

OREGON WOOD WORKS

ON JOINERY

BOB OSWALD, PRESIDENT

At this month's Guild meeting I picked up a copy of Gary's book "The Complete Illustrated Guide to Joinery". It's a big book, very colorful, and very affordable. Sitting with my morning coffee, thumbing through the book I was a bit astounded at the number of ways to attach two pieces of wood. You know, building a project of wood is actually mostly about joinery, fastening one piece to another. The basic shaping and final sanding is a small part of the project.

pretty useful, pretty important actually, to know at least a few different methods of joinery.

The index of this book shows 34 methods, indicated by color photos that carry over to the related chapter. But within each chapter are numerous ways to make most of the joints. From router to band saw to hand methods. The end result is the same, a bridge joint or whatever. But the different approaches make it possible for you to work with the tools available in your own shop.

I heard it said recently from Alexander Anderson's class, that the mortise and tenon is basically the basis for all joints. I wasn't there so I may not have

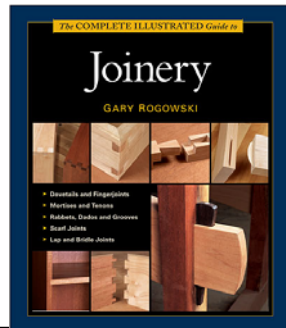
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Tool of the Month

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There are many choices, many ways, to fasten any two pieces together. Sometimes strength dictates a solution. Sometimes artistic value matters. So it's

NEXT MEETING—MARCH 17, 2009 7:00 PM

Cascade Specialty Woodworking, 4739 N Albina, Portland, OR

Craig French, long time Guild member, makes out of this world arches. Residential and commercial applications include multi-million dollar homes, hotels, cruise ships and a stunning array of very elegant properties. "French" will give a wonderful slide show presentation to get an idea of the stunning end results. Then a tour of the shop and a little 'myth dispelling' about how 'easy' it is to make an arch, a 'simple' curved molding. This will be a very eye opening experience.

Heading North on I-5, take the Killingsworth/Swan Island Exit 303. Fork Right to the Killingsworth/Alberta Exit. At the Stop sign turn Right onto Alberta

Heading South on I-5, Take the Swan Island/Alberta Exit 303. At the Stop sign turn Left onto Alberta

Common directions

At the first Stop Light turn Right onto Albina (Neil Kelly is on the corner). Two blocks south on the right side of the street (Blue Building)

If you've never made this kind of



GUILD BOOK SALE

RICHARD HALL

A reminder that I'm bringing George DuBois' book library to each meeting, a portion at a time, for sale to Guild members. Bargain prices and an excellent assortment of books.

Look for the book box before and after the meeting. Thanks to those who have bought some and are making this effort worthwhile.

FOR SALE: BANDSAW

14" Delta 28-245. Open stand with cart. Includes miter gauge, rip fence and light, Delta motor. All in NEW condition. \$300 Call Rich Vuylsteke in Portland at 503-477-9192

SCRAP BARREL CONTEST

BOB OSWALD

I like to see people in the shop, even a little bit, and even on a simple project. We had a breadboard project a long time ago, made from scraps. It's time to do it again. I would really appreciate ideas for what to build. I've got a couple of Rockler gift cards for prizes but you have to do something to earn them.

So send me ideas and we'll do another project. The only rule is that it would be made out of stuff sticking out of your scrap barrel.

Drop me a note at TimberCreek08@gmail.com

SHARE YOUR SKILLS

BOB OSWALD

All of you have a variety of woodworking skills. Some of it technique, perhaps a small project you made, either of which you might find enjoyable teaching to someone else. You don't have to be an expert, although an organized approach to teaching and the ability to stay on the subject is a big plus.

Woodcraft in Tigard would like to add a few more instructors. If you have a thought about this, talk to Russ or George at 503-684-1428. They have an outstanding classroom teaching environment. Check the website:

<http://www.woodcraft.com/stores/store.aspx?id=312>

WELCOME FEB MEMBERS

BOB OSWALD

George Rowbottom, Bill Jorgens, Michelle Cooper, Jack Reynolds, Ronald Grossmann, David Ciaccia, Melissa Coe, Renee Russell and Robert Stone.

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

JOINERY (CON'T)

BOB OSWALD

the quote precisely right, but it became food for thought. And my analytical mind started dissecting the many joinery styles I know. Amazingly so I believe it's true, or perhaps you can rationalize it. Take a half lap joint. It's a through, half mortise and tenon.

So the point is, in my mind at least, that if you know a number of different styles of mortise and tenon and a number of different ways to make each style, you'll be well on the way to making most any joint. Now the miter joint, well you can't stretch that one to fit the model, but if you reinforce that miter with a spline, biscuit, key or what have you, you've just created a mortise and tenon interface.

Very interesting. Get a copy of *Joinery* and beef up your education.

Your Membership has Expired

Renew at \$35 for general and \$45 for professional members.

- 1) Send a check to Norm Michaud, 1041 Chandler Road, Lake Oswego, OR 97034. —or—
- 2) Log into the website. Click Join/Renew and pay by PayPal.

MEETINGS COMMITTEE

BOB OSWALD

I want to say a big thank you to three newer Guild members, Craig Jones, Ed Wright and Rick Garner. They signed up at the last meeting to be the new meetings committee. We had a great kickoff meeting at Starbucks. You'll be hearing more from them as time goes on. The meetings are set until June to give them a comfortable time to come up to speed.

This is the spirit of the Guild.

AWARDS COMMITTEE

BOB OSWALD

Last month I mentioned that a couple of Guild members suggested the need for the Guild to do awards to people who contribute more than normal to the Guild. I'd like to formalize the Awards Committee, with members Len Walko and Sid Sutherland. These are two gentlemen who themselves are an active part of the Guild. Between them they will make a variety of plaque and certificate awards as appropriate for the occasion.

The board will determine people during the year who deserve some kind of public recognition. Len and Sid will make the awards.

Thank you very much for this outstanding idea and for being willing to make it happen.

BASICS OF FINE WOODWORKING: JOINERY

ED VACHAL

The first “Basics of Woodworking” class of 2010 is getting its money’s worth. On Saturday, January 31st we met at Altura Furniture to enjoy a mind-stimulating class focused on Joinery. Our host and instructor was Alexander Anderson.

Alexander has an auspicious background which bears repeating. He “grew-up” in the workshop at the College of the Redwoods, Fort Bragg, in Northern California. Many woodworkers around the world consider this a sort of Mecca and some of you will recognize this as the last “home” of James Krenov. Certainly Krenov’s craftsmanship and philosophy rubbed off on Alexander, because we got to hear several quotations and quips which one would not ordinarily expect to hear in a woodworker’s shop.

Alexander is also a graduate of the Northwest Woodworking Studio’s Master’s Program. He has served a two year apprenticeship in Carving and he is an accomplished commercial cabinet-maker. Some of his work has been featured at the Museum of Contemporary Craft. As an entrepreneur he created many custom pieces of furniture for Portland clients, and now he works with Altura Furniture which is a semi-custom and mostly production studio here in Portland. They also have showrooms in ten large US cities. (Rumor has it that the Guild will be visiting Altura in April.)

The class started with an interesting premise: could a person become a better woodworker if a step or two could be removed from a process to reduce mistakes and increase accuracy? In joinery, accuracy is paramount, and that was the springboard for the entire three and one half hours we spent with Alexander.

Alexander has a way making you focus your mind on the not so obvious issues of joinery. Plus, we were asked some point blank questions which hit home for many of us such as: what is the difference between a carpenter and a joiner, what is the “right” joint for a particular project, what is the “purpose” of glue, when to use nails and when to use screws, what stresses will the wood and the piece of furniture endure, what sort of hydraulics will occur when two pieces of wood are bonded by glue, and what are the attributes of a caul?

He reminded us that joinery should be fun. And he repeated again and again that “good joinery is accurate, easy, simple, and repeatable.”

To prove his point, with the band saw and table saw, in about two minutes, he created a perfect “Bridle

joint.” As a beginning woodworker I was in awe as he did this joint without a tape measure or a caliper. First he cut the mortise on the band saw, freehand, and then he jumped over to the table saw and created a perfectly accurate tenon. Nothing to it. He made it look so easy that right then I felt like I could do that too.

We heard captivating comments about joining end-grains, long-grains, why wood soaks up glue; where you can expect the best performance out of a joint, why and where a joint pivots. We discovered the use of dowels, why you want to round off the ends of dowels, and the several different types of dowels. Some time was spent discussing ways to cleanup excess glue and wood gets ghosting marks from cleaning up with water, and a remedy for that as well. On glue-ups he went into the details of why it’s important to have a slight bow on cauls, how to correct a cabinet box that is out of square, and most importantly on keeping your cool

during the process! He also talked about how to use the wood’s grain to enhance the look of a joint.

Alexander made many great points about how to address a wood project.

Some of his advice included comments about

looking at your project from a holistic perspective. He meant not to compartmentalize or individualize the sections of a project, but rather to look at the project as a relationship of all its parts. I wondered if that was his adaptation of Krenov’s philosophy.

The class culminated with an in-depth demonstration of sharpening a hand plane blade, including the dynamics of water, force, pressure, direction, grit (up to 8,000 grit), and the shine of the blade. We even got a perspective of types of



INTRA GUILD SHOW

BOB OSWALD

This one of the most enjoyable events we have. Are you building something now? You do still have time. Here are the *new* rules for this year's show.

What Category Should I Enter?

Advanced

If you enter this category you don't need a definition. You're good enough, and confident in your skills. You know all the joinery methods, perhaps not at a mastery level. You're willing to try most anything.

Intermediate

You have a few years of experience. You're willing to try something new. You can make a pretty nice piece but you feel that you still have a lot to learn.

This is most typically the largest category. To share the glory, if there are "too many" entries that evening, we will award a double set of prizes, two firsts etc. Final decision on this possibility will be made at a later date.

Beginner

Beginner – less than two years woodworking experience. Have built very few pieces. Just getting started. Lots of questions. Not sure how to cut a mortise and tenon.

New rule: If you have ever won a Guild prize in this category, you have graduated and can not enter as a Beginner..

What can I submit?

Something you made yourself, mostly of wood. Cabinet hardware and glass may be used liberally. It must have been completed within the past two years. This is an event to promote woodworking, not historical archive. It can not have ever been

submitted in the Guild show previously.

How is the judging done?

The Judges will be advised to vote independently and judge on a 1—10 scale for each of:

- ◆ Form—Artistic appeal, attractiveness, proportion
- ◆ Fit—craftsmanship quality, finish (my definition)
- ◆ Function—The reason for its existence

The highest scoring points will take first place.

Awards

Small cash award and stylish ribbon to the first, second and third place winners in each category. Best of show will be selected by the judges from the three first-place winners. In the class where best of show occurs, the 2,3 and 4th place choices will jump up one notch to fill the void.

Registration

This has never been a requirement before. Just show up with your piece. But we've started doing a souvenir memento for entrants. It is impossible to plan and last year a bit of money

was wasted on un-needed souvenir plaques. So if you register with me, you'll be guaranteed one. Otherwise it will

be hit or miss. As the time get's closer I'll ask for your input.

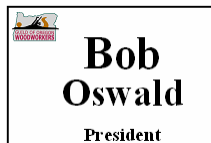


NAME BADGES RETURN

We discuss the comfort of new members from time to time. Standing alone on the side, often not returning after a couple of meetings. So new members, please read on.

First, you feel left out because you see all those people chatting in little groups. Old timers, part of the in-group. Generally NOT true. Many of them have just met people in the past one or two meetings and are 'becoming' friends. Woodworkers, I'm told and an introverted bunch. I know I am although you'd probably not think so considering how wonderfully dynamic I am☺ The point is to please, don't feel the stranger. Join a group and listen. Ask a question or two. Don't be in a hurry to tell everyone all about you. You'll have that chance as time goes one.

Second, we used to have name badges, in a number of different scenarios. The write-on and throw away tomorrow kind are about the only method that works. No one brings



back a personalized badge. So Sid Sutherland lit the fire under me last week to get some badges. They are on order and due to arrive this week. We'll have them at the next meeting. I've also printed more permanent ones for the board members and I'll be asking their help and indulgence to wear them and bring them to each meeting.

It was pointed out to me by new member George Rowbottom that one reason people don't engage in conversation is perhaps they were just introduced to a couple of people and immediately forgot their names. So I hope the badges will help break down that barrier.

And third, I hope that Gig Lewis' orientation helps you to feel more comfortable. I thank Gig for having invented this concept and for pursuing it for so long. This is a great organization, but you only benefit if you hang around.

SPREADSHEET CAD

BOB OSWALD

You're heard about SketchUp, and there are a number of other CAD tools on the market to design your furniture. But sometimes it's too intense. You're building a shop cabinet, perhaps following the lead of the article elsewhere in this issue.

You just need to run a few numbers and you don't really want to spend the time with the programs. You don't have to! One of the most available tools for doing basic design is your spreadsheet program. At least with Excel, a few basic features make it wonderful for working out those dimensions and making sure the drawers will fit.

The rows and columns are formatted to make them fat or thin, in general proportion to their actual size. For example a row could be a 3/4" plywood shelf, make the row height thin. Formatting a row height is done with Format / Row / Height and enter a number. Or just drag the left margin in the spread sheet view. You can hold the Control Key and select each row that has a shelf in it. Then drag ONE of them to the right height and all the rest will follow.

And of course the really cool thing is that you can put the height of each cell, be it a shelf or a drawer or an opening, into the cell. Then add up all the cells in that column to get the total height of the cabinet.

In this spreadsheet view of a saw accessory cabinet, there is the caster at the bottom, 2.25" tall., and moving up from the bottom, the bottom carcase thickness, a drawer, a shelf, actually a place holder for guide rails for the shelf above, and so on up.

On the right side is a 10.25" vertical space where the saw blades will be stored on edge. A saw blade holding mechanism will be installed here.

This design took about 20 minutes, fiddling with numbers and layouts to arrive at the overall height

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6	top	0.75	0.75	0.75	0.75	
7		4.25				4.25
8	shelf	0.75				0.75
9		4.25				4.25
10	shelf	0.75		0.75	0.75	
11	D1	4.5				
12	rail	0.75				9.25
13	D2	4.5				
14	rail	0.75		0.75	0.75	
15	D3	4.75				
16	rail	0.75				10.25
17	D4	4.75				
18	bottom	0.75		0.75	0.75	
19	wheels	2.25				2.25
20						
21	Common??	11.75				11.75
22						
23		34.5				34
24						
25	total	35				35
26	diff	0.5				1
27						

You can do the same thing with width dimensions of course.

In this example, a small detail, although it could be important, is that 3/4" was used for the shelf dimensions but it will actually be a plywood dimension.

Try it.

A TIP FROM TIM

TIM HALLER

At the last meeting Tim Haller had a little tip in trying to flatten out a twisted piece of wood. After fiddling with a jig and adjustment screws to level it for a trip through the planer, he hit upon using a couple dabs of hot glue on the two opposite corners that were off the table.

Put a spot of hot glue on the high corners and then plop it down on the planer jig. It will help secure it to the jig AND it seeks its own level as the glue hardens. A few trips through the planer, then flip it over, pop off the glue spots and back through the planer to flatten the other side. Thanks Tim.

LAROCHE ON THE LOOSE

FRANK LAROCHE

Most white rings can be easily removed by wiping them off with a small amount of alcohol. Most white rings are caused by moisture being trapped under a wax build-up. Before I start to remove the ring, I will check under the edge to make sure the alcohol will not remove the finish. Then, I will use a small amount on a terry cloth towel to rub out the white ring and polish with a paper towel.

Finishes are: Gloss, semi-gloss, satin and dull. There are flattening agents that are added to gloss finishes in greater and greater amounts to arrive at the less glossy finishes. The more additive the softer the finish...gloss will always be the best in toughness and abrasive resistance, regardless of the finish that you are applying. Semi-gloss is second, satin the third and the dull the softest. I recommend that you start with the gloss and all intermediate applications with gloss. If you want a "softer" looking final coat, use semi-gloss or satin. This way, you will have the tough finish under the softer final finish. Expect years and years of service when done this way. This is very important when you are using poly finishes.

When you are finished with your project and the final coat is applied, let it dry for a few days and rub it out with a crumpled paper bag. It will remove some of those tiny foot prints left by shop gremlins and the crumbs that scatter.

BUILDING A CABINET, SIMPLY

BOB OSWALD

There are dozens of cabinet or furniture plans in the magazines. Sometimes we build them because we like them and they fit a purpose, perhaps one that you didn't know you had. Often, those plans are modified to make them suit the need a little better. Often they're not because many woodworkers can follow the plans but get lost in the daunting details of changing something. An apparently simple change can ripple through the project and bite you place after place if you're not 'qualified' to do that. So you live with a 'close enough' project.

The BIGGEST problem is that you have a need, let's say a storage cabinet that fits under the wing of the table saw, to hold the accessories. You'd wait a half a million years to find the right one in a magazine. And yet, cabinet construction is basically pretty straightforward. It's two sides, a top and bottom, and a back for starters. There are usually shelves which lead to a few simple dados. There might be a center divider with drawers on one side and a door on the other. Take heart; it's not that difficult.

Once you determine a few dimensions, it's the same process each time.

- ◆ Design
- ◆ Cut and rabbet the sides and top
- ◆ Dry fit and cut the back
- ◆ Cut dados for shelves, drawer slides and dividers
- ◆ Assemble the box with the back
- ◆ Cut & install shelves and drawer slides
- ◆ Edge band the exposed surfaces
- ◆ Make some simple drawers
- ◆ Add a little hardware, casters, knobs, latches

Design

This is the hardest part. Perhaps this article can give you a little process that's makes it easier. I'd like to think it's a step by step approach using the *build the box first approach*. I've built a dozen of these cabinets using this approach. All are unique, attractive, functional and took less than a day

Decide what items you will store. Determine the overall size and shape to fit the available space. Start with a simple box, a top, bottom and two sides, an empty shell. That is what you ultimately will build first.

Typically add a vertical divider somewhere in the middle.

Then plan for size and spacing of drawers and shelves. It's a trial and error process, adjusting vertical dimensions to make the total size come out right. For help, see "CAD with Excel" elsewhere in this newsletter.

We are going to build a table saw accessories cabinet. It will fit under the right extension wing. That space today is the well-known floor clutter storage system. There is a collection of throat plates, a couple of miter gauges, a dado blade set, a hammer and a bunch of scraps of wood and sawdust.

The blades are stacked against the wall, generally inaccessible, which means they never get used. This means that when I should put the ripper on, I usually don't.

Detail the Need

This cabinet needs a few drawers, a special niche to hold saw blades, and a place for a couple of miter gauges for easy access. It has to fit under the right wing.

Determine the overall size

A quick measurement puts the box size at 28" wide and 33" tall. I choose 18 inches deep, a good dimension for drawers and plenty of space without getting too bulky. This is what's available under the saw. Be sure to allow for the rabbets in the next section when determining dimensions.

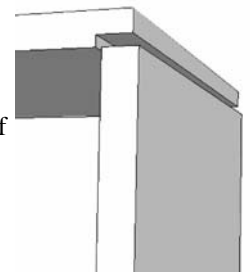
With the basic size determined, there's already a feeling of comfort that we're moving forward and have at least one critical thing under control. In determining total height, allow for any casters you might put on it. A hint, a smallish looking cabinet on paper usually turns out to be much bigger sitting on the floor, and usually very difficult to move without wheels. Some pretty affordable locking casters are available at our sponsors, about \$10 for a set.

Cut the sides and top

Construction will be ¾" plywood. I'll use oak because it's reasonably priced, looks nice, and I happen to have a few partial sheets left over from a previous project.. It's heavy and makes a stout outer shell. You can dado it for shelves and rails and it's still strong. The back will be ¼" plywood 'cause that's what we always use. It's thin but provides incredible strength to an otherwise weak box structure.

Rabbet the box corners

We typically make a rabbet joint to make alignment a breeze during assembly. It's end grain gluing no matter how you look at it but the structure is stronger because of the shoulder. You can do the rabbet now or wait and do it with the dado cuts coming shortly. The bottom and top will typically be rabbeted so the sides butt into them. Done this way, the top is seamless.



Plan the drawers and shelves

I find the very easiest drawers to make slide on wooden rails. No hardware cost, drawers not used that often. They only pull out half way before they want to fall on the floor, but great for this kind of cabinet you're not into it every day, like your silverware drawer. If you are in often, like a router bit storage drawer, you should consider slides.

Choosing location for shelves and drawers is going to be

your exercise. Lay out in front of you the things you'll want to store. Decide on their general grouping and arrangement. Then choose drawer sizes to fit. You often will want to have a vertical center divider to break a big box into two halves.

A convenient drawer size is 14" wide, 16" deep, and 4" tall. A false front can ultimately make the drawer be any height you want. Drawer construction comes later and is much like building this cabinet, sides, rabbets, grooves and dadoses..

If your box is fairly large you might want a solid shelf somewhere in the upper third. A single shelf will add a lot of rigidity.

Cut the slots

Cutting the dados in plywood is easiest on the table saw. Test the dado with plywood pieces. It should be a semi-snug but not press fit. If it's too snug you'll have a terrible time during assembly.

These dados are 1/4" deep and will hold either rails for the drawers or shelves.

Cutting the dados is pretty straightforward other than getting the location correct. It's easy to be wrong, so pencil in the slots on each piece. I have more than one cabinet with an extra slot cut on a side wall in the rush to mass produce parts. Most often that extra slot can be filled with a custom made 1/4" filler strip. It's almost always invisible inside the cabinet.



Assembly

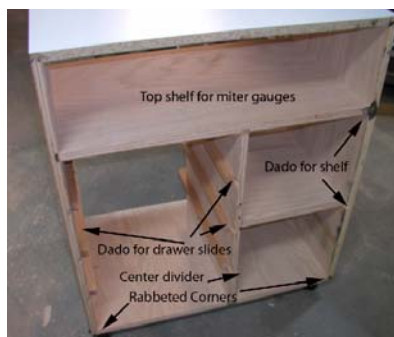
At this point you should be able to assemble the cabinet shell and dividers. For shop use I run a big bead of glue down the middle of the dado, then slip the mating piece into it and shoot a couple of 18 gauge brad nails in from the outside. They're practically invisible and it avoids a lot of clamping. Use a square block and clamps on the corners of the box to hold them until they are nailed.

Be SURE to check corner-to-corner square on the box after it's assembled and before the glue is dry. I drop the back in place to hold the frame square, but glue it later.

Assembly of the rest of the cabinet is often easier if the back is off.

Install the rails

Hold the rails back from the front the thickness of the false drawer front, which will stop the drawer flush



with the cabinet. If you prefer drawers surface mounted, then run the rails all the way to the front.

The rails are scrap oak or such, 1" wide and plywood thickness tall. If your scrap is a little short of the cabinet depth, the rails don't really need to go all the way to the back. They should go three-quarters of the way at least.

Your cabinet at this point should look pretty complete.

Drawers

There are many, many ways to build drawers and equally many ways to mount them. Keep it simple. The most common need is to hold your stuff, things that aren't used all that often. So it's just a box that's off the floor, looks nice and is easily accessible. I make most of mine the same way, as shown in the photo. Four sides with a bottom groove. Rabbet or butt joint, glued and nailed. Take your time with the false front as you see it every day.

Or try your hand at half-blind and sliding dovetails. This shop cabinet is a great place to start. If you're off a little, you won't have a companion regretting it in your kitchen.



Edge banding

Trim the raw plywood edges with some home made scraps of 1/4" material, a great place for Cherry or Walnut, to make it look more expensive than it is. A bead of glue and a couple of pin nails. If you didn't plan that quarter-inch in the original dimension it really doesn't matter. The trim becomes a slightly proud frame that looks nice.



Finish

Most of my shop cabinets get a rattle can of Shellac. It really brings out the color, dries fast, and gives a some dirt and grime protection.



FAIRED CURVES MADE EASY

BOB OSWALD

How often do you need to create a fair curve, the arch on the underside of a table apron for example? Probably not too often. When you do have the need, you grab a thin strip of stable wood, bend it to fit and look around for one more hand to draw a pencil line? There's NEVER an extra hand around when I need it.

Wrestling with a recent need, a piece of wood with slits in the end and a string, drove me crazy getting it to the right shape and getting the string tied off. A recent magazine article inspired me to use some of the jig hardware in my shop.

Here's a very simple solution, probably implemented with things lying around your shop.

A piece of T-track and a couple of sliding blocks, locked in place with a T-bolt. It lacks the ability to micro tune it but for the number of times you use it, the following method will likely serve you well.



A Three-Foot long Faired Curve

Put the piece of bender board, perhaps a 1/8" strip of Birch three-quarters of an inch wide and 30 inches long against the blocks. Lock one block in place and slide the other one up, lifting the strip to start the arc. It is really quite easy to tune the arch, pushing the loosened block inward or outward with a thumb while gripping the rail with that hand.



For shorter arcs you may need a thinner strip. The photo below is an eight inch arch with a 1/8" strip of cherry.



An Eight-Inch long Faired Curve

When adjusting the arc, if you observe how much you moved the block and how much the bend changed, like an artillery officer, you can probably bracket the need in a couple of adjustments. Then one hand holds the jig, one grabs the pencil.

When you're finished, you can return the track and parts to some other use. It's easy to rebuild it when you need it

NWS SUMMER WORKSHOPS

BOB OSWALD

Bending Wood, Mar 6, 13
Furniture Repair & Refinishing, Mar 8-12
Tool Sharpening, Mar 20
Joinery Concentration, Mar 25-28

Joinery Concentration: Carcases, June 7-11
Joinery Concentration: Frames June 14-18
Workbench Skills: Hand Planes June 21-25
Greene & Greene Side Table, June 28 +
Design with Nature, Jul 12-16
Demi-lune Table, Jul 26-30
Dovetailed Hope Chest, Aug 2-6
Japanese Hand Planes, Aug 13-15
Shaker Breakfast Table, Aug 16-20
Hand Tool Concentration: Tools for the Shop, Aug 23-27
Finishing, Sept 13-17
Elevated Seating: Rogowski Stool, Sept 20-24

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

GUILD SEMINARS

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
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RYAN TEMPLE

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LAST MEETING: NORTHWEST WOODWORKING STUDIO

BOB OSWALD

Another record turnout, over one hundred people I think. And Gig's New Member Orientation was fuller than ever. It delights me that so many people are taking an interest in the Guild.

And it was a spectacular meeting. Gary did a brief introduction to his Studio for the benefit of new members who might not be aware. I'm also happy to be discovering a large number of Guild members who have or are taking classes at NWS. NWS has a lot to offer.

So the performance of the evening was a great presentation by Lie-Nielsen. People arriving early were treated to large displays of all (or at least a large selection) of their products. From planes and spoke shaves to marking tools, rasps and floats.

The meeting launched with Angie Kopacek doing a series of demonstrations, sharpening, tuning the cut of the plane, spoke shaves, rasps and floats. Remember the announcement in last month's newsletter, that if time permitted one of Gary's mastery students would do a presentation also. Well, Angie, it turns out, is a graduate of Gary's Mastery Program, and comes full circle, from Gary's Studio, to a job with Lie-Nielsen as Event Coordinator working out of Minneapolis, to leading a demo back at Gary's Studio. And she knows her stuff!



Sharpening, a few things we've heard before, and a few new. Setting the angle to grind just the cutting edge, uses a wood jig with stop blocks at different lengths to set the blade position in the holder. She points out that you must use a holder. You'll never hold it flat enough or consistently enough for the micro-honing.



Assuming the blade is already pretty sharp, putting that keen edge on means 1) taking six strokes backwards on a 1000 grit water stone. Then 2) six more strokes on an 8000 grit. The blade is tilted a few degrees steeper than it's normal angle so you're only honing the edge. Finally 3) roll off the burr formed above by making at most ten strokes on/off the edge of an 8000 grit stone, shimmed up at the opposite side with a thin steel ruler.

Getting a plane leveler set right. It dawned on me that Lee Johnson showed us this years ago. Set the plane to take a feather light cut. On a scrap of Poplar, make a cut on the right side of the block with the left edge of the plane. Immediately make a cut on the left side of the block using the right



side of the plane. Adjust the leveler. When those two feathers are equal, the plane is cutting flat.

She offered many tips about cutting edges. You

needed to be there.

Angie proceeded through a novel demonstration of 'rounding' tools. Novel in that you usually see plane and chisel demos and little else. Tricks with a flat bottom or a round bottom spoke shave. How to round corners with a rasp or with a float. And how a float can be used to cut a one-eighth slot that a router or table saw might have trouble with.

Almost forgot, when you surface a board with a perfectly tuned plane, it's almost impossible to get a stain to stick to it. So a demo of a scraper plane showed the very subtle but critical difference in preparing your final surface for finishing.



It was sooooo smooth.

And when the evening was over a few bags of 'groceries' were walking out the door under the arms of some satisfied and eager smiles.

By the way, like many of you, I love books. It was a good evening for that. I picked up one of George DuBois' books on bandsaws and an autographed copy of Gary's awesome book on "Joinery".



Plenty of time to mingle and compare notes.

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

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