building something from a set of plans. Well, other than errors in the plan and the insatiable need to make changes. But with sufficient study of the plans to assure that you know what the outcome will be, you've usually got a pretty good roadmap.

This table is an original creation. While there are guidelines for general proportion, the design can wind up evolving as you build it.. If you're good, better than I am, you draw up a set of plans before you start. Here a model was built and fine-tuned early in the project. It helped a lot. But the final product, sitting in the living room,



took on a little different appearance. It needs some adjustments. The stretcher in the model was too low in real life. And you don't know these things unless you can see the final product in its environment.

What that means is roughing out the stock and dry fitting at several stages along the way. Initially it's a bunch of blocks of wood. No tapers on the legs. No miters on the top and shelf. Clamped crudely in place, you size up the proportions as they appear in the living room. As the project progresses it gets a little easier. Legs are tapered and the dowels and tenons are cut. They press tightly together, no clamps needed. Do this before gluing the joints

Set it up in the living room and size up the chamfer on the legs, pencil lines. Should the stretchers be chamfered, rounded or coved? Looking at the table and the surrounding furniture makes that decision happen albeit not easily. Go make one set of cuts, even better on a "test" leg. Retest the theory.

The lesson here is to build in stages. Don't finish up the legs and then move on to the top, for example.

Like every project, there are things to learn. Reflecting on this one, not quite finished at this writing, many, many hard earned lessons from previous projects made this so much fun. A new set of lessons on this one made it a very rewarding project.

Perhaps a finished photo next month. Working with brass inlay and beveled glass panels. Then final finishing. It's exciting.

MUSIC IN THE WOODSHOP

BOB OSWALD

This subject came up recently, ear muffs with music. I've had a natural aversion to this concept and didn't quite know why until I started to verbalize it. Don't get me wrong, I love music. But what is it? Relaxation, a diversion, a distraction. In other words, and in my opinion of course, it has no place in the woodshop. Where else do you need total concentration but in your shop, working with dangerous tools

And what about a production environment, repetitive boring work, need something to do while shoving boards through a shaper. Where else do you need the presence of mind to not do an unsafe thing through repetition?

No folks, in my humble opinion, music does not belong in the woodshop. It belongs in the gallery to set the mood for buying. It belongs on the back patio with a good glass of wine, enjoying the sunset.

You're in the shop to enjoy woodworking (I hope) so you shouldn't need something to take your mind away from it.

EXOTIC WOODS: MORE ON COLOR AGING

BOB OSWALD

Last month Frank LaRoque told us how to speed up the color aging process in Cherry; UV Lamps. A word of caution, as he mentioned, to keep the lamps about 10 feet away.

The same kind of question came up this month about Teak, repairing and how long to get it back to its original color. So here are a few words about a variety of woods.

Truth is, all woods change color with time. Some very slowly, and perhaps not gracefully, some dramatically. Take the window casings in my home, probably an inexpensive Hemlock. Twenty years of exposure to the sun has faded the finish. The same wood, if it had been left bare, would have turned a shade of yellow, not particularly attractive.

Cocobolo on the other hand, ages incredibly fast. One day out in sunlight will turn it from a light sandy color to an intense deep brown. You should run this experiment, covering a piece of the wood and then comparing the color each hour.

Paduk changes from a very bright orange to a dark brown. A rich color but if you were counting on orange, be prepared; it won't last. Purple Heart becomes a darker, browner shade., Teak grows in warmth to a more varnished color. Cherry from a pale pink to a deep brownish red. I think all of the exotics age gracefully.

What can I do to stop it? Anti-UV Varnish? Sorry folks, nothing will *stop* it. You can slow it down a lot with UV protection. In varnishes, etc, they call it a UV inhibitor; they don't call it a UV prevent-er. Even a sunscreen rating of over 60 will eventually let you acquire a tan. It just takes longer. The inhibitors will slow down the aging process, probably to the point where you'll have long forgotten the color you wanted keep originally, since the change will be very slow.

Many woods age with time, despite lack of UV. I've seen a great Cherry wine cellar, can't get much less sunlight than this, and the wood darkened anyway. Basically wood oxidizes, rusts if you will, as if it were a piece of iron. Since oxygen is an inherent part of life as we know it, all things are affected by it. The process of aging/oxidizing is typically accelerated with moisture. That wine cellar, with the normal swings of humidity, will age the cherry in one to two years.

What's 'frightening' is that two years of nature at work can be reversed in one minute with a piece of sandpaper. Many of you know that in repairing a piece of old furniture leaves you with an immediate color mismatch.

Quite a few people have a compelling desire to stain the wood to quickly achieve the final color immediately. This, obviously, so the repair doesn't look so obvious for many months. You can stain it, but realize when you do that the aging still does occur and the color match you achieve on the

raw wood likely won't be the same as on the aged wood. It probably won't be so far off to matter, especially considering the time and slow rate at which that occurs. However on a fine piece of furniture, I would go the sunlight and UV lamp route, even if required a few weeks.

Sunlight is easiest of course, depending on time o year in Oregon (of course) I did a Cherry experiment, a small table/wine rack that sat out on the front porch all summer. It got the western sun for about five hours a day. In about three months it dawned on me that it was 'finished'.

A word of caution when using the sun; keep the distance at least ninety-three million miles away

CLEANUP TIME

BOB OSWALD

We have a saw blade sharpening service at the store. And the fellow says that over half the blades he sharpens just need to be cleaned. I've listened to that comment for a long time. Finally in an appropriate moment, I turned to my own blade. It was starting to produce fuzz on the underside of a plywood cut.

It was cleaned *once* before. The method called for Easy-Off. Couldn't find it, but I happened to have a pump container of blade cleaner. Spray it on, wait 15 seconds, wipe off. Sounded too short and too easy. The photo shows how much bad stuff was on the blade after the solvent had gone to work. The end result—the underside fuzz was gone. This is a Woodworker II blade that has been in



continuous use for a year. Cleaned twice now and still cutting almost like it was new.

Don't forget the router bits.

I've used mine a lot, some of them for probably pushing five years. I sprayed a little stuff on the 1/4" straight bit. My goodness, the buildup surprised me.



LAST MEETING: CHRISTMAS PARTY

BOB OSWALD

Hardwood Industries, once again the gracious host in their beautiful facility. This time we had a special opportunity to browse and shop their retail lumber sales. They closed the Teton store and moved everything to Sherwood. So Jeff Wirkkala now offers one piece at a time, over the counter lumber sales to walk in customers as well as their selection and grading process that they are so well known for.

Hardwood Industries performs the primary task of grading lumber. Basically ordering a large quantity of a particular specie and then sorting it into different quality levels. When you, the customer, have a need for a certain grade of lumber for a project, you tell Jeff and buy it from him. The premium you pay is usually more than offset by you having to overbuy significantly to do the selection yourself. For you, no worries, you get what you need to do your job and don't have to worry about getting enough lumber of sufficient quality in a random load at your job site.

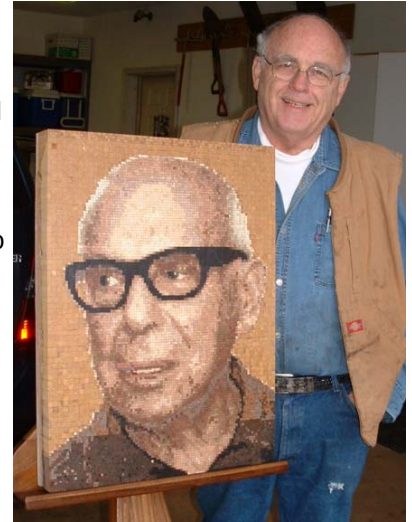
I acquired a sizeable bundle of beech and alder for my stockpile. Thanks Jeff and company for the special consideration.

To shop there, go to the open garage doors at the east end of the building. Or if uncertain just go to the main lobby. Domestic and exotics, many species.

About 75 people turned out, a wonderfully large crowd and it was just a great evening of visiting, and a tour of Hardwood Industries for those interested. Gift exchange was light but those that did traded some very nice things.

Sid Sutherland brought another of his fine works, the "dot matrix" technology in wood photo of Sam

Maloof. Sid and a few guild members had a chance to take a class from Sam a couple years back. This picture was a tribute to Sam by Sid. Beautiful work. Sid showed us how he does that work at a prior meeting. Over 50 hours of color grading and assembly time. And if I remember correctly, about 20,000 pieces of wood. It's a little over an inch thick, glued to a plywood back, so Sid re-saws this on his MiniMax 20" bandsaw and gets 8-10 copies. He's planning to send one copy to the Maloof foundation; he emailed them a picture and offered to send them a copy if they want it. Another copy will be going to Woodworker West magazine, for a report about the process. Way to go Sid!!



THE LIGHTER SIDE

A friend posted this on the Internet. She's very creative.

You may not know but, as of today, Facebook will automatically start plunging the Earth into the Sun. To change this option, go to Settings --> Planetary Alignments --> Trajectory then UN-CLICK the box that says 'Apocalypse.' Facebook has kept this one quiet.

MAGIC KINGDOM

BOB OSWALD



Once upon a time, in a kingdom far, far away, the King was blessed with a marvelous woodworking studio. Throughout the land everyone was happy, until the sun went down, The place was cursed with a frightful enchantment that took hold each and every night. The machines would grind to a halt, and the King would sit and gaze at the lights of the magic kingdom. And the Queen realized that no furniture was coming out of the studio.

(to be continued)

Stolen and butchered from Shrek 2.

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....

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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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