

# OREGON WOOD WORKS

## TIMES ARE CHANGING

BOB OSWALD, PRESIDENT

This is one article I never imagined I'd be writing. As members you deserve to be informed about recent developments in our relationship with Portland Schools..

Something in the Portland Public School system has changed and our use of Franklin High School wood shop is in jeopardy. The new system has determined that we and all users (other Guilds too) should be paying for the space and time we use.

That in itself is not so much the issue as the magnitude. The amounts initially decreed were totally impossible for us. As the Guild operates on a break even basis,

well over \$1000 per event means we can not raise the cost of classes of membership to cover it.

Recent negotiations have dropped the pricing, but it's still beyond the reach of being able to hold classes there and there is no long term commitment

And all these charges despite the contributions of the Guild to the school system. A surprising number of Guild members have donated several thousand hours in the past few years to teaching classes to

*(Continued on page 2)*



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## NEXT MEETING—OCTOBER 21, 2009

Loveland Woodworks, 5034 NE 105th Ave. Portland, OR 97220

Dennis Loveland is a private woodworker, and one that actually makes a living at it according to our friend Lee Johnson. He does fine wood furniture out of his shop, and has invited us there to get a glimpse of how he does it. Bring a chair if you like, and enjoy the evening.



Dennis' website is [www.LovelandWoodworks.com](http://www.LovelandWoodworks.com) if you want a sneak preview. The photos on this page are samples of what Dennis does.



### Directions:

Take Sandy Blvd east to NE 105th in the Parkrose district, and go north (left if from P-town, right if from I-84 West) about half a block and he's on the right, next door to Lee Johnson's shop

## James Krenov, “The Impractical Cabinetmaker” 1920- 2009

ALEXANDER ANDERSON

*James Krenov always called out, “Just call me Jim!”*

Jim passed away Sept.9th in Fort Bragg, California. He was 88.

The modest man was more than just a fine furniture maker; he was a philosopher, a teacher, a writer, and the father of a movement of woodworkers that understood the subtle details within the wood.

*“Yes, but when will they [the furniture] make music?” –J.K.*

Born on Oct. 31, 1920, in a Chukchee tribal village in Siberia, James Krenov was the only child of Dimitri and Julia Krenov. His parents — not quite aristocracy, but “people who didn’t have to work,” he said in a 2004 oral history for the Smithsonian Institution — had fled St. Petersburg during the Russian Revolution. The family later made their way to Alaska, where Mr. Krenov’s parents became teachers in an Inuit village north of Anchorage. There, young James began hand-carving toys and model boats.

*“Don’t build it like that! It will feel as graceful as a battle ship!” –J.K.*

In the mid-1930s, the Krenov’s moved to Seattle, where James worked at a boatyard, building yachts and sailing on Puget Sound. Because of his family roots, he later became an interpreter for the Lend-Lease program to provide supplies to America’s allies, dealing with Russian cargo ships throughout World War II. In 1947, he moved to Sweden and found what he said was very unsatisfying work at an electrical appliance factory. He would work for a few months at a time, saving up enough to travel around the country side.

*“The way the wind bends a blade of grass.” –J.K.*

While at a cafe in Paris in 1949, he met Britta Lindgren, a student visiting from Sweden; they married in 1951. Back in Stockholm, Mr. Krenov enrolled in the school run by Carl Malmsten, who is considered by many the father of Scandi-

navian furniture design. After graduating, Mr. Krenov set up shop in the basement of his home. Over the years, his work and his philosophy gained recognition among peers and buyers. One commission, for a box to contain prized ceramics, came from King Gustav VI of Sweden.

*“It’s not my cup of tea, but it’s good tea.” –J.K.*

Mr. Krenov taught at the Malmsten school in 1967 and 1968. Speaking engagements around the world led to an invitation to teach at the Rochester Institute of Technology in the early 1970s. Students there urged him to put his thoughts in writing. In 1981, by then famous in his field, he was asked to start the fine wood-working program at the College of the Redwoods.

*“Between the engineer and the poet there is a distance measured only by the quiet voice of intuition.” –J.K.*

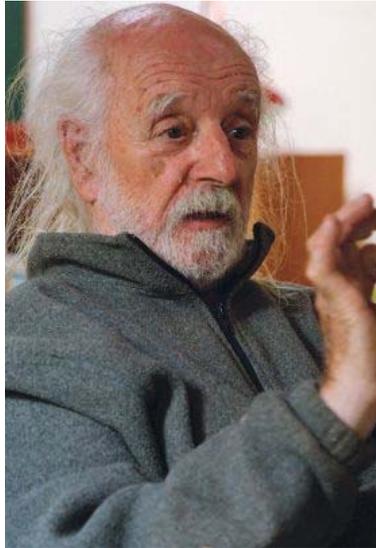
He retired in 2002, but continued to build cabinets until his eyesight began to fail. He spent the last two years making hand planes, by feel, till this past spring.

Jim asked for some shavings of sandalwood in the hospital and David Welter (a colleague and fellow teacher at College of the Redwoods) went into the shop and planed some fluffy shavings and put them in a box beneath his bed so he could savor their fragrance. When he died, he was holding a piece of sandalwood that he had shaped and smoothed.

*“I want to be remembered as a stubborn old enthusiast.” –J.K.*

Jim is survived by his wife Britta, daughters Katya, Tina, and three grandchildren.

*“If you want to build a ship, don’t drum up the men to gather the wood, divide the work and give orders. Instead, teach them to yearn for the vast and endless sea” - Antoine de Saint Exupery*



### Times Are Changing (continued)

*(Continued from page 1)*

Franklin students for free. In spite of the Guild donating cash and equipment and excess cash from classes to Franklin, in spite of the PPS charter to partner with community to improve education, there is currently little interest in accepting the value of these details..

So we may lose our home. The Guild Board of Di-

rectors is planning a presentation to the PPS Superintendent. The Board has also begun looking into options for relocating.

I hope we can resolve this intelligently and fairly in the near future. We’ll keep you up to date. If you have suggestions for other meeting places, do let me know.

## LESSONS FROM LOUIS XIV

LEE JOHNSON

Just finished the pictured cabinet. It is for a powder room off a library in a very nicely done home in Lakewood, Washington (by Tacoma). It is made of quarter-sawn French oak I got from Moxon Hardwoods, and it took a little more than 350 hours to do. It is based, very loosely, on a chest made for Louis XIV's Versailles, by an Italian craftsman named Cucci. (I am not comparing myself to him -- just stealing some of his stuff.)



**Lesson #1:** The reason people don't do work like this anymore is that it takes more hours than almost anyone is willing to pay for nowadays. I gave a staggering discount just to do it, and didn't find out just how staggering until I added up the hours from my little log book.

**Lesson #2:** French Oak is tough. But it chips easily on end grain. Can't tell you how many of the itty-bitty cross-grain eyelids on the caryatids had to be glued back on. Over the time of carving this stuff, my carving tools edges had to be changed to be less fragile. I will now have to re-sharpen back to mahogany/walnut/bass edges.



ette, just like a cabriole leg), roughing out the carving, then doing the details. Each of the sculptures took me about 32

**Lesson #3:** One cannot skip any steps even though carving roughly duplicate stuff. Nope, it takes drawings, clay models, roughing out on the bandsaw (profile and silhou-



hours. There just aren't any shortcuts. (See the "steps" photos.)

By the way, the ladies acting as columns are caryatids, so called from the ancient Greek city of Karyai. Go to Wikipedia to read all about them. If they were male, they would be called Atlantes, after Atlas, of course. I found all that out when the client switched to female form after seeing the first proposed male form in clay.

**Lesson #4:** Think about options. For the dished background holding the girls faces, I made a pretty fancy router jig which rotated on the round blank and scooped about 3/4 of an inch each pass around the circle. It took about an hour to make the jig, and then an hour to make and clean each shallow bowl. Wasn't until I had finished that it occurred to me that my lathe has a big enough throw to have just turned them. Would have taken about 1/2 hour set-up time and at least 15 minutes each to turn them. Duhh.



**Lesson #5:** This one is the age-old aphorism against building a boat in the basement. The cabinet is actually in two pieces; this is necessary because it is being installed in an alcove which has a restricted "mouth" so to speak. So the left side goes in and slides to the left to make room for the right side, then they'll be rejoined.

But what about front to back? After considering fitting it in behind the existing door molding, but making it deep enough for the already-purchased sinks and faucets, the specs are very tight. No room for error to make it fit. What I did not consider, because the two pieces, with the corona moldings on, are only 28 inches front to back, was the \$\$\$%^# doorway they have to go through to get to the final resting place. A less-than 28 inch doorway is too rare, is it not, to be

## LOUIS XIV (CONTINUED)

LEE JOHNSON

worried about it?

Well, this doorway was built around a salvaged early 1800's French door and fascia, and the doorway itself is almost two feet deep. It's like a pretty, little tunnel,

all decorated with faux frame and panel. It is almost exactly 27  $\frac{3}{4}$  wide. I did not

know this measurement until I came for the second color-matching visit. When I went back to the shop and measured it, the cabinet's protruding caryatid capitals make it 28  $\frac{3}{16}$  inches wide.

Neither of the two cabinets would go through the doorway. ARGGGG!

It took me about an hour to stop my full-on panic attack & start thinking about solutions. I did NOT want to remove the moldings -- they'd never go back on cleanly -- and both the front and sides of each capitol would have to come off. Most likely, they'd break and



have to be re-carved from scratch.

There is always a solution, though; this one was to cut each of the two cabinet pieces in half front to back, and bring them in in four pieces instead of two. To rebuild them, I made two full inside panels for each to "sister" the two halves together once I bring them into the room. Then proceed with the two cabinets as planned. Whew!

I cut them in half with the new Japanese "timber" blade I just got from Mr. Tashiro in Seattle -- felt like Paul Newman chain-sawing his banker's desk in half in "Sometimes a Great Notion" -- remember it? Took all of ten minutes to cut both  $\frac{3}{4}$  ply cabinets half. That's an aggressive saw! The emotion was relief rather than satisfaction, though.

**Last Lesson:** you ever contemplate doing a piece like this, estimate the cost, and then double it. If the client won't go for it, walk away.



## FOR SALE — WANTED

**WANTED:** Someone to re-finish outside of an exterior door in Vancouver. Call Bernie Vail at 360-944-9276.

**FOR SALE:** Fine Woodworking magazines!  
Jeff Jones 360-903-3457

**SPACE FOR RENT:** co-op wood shop in the Barker Bldg. near 28th and Sandy NE, full of woodworkers helping each other again has a space available. Freight elevator access, plenty of parking, building is locked at night - access 24/7 5400 sq ft shop has room for 6 woodworkers- 2 are moving. Available are 3 table saws, 3 band saws, jointers, drill presses, 36" wide belt sander, etc.....etc...

\$470 rent per month (per space) includes use of all tools, individual bench space, storage area, clamps, utilities.

Contact Elliot 503-282-9040

**TENNESSEE CEDAR:** 220+ board feet Tennessee aromatic cedar. Random widths from 3" to 6", random lengths from 80" to 100". Rough sawn, the thickness varies from a full 1" up to 1  $\frac{1}{4}$ ". (The board foot quantity was calculated using a thickness of 1"; I'm not charging for the extra thickness.) Air dried indoors for more than twenty years. I'm selling the entire unit only, will not divide. \$400.00. Photos of the wood can be seen at [www.altmanbows.com/cedar](http://www.altmanbows.com/cedar).

Contact Ken Altman: 503 873-7420, [ken@altmanbows.com](mailto:ken@altmanbows.com)

**ENTERTAINMENT BOOK:** Guild Member Kathleen is offering the Chinook Book, an entertainment book featuring more eco friendly businesses. A fund raiser for her children's pre-school.

Go to [www.ecometro.com/portland/Chinook-Book](http://www.ecometro.com/portland/Chinook-Book) for contents. Cost is \$20 and a good amount goes to the school. Contact her at [joys@opusnet.com](mailto:joys@opusnet.com) or 503-407-1082. Deadline is October 9 !!

# COLD WATER BENDING

BOB OSWALD

A great dilemma posed itself this month. I enjoy taking classes to learn something new or just improve what I think I already know. There's always something to learn. So far any bending classes have met with un-resolvable schedule conflicts. I know the basics, because I've read a little bit. Something about steam, right? A project came along to build a few lazy susans, plywood with edge banding. A perfect situation, 24-inch diameter, not a great strain. And here I am without a steam machine and not enough time to figure out how to build one.

Panic sometimes does good things so a quick trip to the big store brought an 8-foot piece of sewer pipe, the same plumbing in my shop dust system, so it would be used later. Lacking the vision, tools and courage to figure out a steam solution, I just filled it with water and leaned it against the porch railing. Several 'sticks' of red oak 8 feet long to bend hoops went into the water. Like a buoy in the Columbia River, they bobbed up in the air. The only pipe cap was sealing up the bottom so some newspapers stuffed in the top held them under water.



4-inch sewer pipe and the sun

I'm happy to report that 12 hours later, sitting overnight, they were surprisingly soft. Each one, in turn, was pulled around a quick-and-dirty particle board template and held with one bar clamp until it dried, about 6 hours. On removal from the template,



Drying on the template

they have a tendency to straighten, so one squeeze clamp holds them in the circle until they are ready to apply.

A BIG word of caution however. If there are ANY defects, even a



Too much stress !!

small knot, they don't survive the bend. A little foresight and a little luck meant preparing a few extra. Two broke. The rest worked incredibly well.

Final application to the platters was trim to fit, clamp and glue. I tried pin nails but in the end a band clamp worked best. And in



Keep clamped until ready to use.

the further end, each one got better,

Two suggestions on technique.

### Trimming to length.

There is a temptation to trim to exactly the right length so the two ends just butt together when clamped and glued. That takes a lot of trips to the sander or fussing with some other method. And the bad news is that when the clamp goes on, it often tightens ever so slightly more than you planned for and the ends bump each other. This results in a gap somewhere along the circle. The solution is to make them a little short, ideally 1/16" or so. After the glue dries well and the clamps come off, a thin strip of wood fills the gap. Even with cross grain conflict, it's pretty much unnoticeable, compared to that crack around the rim if the band is too long.

### Securing and gluing

Having tried pin nails, bar clamps and band clamps, the band clamp turned out to be best. And the very best application was to test fit the assembly with the band clamp, and then loosen the clamp just enough to easily remove the disk. Apply glue to the edge of the disk and put it back inside the already pre-formed loop. It's a messy struggle to totally remove the clamp and then try to reposition the edge band and clamps when glue has been applied.



A finished Lazy Susan platter

A couple platters had that gap mentioned above. Read elsewhere about filling those non-linear cracks.

## WOODCRAFTERS ON LINE

BOB OSWALD

Woodcrafters in Portland, one of our long time sponsors, is getting more heavily involved in the Internet. A new web page offers new possibilities. The first and most important is to get on their mailing list. It's easy.

Go to [www.woodcrafters.us](http://www.woodcrafters.us) to see their home page. On the lower left corner, click on the Woodcrafters logo. A page of options opens up and in the middle near the bottom is "Join the Mailing List". When you click it and fill out the form, you're in. They, like all of our sponsors, totally guarantee privacy and no junk mail.

See what's going on at Woodcrafters, look at new sales opportunities. Patronize our good sponsor and be sure to thank them for your Guild discount.



## UPGRADE YOUR TAPER JIG

BOB OSWALD

Last month's super taper jig worked well for the project for which it was upgraded. It was a little tedious to loosen and tighten both knobs and make sure the tension was right on both of them. With 30 tapers to cut, it went well but time is (sometimes) of the essence.

Here's a very simple addition, a block of wood, left over, Cherry of course, with a 5/16" hole and a toggle clamp screwed to it. Very simple to make. This makes for much faster clamping on multiple pieces. The tradeoff



is the time it takes to get the clamping height set correctly. For simple jobs, the original clamps in the background are probably faster.

## WOODWORKING SHOW

BOB OSWALD

The Guild will be at the show this year, talking to the woodworking fans that attend about what we do. A few members will be doing tool sharpening demonstrations. You can improve your own skills by watching that demo and perhaps trying your hand at demonstrating a part that you're comfortable with.



Several people are on the list from the last meeting. There is still a need for help.

It's an easy job to help. You just tell people that stop by what you know about the Guild, why you joined, what you get out of it. Hand them a brochure, invite them to join at their leisure.

For that you get 1) the pride of helping the organization you joined and a chance to tell a few others about it and 2) free admission to the show, a \$10 ticket this year.

The show schedule will be similar to the following table. Please call Clyde at 503-774-7416 or his cell 503-778-0364 to pick a shift period.

November 6, 7, 8 Friday 12-6 : Saturday 10-6 : Sunday 10-4

	6-Nov Friday	7-Nov Saturday	8-Nov Sunday
10-11		<b>3</b>	<b>6</b>
11-12			
12-1	<b>1</b>	v	v
1-2		<b>4</b>	<b>7</b>
2-3	v		
3-4	<b>2</b>	v	v
4-5		<b>5</b>	
5-6	v	v	

## FEEDBACK

BOB OSWALD

I ran into a member at a woodworking class recently and the subject came up of getting more information on a previous Guild article. Because we were there together, he asked and received the help he wanted, quickly.

So if you want to know something more, or for any reason, don't hesitate to contact me. The easy way, at least for the moment, is the Guild website, board of directors.

You'll never learn if you just put it off.

## FALL CLASSES—2009

DENNIS DOLPH

### **Invisible repairs with Lee Johnson**

Saturday, October 10th, 2009

9:00 am to 4:00 pm

Lee's shop in NE Portland

Class Size: 15 \$ 40.00 members \$60.00 nonmembers

**2 seats left**

The difference between an amateur and a professional woodworker, we're told, is that professionals never ADMITS their mistakes but knows how to repair them. The amateur, on the other hand, has to throw away the piece and start over or live with the mistake.

Lee claims to have made nearly every kind of mistake, and he admits it, because he's learned to make them almost invisible. You will learn to make long and edge grain patching wedges, fill gaps, repair dents, fill inclusions, and hide blemishes. The class will demonstrate important hand skills with planes, hand saws, and scrapers, and the use of a bench hook. You will practice making a patch and a bench hook.

### **Make Wooden Plane - Alexander Anderson**

Saturday/Sunday, Nov 7/8 2009

9:00 am to 4:00 pm

Franklin High School \*(Location may change)

Class Size: 12 \$ 140.00 members, \$160.00 nonmembers  
(Cost includes plane blank, a Hock brand blade, and lunch)

**Waiting List**

The soul of a woodworkers tool kit is the hand plane. Learn the process of making and tuning a Krenov style wooden smoothing plane: From choosing the wood for the body to the type of cutting iron; from cutting and assembling the body to shaping and tuning the throat. This class will guide you through the entire assembly and tuning process. We will also discuss planes for shaping and joining, as well as planing techniques and physics, which will apply to all of your planes. By the end of the class students will have made their own smoothing plane, and will know how to keep it in tune so that it will be able to take fluffy shavings for years to come.

### **Mortise & Tenon Joinery - Gary Rogowski**

Saturday, Feb 6, 2010

9:00 am to 4:00 pm

Northwest Woodworking Studio

Class Size: 15\$ 70.00 for members (only)  
(Includes \$15.00 for materials and lunch)

**Waiting List**

There are only two ways to join wood: An edge joint --butt, rabbit, dado, etc.; everything else is mortise and tenon. This class will be an in-depth study of the latter.

Gary, founder and director of the NW Woodworking Studio and Contributing editor for Fine Woodworking magazine, will show twelve different types of mortise and tenon joints. Students will get hands-on practice with both machine-made and hand-made joints. This is a special class offered only to Guild members. If you have never taken a class from the NW Woodworking Studio, this will give you a chance to see all they have to offer. Gary will also have videos available on "Router Joinery" and "Twelve ways to

## NWS FALL CLASS LINEUP

GARY ROGOWSKI

### **Beginning in October**

Introducing Hand Tools - Five Wednesday

Introducing Power Tools - Four Mondays

Drawing & Design - Five Sundays

Hand Tool Skills: Tool Box - Ten Mondays

Workbench Skills: Coffee Table - Ten Tuesdays

Basic Carpentry - Four Thursdays

### **2 day Classes**

Making Table Legs

Woodworking for the Complete Novice

Making Wooden Handplanes.

### **Other**

Tool Sharpening - 1 day

Masterworks Class: Building Your Workbench

Elevated Seating: Building a Rogowski Stool -

## MORE CLASSES

DON DEDOBDELEER

Guild Member Don has updated his web page and has a new series of classes.

Oct. 3 & 4—freehand dovetails with your router.

Oct. 10—bent lamination techniques.

Oct. 11—floating tenon techniques

Oct. 24—veneering

Nov. 14—mastering the curve

Nov. 21&22—Building that Demi-Lune table.

BENJAMIN FRANKLIN—*Genius without education is like silver in the mine.*

ABRAHAM LINCOLN—*Give me six hours to chop down a tree and I will spend the first four sharpening the axe.*

EPICETUS—*It is impossible for a man to learn what he thinks he already knows*

HANNAH MORE—*It is not so important to know everything as to appreciate what we learn.*

ARIE DE GUES—*Your ability to learn faster than your competition is your only sustainable competitive advantage.*

## BISCUIT ALIGNMENT

BOB OSWALD

**B**iscuits serve two basic purposes in joinery, adding strength and making alignment easier. The alignment process however, has one significant opportunity for error which would defeat the whole point of using them.

The biscuit cutter, also known as a plate joiner, can be aligned to either the top or the bottom surface. The critical procedure is to use the GOOD face of each piece to register the cutter. That way if the two boards have slightly different thickness, the step at the joint will be on the unseen underside.



**Figure 1: Bottom Alignment**

**BUT** here's a factor that's easy to overlook and that will destroy your alignment. If you use the plate joiner sitting on a flat surface and register it to the good face on the **BOTTOM** side as shown in

Figure 1, any warp, twist, or bend in the board will cause them not to be perfectly aligned. I know from experience unfortunately.

So a way that I believe is pretty much foolproof is to lay the fence at ninety degrees as shown in Figure 2. Then register the cut against the good face on the **TOP** side. Then any curvature is pretty much negligible.

The "pretty much foolproof" means that you must be sure the plate joiner does not hit the surface the work is resting on. The work should probably overhang the edge of the bench a half inch so the plate joiner has plenty of clearance and stays well registered against the top face. (Experience again points out this little pitfall opportunity)



**Figure 2: Top Alignment**

The photo shows the joiner being held by the handle. You must also be careful to hold the fence flat on the work. There are different ways to resolve that. I prefer to securely hold the fence flat with one hand. However, do not let it be a safety issue for you. Be sure of the positions and behavior of your hands and all moving parts.

## CIRCLE JIG TRACKING

BOB OSWALD

**Y**ou've heard about bandsaw tracking angle before in a previous article. It's a little known phenomenon of band saws. Here is the essence, since basic understanding is required to best appreciate this article.

Because of the crown on the drive wheels, the bandsaw blade is usually not parallel to the miter slot. This is most noticeable when re-sawing thick stock. When the fence is set parallel to the miter slot, the blade either squeezes the wood into the fence bending the blade, or moves it away from the fence. Either situation causes a non-uniform and generally useless cut. The fix is to make a **FREE HAND** test cut on a line scribed parallel to a good edge. About half way through the cut, when you have stabilized the angle, stop the saw. Align the fence to the angle of the good edge of the board. You've now compensated for tracking when using the fence.

Moving on to another perfect use of band saws, cutting curves, and in this case specifically circles. In free hand curve cutting, the tracking angle problem disappears because you're visually flowing a line anyway. With circles we typically use a jig to get a "perfect" circle.

*How often have you cut that circle, only to have the blade reach the terminus slightly inside or outside the starting point.* A circle with a bump. One solution is to cut it oversize and use another jig on a disk sander to true it. Time and effort wasted.

The **CORRECT** solution is to re-position your circle jig to compensate for the blade tracking angle. This can be a bit tricky to establish,

If your blade is tracking toward the fence, that is the tail of your fence would be adjusted to the right (viewed when you're standing in cutting position), the circle jig needs to move slightly forward, towards you. That means you must have a jig that allows forward/backward movement.



If you look at the math, technically each radius needs to be tracked separately. That would be a pain. I've found that doing a first order adjustment seems to work well for most diameters. Two reasons help this. You're usually cutting thinner material, 3/4", so tracking is not so critical. The set of the teeth kind of plows its way through a slightly misaligned cut, making the end result pretty smooth. Second, if you cut slower, the set of the teeth makes reason one above work even better.

With the adjust determined, I have spun disks from 3" to 24" in diameter as fast as I can push the wood through the saw. And the blade breaks out **EXACTLY** where it started. Such a good feeling.

## LAST MEETING: DAVID MARKS

BOB OSWALD

**H**ow can one man do so much? David did have the motivation of his TV program. Running for several years, airing weekly for about 35 weeks a year, he had to produce a new piece of furniture for each show.

He frequently commented on the 20 minute project. A half hour program, taking away commercials, means things have to move quickly. The ironic part is that this brief presentation to the viewer takes two days to film and often a hundred hours in his studio making jigs, etc.

### Friday Guild Meeting

Clearly from David's Friday evening presentation, the TV show was fun for

him. It introduced him to many well known people and generated opportunities for making things to be placed in high visibility situations. Despite those benefits, you still have to make a living and he commented on the design assembly techniques used, even in high valued art pieces, to get the job done. And of course what you can't see underneath, that gives the project strength, is immaterial to what the eye can see. So a few screws is ok.

David talked a bit about design criteria and then showed numerous pieces from the TV program and his private work, explaining some detail of each piece to understand how to do those

"It looks impossible" tasks. A couple of wonderful hours went by quickly reviewing high quality photos of tables, chairs and art hangings.

### Saturday—Bandsaw, Veneer, Bending

Saturday was an all day presentation featuring tuning your bandsaw, making very thin, tall re-saw cuts to produce your own veneers, and many of the concepts of bending to form unusual and seemingly impossible shapes in wood. I was un-

able to attend this session so my description here lacks the detail I would like to offer.

### Sunday—Dovetail Boxes

Sunday, a more limited class size of fifteen people went through the steps to make a "jewelry" box using hand cut dovetails. Several students had done some hand cutting in the past. This was an opportunity to see another person's point of view. I've grown from avoiding dovetails to teaching using jigs and making most of my studio cabinets with dovetail joints. But never has one been hand cut. I figured I could do it but this class, again another point of view from another person, will make that first solo adventure a lot less of a learning experience.

We learned David's approach to design, layout and marking the stock. We saw how he sets up a bandsaw to remove the bulk of the waste. Right tilt, left tilt, guides, spacers and stops make going into production a pretty simple affair after the initial saw setup.

With the pin sides cut on the saw, a scroll saw quickly removed the bulk of the waste. A clever guide block, made chopping out the pins easy and precise. for 'amateurs'.

Aligning the pin cut side to the tail side used the same guide block. With micrometer precision, the guide block makes marking the tail stock a breeze..

Time did not permit finishing that cut but clearly it was going to be easy.

All in all, a fun weekend with a very personable, amiable and educational person. Many audience members in all events commented on his show, and its value in bring woodworking into the ordinary shop.

Thanks very much to David Marks for what he brought to the Guild this weekend.



## WELCOME NEW MEMBERS

BOB OSWALD

James Lucht, Dennis Doht, Edwin Wright, Bob Reaves, Robert Galati and Rahn Becker

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

## ROCKLER REWARDS

BOB OSWALD

Guild members have frequented Rockler enough to generate a second \$20 gift card. These will be raffled at the October meeting. Many thanks again to Rockler.



*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](http://www.northwestwoodworking.com)

**Rockler Woodworking** 503-672-7266, [www.rockler.com](http://www.rockler.com)

**Oregon College of Art and Craft** 503-297-5544, [www.ocac.edu](http://www.ocac.edu)

**Woodcraft** 503-684-1428, [www.woodcraft.com](http://www.woodcraft.com)

**Woodcrafters** 503-231-0226, 212 NE 6th Avenue, Portland, [www.woodcrafters.us](http://www.woodcrafters.us)

### THE GUILD IS PROUD TO BE SPONSORED BY:

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Rockler Woodworking  
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**WOODCRAFT®**  
Helping You Make Wood Work®



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WOODWORKING AND HARDWARE



### AFFILIATES:

Northwest Woodworking Studio  
Northwest Fine Woodworkers  
Oregon College of Art and Craft

- ◆ Some sponsors offer discounts to current Guild members. See the website for details. \*\* Scholarship Sponsor

THE NORTHWEST  
WOODWORKING  
STUDIO

OREGON COLLEGE OF ART & CRAFT

### Guild of Oregon Woodworkers

c/o Bob Oswald  
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Gaston, OR 97119

**We're on the Web!**

[www.GuildOfOregonWoodworkers.com](http://www.GuildOfOregonWoodworkers.com)