

SPRING WOODWORKERS ART SHOW

BOB OSWALD

One of Portland's greatest art shows, in which the Guild is privileged to participate, is only a month away. The Guild has a few booth spaces remaining. We would really like to see a number of our members, those not so interested in selling a product, help the Guild in two specific ways. Both ways involve bringing one wood project you built to the show.

First you help us tell the public with Guild of Oregon Woodworkers do, what you can do with wood.

Second you have a free opportunity to put your work up for review. Now this is the tricky part, I'm assuming you want to improve your woodworking skills. That means that if your work is sitting there on display and someone talks to her friend about it, for better or for worse, praise or criticism, you'll overhear and learn from that.

To amplify on this point, here is a humbling and yet delightful similar event that happened to me a couple years ago. I entered a project in the Intra-Guild show. I had worked feverishly on it for a month prior to the show. I was delighted with the results, well except for a few drawers that didn't close smoothly. It sat on the display table at the show.... and didn't win anything. I was too busy at the show to hang around and see if anyone looked at it or commented on it. And of course I was disappointed not to win 'something'.

A few days later when I ran into good friend Ariel, I

asked if he would help me out with an honest critique of my project. I truly wanted to know what the 'average' observer would have thought, because I wanted to be able to make the next thing better. Well, he started through the critique and handed me at least a dozen suggestions. It was sobering, BUT I did ask for it. One of those lessons hit home immediately, building from the outside in (A future newsletter article). What an incredible concept that has served every other project I've done since then. Other suggestions, all extremely important, have taken effect over time as I continue deeper into woodworking.

I still have the project. I tightened up the drawer action and it's better. I'm still proud of it. And each of the things, the loose joint, the glue that didn't get sanded away, the rough spot in the finish, are almost trophies. A testament to progress at getting better. Remember when that's as good as you could do? Look at what I can do now! It was an invaluable education.

This is a long way of saying, you'll enjoy it and be better for it, to have your work judged, to become even better.

To participate call Bill Bolstad before April 15 at 541-327-2280.

We would appreciate your delivery and pick up of your piece and spending a little time at the booth telling people briefly about the Guild, about woodworking, and about your project (after you've let them observe).

IT'S A GOOD FEELING (CONT)

(Continued from page 1)

newsletter, researching the Babylonians on the internet, generally multi-tasking, my mind keeps coming back to that 7:00pm image just before the meeting. The very active, very rewarding interchange and friendship going on all around the shop.

Oh yea of little faith. At 7:00 as I turned outward to call the meeting to order, I realized that one by one, the place was full of people, our usual attendance of 75 plus people. And more than that, inspiring actually, there was so much conversation going on.

A few people standing alone.... I want to help that be better. To you who don't know anyone, cheer up, I don't know a lot of the people there either. But my particular visibility pretty much assures that I won't stand alone. I suggest you do keep coming. But drift over next to a conversation and just quietly listen. You don't have to contribute. In fact it's often better not to. But if appropriate, ask a question. It's an opportunity to be drawn into the conversations rather than just barging in or forcing your presence. You will be surprised at how you will be assimilated.

I hate to break up the discussions to start the meeting. It was so heart warming to see going on, what it is that we are all about... sharing knowledge, experiences, fun with each other.

Thank you all for giving me that boost.

Other people, from other 'clubs' I have belonged to are amazed that we draw close to 100 people at every meeting. Sure, some groups do even better than that. We've got a good group. And I love it when people we don't see much arrive with a show and tell project or a demonstration.

Take Joe's thin rip push stick. I've taken most of the other short cuts. I've seen his jig somewhere, but I NEVER tried it. To finally see it in action was, well, like a whole new awareness. I have needed that solution for a long time. Thank you, thank you, thank you, Joe.

So keep on coming, keep on bringing things I'll try to do my part

EDUCATION CLASSES

SHAKER BOXES

WITH KERRY WALKER

April 4th, 2009 10:00 am to 4:00 pm
Franklin HS Woodshop, SE Portland
\$80 for members (includes \$35 material fee & lunch)

Learn to make traditional Shaker boxes. Build a set of three boxes, sized from #1 to #3. We will begin by discussing some of the original methods used by the Shakers before moving on to a more modern approach. Then on to the production of the boxes. By the end of the class everyone should have a set of three boxes to take home. Class limit 10.

COOPERING

WITH ALEXANDER ANDERSON

April 18, 10:00-4:00, Franklin HS Shop
\$45 for members, \$55 for others (cost includes a sandwich lunch)

Come learn how to make curved panels or doors, as well as curved table bases or columns. This the art of the barrel-maker, and the use of glued up staves of wood to formed curved forms.)

Alexander will discuss glueing up and clamping the panels as well as finishing the outside as well as the inside curved surfaces. He will talk about making simple home-made planes to accomplish this.

Alexander studied with Master Carver Jesse Johns as well as completing a two year Mastery Program with Gary Rogowski. He grew up in northern California near the College of the Redwoods, where he was greatly influenced by James Krenov.

SKETCHUP

WITH LLOYD JOHNSON

May 9, 10:00-3:00, OGI School of Science & Engineering
\$45 for members, \$55 for others (includes a sandwich lunch)

Google SketchUp is a 3D modeling tool that can be downloaded from Google for free. With it you can prepare a set of plans for a woodworking project, then observe it in three dimensions on your computer.

You can also print out these plans and renderings. This is a very powerful program and is well suited to the needs of woodworkers. As a woodworker, Lloyd has used this program extensively and will share his expertise with us.

The class will be held at OGI. Fairly new PCs are available to use. You may also bring your own. Class limit 10.

WELCOME NEW MEMBERS

BOB OSWALD

Duncan Macleod, Todd Lindsey, Peter Towson, Jacqui Arnal

We're happy to have you with us. Please introduce yourself to me at the next meeting. I don't know who you are, and I'd like to say Hello. Bob Oswald

MAY...GUILD CONTEST

May will be here before you know it. Start now to build something for the Intra-Guild show in May.

There are three categories of skill: beginner, intermediate and advanced. It's a self assessment, but sandbaggers will be frowned upon. Entries must be first time in this event. Projects that were entered in prior shows are not permitted.

Three prizes for each category include:

First Prize— \$50

Second Place— \$35

Third Place— \$25

Best of Show—The George E. DuBois plaque, engraved with your name and \$75

Each year someone makes a plaque for the Best of Show award. This year we'd like to see several people make one and enter it in a little competition. The only requirement is a clear wood area 9x9 for engraving. Brian will have it engraved. The winner will be picked by vote of all those attending the April meeting, so the blank is due April 15.



Two openings now available in the April Basics of Fine Woodworking class. A fall series starts in September and is totally open. Call Gig Lewis at 503-646.7056 .

A MEMBER NEEDS A RIDE

One of our newer member, Jay, is visually impaired and can not drive. He has been unable to attend meetings because of the transportation problem. If anyone would like to help get him to the meetings and back home, please contact him at 503-226-4181

Jay lives in the area where Sunset highway 26 exits into downtown Portland. At the interchange just outside the tunnel, it's about 5 blocks to his house, easy both on and off 26.

RECLAIMED LUMBER

REGIS DE ANDRADE

In continuation of the series of articles on sustainable sources of lumber, this time we bring you Urban Hardwood Recovery, run by Tyler Evans. Tyler specializes in recovering local hardwood logs and turning them into usable lumber. His selection varies a lot and his prices are great. So, give him a call and see what's available

Earlier this month I talked to him at his facility.

· **What do you do for a living?** - I am an Operations Manager for LSI during the day. I manage a group of 19 Customer Business Analysts spread around the world in locations such as Israel, Ireland, as well as Portland. This team manages the customer Order to invoice process for LSI's Engenio Storage Group. This business group designs, manufactures, and markets digital mass storage devices (server storage arrays) for storing digital media.

· **How did you start in woodworking?** - I am a local guy, originally from Pendleton. I grew up in Beaverton, graduated from Sunset High School, and University of Oregon BS/MS. I started woodworking quite young. We lived on 10 acres out behind PCC Rock Creek Campus, and in those days that was way out in "the sticks". I started woodworking because I enjoyed it and we had the space to allow me to have some tools. I used to buy pine 1x6s from Supply One and cut small tulip flowers out of them. I would insert a dowel painted green for a stem and paint the tulip tops bright colors. I would send a couple dozen wooden tulips to work with my mom, and she'd return in the evening with a couple dozen dollars.

· **How did you start recovering urban lumber?** - After college I re-started wood working, but found it to be a bit expensive to get access to quality wood. I would buy from the local retail outlets, but they always left me wanting a bit more value for the dollar and a bit more on the service side as well. I started in on some home remodeling and couldn't believe the cost of kitchen cabinetry. I started studying the construction and decided I could do it myself with high quality for less. I started using increasing amounts of hardwoods purchased retail and decided that there had to be a more cost



effective way. From there I started buying wholesale from a local lumber wholesaler. That was more cost effective, but I couldn't choose my pieces and all the wood was rough sawn and required more work to get it to a finished state.

One day I was in the shop planning large amounts of hard maple when I thought to myself, "this is so much work that I may as well just get the wood directly from the tree". I looked into small scale milling and drying mostly via resources available on the Internet (below). Shortly thereafter, I purchased my first large chainsaw and chainsaw mill. I started milling to see if I could do it and found that it was a lot of fun. Today most of the dimensional wood that I sell is cut on a Woodmizer bandsaw mill, and the large slabs are cut by hand with a large Alaskan chainsaw mill. I learned a lot from those who started recovering urban wood before me. Once I convinced myself that I could find wood and mill wood, my sights turned to drying wood.

· **Where do you get your wood?** - Most all of the wood that I cut, dry, and sell comes from the Portland/Vancouver area. I have gone as far as Hood River for a log, but the vast majority are much closer than that. In the first few years of my business, I actively looked for logs to mill, but today the logs



mostly find me. People find me via my website or word-of-mouth, and I stay plenty busy. I also maintain relationships with arborists who know where trees are coming down. I'd say about a third of the trees I get involved with are storm damaged "blow downs", another -third are removed for road widening or lot clearing, and one-third are trees that homeowners have decided to take down for one reason or another. I get involved and try to create win/win economic situations for the people who own the trees.

· **What do you currently have in your inventory?** - My lumber inventory goes up and down depending on the kiln loads. Some kiln loads contain a broad variety of species, and are milled to a variety of thicknesses, while others are mostly consumed by large slabs, or dominated by a few spe-

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TEACH THE OLD CRAFTS—COME.... HELP....SHARE

MARV BINEGAR, USNPS RANGER, FORT VANCOUVER, WASHINGTON

I am involved with the historic carpenter shop at Fort Vancouver National Historic Site, and I'm looking for volunteer woodworkers who might want to share their knowledge and skills with the visitors to our national park. We have a really nice shop with a small assortment of traditional tools. What we lack is carpenters!



Marv Binegar

The historic shop was reconstructed by volunteers over ten years ago, but since then key park personnel have retired and we have lost most of our volunteers. On the other hand our blacksmith shop is very active, with a guild and a large number of volunteers. It is my hope that the carpenter shop can be staffed seven days per week with volunteers. For the present, a commitment of a couple of hours per week for each volunteer would be appreciated.

I am offering the members of your guild the opportunity to tour Fort Vancouver, with a special eye to the carpenter shop. We can certainly provide the chance to volunteer as



A very homey workshop



traditional craftsmen to all of those who are interested. In addition to interpreting the role of 1840's Hudson Bay Company carpenters to our visitors, we are expected to build furniture (traditional "country-made" tables and chairs, for example) for use and display. We can train you in regard to the history of Fort Vancouver, but we lack the requisite skills to train carpenters. That's where your guild comes in!

We can provide guild members with a traditional shop and tools where they can demonstrate their knowledge and work.

If folks are interested, please contact me by phone or e-mail and we can arrange a tour for a Wednesday, Thursday, or Friday afternoon.

Marv Binegar
360-816-6246

Editorial Note: I visited the Fort last week and Marv took me on a grand tour. It's slowly growing, coming together and pulling with it the rich history of the Pacific Northwest. You can be a part of making that happen.



The Carpentry Shop

Marv pointed out that there are three ways to participate in the carpenter shop.

Be there a few hours once a week and talk about the history. Help children make a simple wooden top (they love it!).

Work part time on a Fort project. There are always things to work on, like building a cart, or a pair of crutches, or restoring / building a treadle operated wooden wood lathe. It's quite far along but still needs a little work.



An excellent lumber supply

Work on your own project, just do it at the fort. In this situation here's an interesting way to look at it. Marv said "Consider this to be YOUR shop". You can do anything you want to (without electricity of course) and work as often as you like.

You just talk with the visitors when they drop in. Tell them about the "good old days". And here's a way around electricity. Supposed you happen to want to build a wagon, and are making spokes. You COULD rough cut the spokes at home on a power saw. Then bring them in to hand mortise and shape.



A 'wood' wood lathe.

So there are many options. The blacksmith shop has had a great new life breathed into it. The carpentry shop is yearning for the same thing. And together they can work on mutual wood / iron projects too.

Please give this some serious consideration. Weekends are the best when the visitors are most numerous, but any time is better than no time.

LAST MEETING: SAFETY DEMONSTRATIONS

BOB OSWALD

It was another good meeting. A very attentive crowd of the usual size watched four demonstrations and had a lot of discussion time, about safety, techniques and all the other things we talk about.



The meeting started off with a show and tell jewelry box by *Eric Delaney*. A beautiful figured walnut top. This is always a highlight of every meeting for me,

to see people making things and sharing that work with us.



Bob Oswald demonstrated the easy to get into situation on the router table, an accidental climb cut. Dramatically, a 6x8" piece of pine was launched off the table at 25 mph. Bob likes to call this his "Router Rocket". There was quite a bit of discussion by a number of members after the general meeting about why that happens and how to avoid it. He also showed how to slide onto a bearing to avoid that grabbing or wood tearing result when using a bearing bit.



By the way, if you work out the math it comes pretty close to 60 times the bit diameter in inches is the tip speed in MPH, in case you ever wanted to know. That means a 1" bit has a 60MPH tip velocity. The demo with a 3/8" bit sent that board about 20 feet across the shop. With a one inch bit it

would likely travel perhaps 100 feet !!

Joe Stoltzfus had a wonderfully simple table saw jig for doing thin rip. There are a couple of ways to do this. I have heard of his jig before, but somehow never turned it into reality. Joe brought it home!! I made one the next day. It's a lot easier and safer than the other methods I typically use.



Clyde Hastings showed us how easy it can be to handle and cut a full sheet of plywood. The primary secret here is to stand at the corner of the sheet, not directly behind it. You're safer and you have much better control.



Len Walko had a flush trim jig for the router. Unlike the flush trim bit which is used to trim the edge of a top piece flush with the table face, this one is used to trim the top of an edge piece flush with the top of a table. Very simple to build and to use.

Thank you to everyone who demonstrated and to all who came and made it another successful evening

TAKE A MOMENT

BOB OSWALD

In this sometimes frantic and stressful world, when too many things seem to matter and not much can be done about it anyway, a soft word, at the right time is a nice diversion.

. Look at this link when you need a moment to reflect. Perhaps you must own horses like I do to fully appreciate it, but every passage you see is true, comforting and meaningful.

I do own horses. They are beautiful animals. But you have to slow down long enough to see it. Sometimes I forget.

<http://www.thepastwhispers.com/Horses.html>

A FALL GUILD EVENT

RICHARD HALL

David Marks is coming to Portland this fall. We are arranging to get him for a meeting and a class.

WORKSHOP TIPS

FRANK LAROQUE

To preserve the color of purple heart, heat it up to 150F after cutting/milling it. The wood will keep its purple color for years. Lightly sand after heating and wipe with a tack cloth.

PROTECT YOUR HEARING—DANGEROUS DECIBELS

LINDA C. HOWARTH

Working a woodshop is fun; it can also be a noisy thing to do. I know you have heard about protecting your ears but do you understand why and how?

I work with a program at OHSU called Dangerous Decibels. Our program is designed to teach kids about protecting their hearing. We focus on 4th graders (10 years old) because they are the perfect age: they listen to us, they like us, and most importantly they learn the lesson. They are given this seed of knowledge that will be with them, hopefully, for the rest of their lives. We have found that if we target all our materials, hands-on activities, and exhibits to that age group, we can present the same stuff to all ages and they get it too.

Our goal is to train people early and often so that when they get to be our age they already know about protecting their hearing. They will naturally seek out hearing protection where it is needed.

We teach them three concepts that I'd like to share with you because they will help you understand what, why, and how.

1. What are dangerous decibels? Decibels are a measurement of sound just as inches and feet measure distance. According to NIOSH (National Institute for Occupational Safety and Health) 85 decibels (dBA) is safe for up to 8 hours. That is 8 hours over a 24 hour period. So, that means that you can be working in a factory or other occupation where the noise level is 85dBA for 8 hours and most people will be fine. But if you then go to the shooting range or dancing at loud club, or go into your workshop after work, you add more noise to the equation.

For every additional 3 dBA your safe listening time is cut in half. So that means, if the sound is 91 dBA you have just 2 hours of relatively safe listening time per 24 hours.

So what is 85dBA anyway? It's the sound of a busy street corner. Next time you are standing at the busy city street corner, listen to that sound. 91dBA is the sound level of a gas lawn mower. A bandsaw is about 98dB when measured at the ear drum.

OSHA says that 90 dBA is the limit for 8 hours. This difference between NIOSH and OSHA is because OSHA is specifically for industry. Economics and politics come into play for their limits. Many countries in Europe are more conservative and put the 8 hour limit at 70dBA.

2. How do loud sounds damage our hearing? You probably already know that sound is vibration. The vibrations are the sound waves. They strike the ear drum to make it move. The ear drum makes the middle ear bones move to send that energy into the cochlea of the inner ear. Within the

cochlea are tiny cells called hair cells because of the hair-like structures called hair bundles on the top of them. There are 18,000 hair cells in each ear. The sound moves the hair bundles which change the movement into electrical energy stimulating the auditory nerve. The signal travels to the brain where it is recognized as sound. These tiny hair cells are very important in the process of hearing. They are sensitive, delicate

and tiny, so small that all 18,000 could fit on the head of a pin. If too much movement (sound) pushes them over too much or too often, they can break off. If too many of them are damaged, the whole cell dies.

Think of hair cells as a patch of grass. You can walk across that patch of grass and the grass bends but comes back up straight. But if you walk over the grass over and over again or you drive a truck over the grass not all the grass will come back up straight, many blades will be broken. The truck is like loud noise. The blades of grass or the hair bundles bend over and are broken off, killing the cell underneath. The death of the cell is permanent. No hair cells will grow back to take its place.

Lose enough of those cells and you have lost a whole sound segment of your hearing..

It is the hair cells that we need to protect. They have to last our whole lifetime. Even if you have already lost some of your hearing you should protect what you have left so you don't lose even more.

3. What can you do to protect your hearing? There are three ways to protect your hearing.

a. **TURN IT DOWN** – If you turn it down below 85dBA you can listen to it for as long as you want. Rule of thumb for personal stereo users – if I am an arm's length away for you as you listen to your player and I have to raise my voice for you to understand what I am saying, the volume is too high.

b. **WALK AWAY** – Just by moving away from the sound will reduce the decibels level enough to make it safe depending upon how loud the sound is at the source.

c. **WEAR HEARING PROTECTION** – Wear ear plugs or ear muffs. Depending on the circumstances,



Linda How-

How Loud are Woodworking Machine?

Nail Gun	110dB
Chop Saw	108dB
Router	107dB
15 in. Planer	105dB
10 in. Tablesaw	103dB
Palm Sander	103dB
Dust Collector	99dB
Bandsaw	98dB
Shop Vacuum	97dB
10 in. Tablesaw	93dB
6 in. Jointer	90dB

From Vernon, J., Taming Woodworking Noise. Fine Woodworking. Jan/Feb 1995.



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PROTECT YOUR HEARING (CON'T)

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your own comfort and needs, and personal preference either of these options works.

Proper insertion of the of the ear plugs is important. You can get foam plugs in grocery and drug stores but there are many types of plugs available. Foam plugs take some finesse to put them in properly. (Roll the plug between thumb and finger tips, pull the top of your pinna (outer ear) up straighten the ear canal, insert the plug and hold it there for a few seconds while it expands to fill the space.)

Personally, I like the flange, re-useable ear plugs. They are easy to fit into the ear canal and fit many sizes of ears. There are large and small ear canals, so find the plugs that fit best and most comfortably for you. Again proper insert is important. With this type of plug, again pull your ear up with one hand and insert the plug with the other. As you are pressing the plug into the ear twist the plug slightly and it will fit nicely into your ear canal. When removing the plug twist slightly again and pull. They come in little boxes with strings attached so they keep clean and ready for use. You can even get them specially for listening to music. Etymotic puts out high fidelity plugs that reduce the volume by about 20 decibels but also maintain the integrity of the music – great for concerts! You can get them for about \$12.

Cont dB	Max Time
85 db	8 hours
88 db	4 hours
91 db	2 hours
94 db	1 hour
97 db	30 minutes
100 db	15 minutes
103 db	7.5 minutes
106 dB	< 4min
109 dB	< 2min
112 dB	~ 1 min
115 dB	~ 30 sec



Ear muffs are good for the shop also. They are comfortable and you don't need to insert them. Watch out if you wear glasses. The seal around the muff might not be as tight as it

should be so it might allow in more noise than you want. Lots of ear muffs are available depending on what you are looking for. My husband Gig wanted ear muffs that allowed him to hear the radio and other sounds but still protected

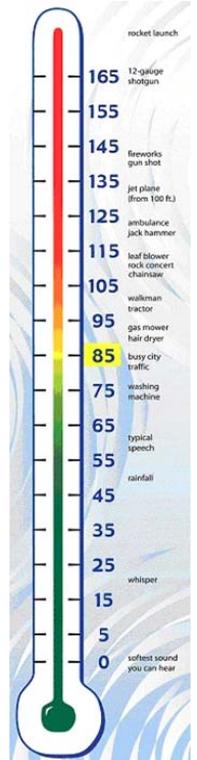
him. I got him a pair of Bilsom Impact muffs from Howard Leight. They have a microphone to allow him his listening choices but keeps all sound lower than 82dB. You can get muffs that connect to your iPod or have a built-in AM/FM radio. Whatever your situation or need, there is an ear muff that will do what you want.

Most ear plugs and ear muffs are rated at about 25dB which means that it should reduce the sound level by 20 - 25 decibels. It

is very approximate. If you are dealing with a lot of noise you might try combining the plugs with the muffs for the most protection.

Places to buy ear plugs or muffs are a safety supply stores such as Sanderson's in Portland or go online to www.earplugstore.com, or directly to manufacturers such as Howard Leight www.howardleight.com/products or AE-ARO <http://www.aearo.com>, etc.

Remember to have several sets of ear muffs or plugs available in your shop. They are only effective if you use them properly and you will only use them if they are handy.



THE \$100 JOURNEY

BOB OSWALD

The \$100 Journey

While not exactly a woodworking story, it is just as much so and serves as an interesting example.

The economy is tight, everyone is cutting back. You decide to make some jewelry boxes to sell at Saturday market, maybe generate a little cash to put in the bank.

- ◆ So you go to Crosscut Hardwoods and buy \$100 worth of Walnut.
- ◆ Crosscut wants to replenish their stock, so they order

\$100 in walnut from Goby Walnut, just down the street.

- ◆ Art needs to resaw some more logs, so he picks up a \$100 bandsaw blade from Woodcrafters.
- ◆ Steve notices his blade supply is low, so he spends that \$100 at Cincinnati Tool Works.
- ◆ Cincinnati Tool spends that \$100 on some additional steel to make more saw blades.
- ◆ Toledo Rolling Mills fills the steel order and pays that \$100 to Don, the machine operator.
- ◆ Don takes his \$100 and takes his wife out to dinner and a show.

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RECLAIMED LUMBER (CON'T)

(Continued from page 4)

cies. I tend to not do too much work with soft woods because they are typically of lower value, consume large amounts of space, and dry differently than hardwoods. That said, I do some work with redwood and cedar. I try to keep some inventory of each of the major local species in both dimensional and slab wood if possible. I also try to keep turning blocks for turners, as well as any unusual offerings that I may come across.

· **Tell us more about your kiln?** – My kiln is a dehumidification kiln based on a Nyle L200. It is housed in a permanent structure in my backyard in suburban Beaverton. It was constructed based on Nyle's blueprints of convention wooden stick framing. It has heavily insulated and vapor barriered walls and ceiling to maximize the controllability of the conditions on the inside of the chamber. The Nyle L200 system consists of several large fans, a central dehumidifier/heater/blower unit, and an externally located control unit. I found mine on eBay from an outfit that went



out of business in Idaho. The components are all electric. www.Nyle.com

· **How does the drying process work?** – In general, felling, milling, air drying, and then kiln drying. Within the kiln drying process there are additional sub-processes including drying, conditioning, and sterilization. Dehumidification lumber drying and how lumber dries is a whole other topic that I probably don't have space to address here.

· **Any tips on lumber storage?** – There is a good article in the latest issue of Fine Woodworking that

discusses storage of green lumber. The techniques described are the best known methods and are right on. The important thing

to keep in mind when dealing with green lumber is that it needs to be kept as flat as possible while it air dries. Short-cutting the process here can ruin the whole effort. For dry lumber, attempt to keep it in equilibrium with the environment in which it will be used. For indoor furniture lumber, the closer it can be kept to the conditions inside the home, the better. Once wood has been dried, it achieves its full hardness and can be stored in whichever position is most convenient for the woodworkers' space. For more on wood drying and storage I would suggest the sawing and drying forum on woodweb. www.woodweb.com



www.urbanhardwoodrecovery.com or 503-887-0855

- ◆ The restaurant buys another \$100 in steaks from Omaha Feed.
- ◆ Omaha Feed pays their receptionist Kathy her weekly paycheck.
- ◆ Kathy is coming to Portland to visit her mother. It's her mother's birthday. She's heard about Portland Saturday Market. She goes down to find a present. She buys one of your beautiful walnut jewelry boxes with her \$100.

You're delighted, you've made a sale you set out to do.

Now, do you ...

put the money into your savings account? Take that \$100 back out of circulation?

Or do you...

take a little weekend vacation to the beach.... buy some more walnut... go to a nice theater show in Portland... send that \$100 onward on its journey?

Now I finally understand how some of the economic stimulus is supposed to work. That \$100 never gets consumed, unless it goes into the savings account. Its movement causes the wheels of commerce to turn.

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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Guild of Oregon Woodworkers

c/o Bob Oswald
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We're on the Web!

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