

OREGON WOOD WORKS

IT'S BEEN A GREAT EXPERIENCE

BOB OSWALD, PAST PRESIDENT

Normally the officers of the Guild continue their function to the end of the calendar year. Our bylaws do state that after the election of new officers, their office takes effect immediately. Ariel is anxious to get on with the task, so we are changing immediately. I'll take this last opportunity to close this chapter and say thank you to all of you.

To all the people that served on the board with me, you all did a wonderful job. It was a pleasure to work with all of you before my term, during it, and most assuredly in the future. The guild is strong today because of your many con-

tributions.

Many of you members have thanked me during the last couple of years for job well done. My reward is in seeing the meetings well attended, people making friends, and learning more about woodworking. I thank each of you for making that happen.

I'm happy to hand over the tiller. I hope I leave the Guild none the worse for wear. And it's back to my normal jobs



Tool of the Month

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Merry Christmas and best wishes for another year. Remember the reason for the season.

THE PRESIDENT SPEAKS

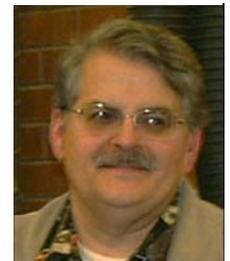
ARIEL ENRUQUEZ, PRESIDENT

Last Wednesday's meeting was a huge stepping stone in my life. The Guild of Oregon Woodworkers asked me to take the wheel of their good ship. It was never a dream of mine to accept such a task, yet the moment it became a fact, I was quite at home with the idea. Belonging to something bigger than us can do that I guess.

For about thirteen years now I've been a member; served on all the Boards since then at one time or another; working those early shows with George DuBois (the Guild Show at the Forestry Center; the State Fair; Art-in-

the-Pearl; Best of the Northwest; The Tool Shows); running public-service group projects; doing seminars; sharing and learning with so many fellow wood dust addicts. Sure, nothing's ever all milk-and-honey but, overall, it's been one of the grandest rides of my life.

Yet, just as in Washington, a new administration means new ideas to be considered in



NEXT MEETING—JANUARY 15, 2011 7:00 PM

NO DECEMBER MEETING

THE PRESIDENT SPEAKS)

ARIEL ENRIQUEZ

our Guild.

As we constantly seek new members, we're losing about the same number that we gain every year. Yes, a very solid core of the faithful following sticks with us but others leave for various reasons. I believe a whole lot more would stick around, and yet a whole lot more would join, if we found a way to be more than we are. This is the vision, not just mine although I do support it, that was shared with the membership some months back and what led up to the establishing of a spec for that vision the night we invited all-comers to voice their opinions about it.

Always the planning will revolve around our main missions: service to each other and service to the community. The sea of raised hands on Wednesday night when I asked "Who here has taken at least one seminar in 2010?", tells me we're doing well with the first half of the mission. Passing along this craft to each other makes a bigger impact in everyone's lives when we do it in service to others and we're continuing well into that side of things with the current group project for the Happy Valley library.

Unfortunately, there's a bit of reality that has come before us which some might not find too pleasant. Yes, I'm

talking about the raising of membership dues.

As its first official act, the new Board has approved an increase of \$10 in your annual dues. The fact of life of ever-increasing costs just isn't something that we can escape. Even operating as a non-profit has its costs. That we have managed to avoid raising the dues for nearly two decades says a lot about our able leadership but it also reveals some lost opportunities for growth. Please don't mistake the dues increase with anything other than a need to keep the financial house in good order. This is nothing more than that.

There *is* one piece of good news in all this: The increased dues become effective on January 1, 2011. So get your renewal in before that date and take advantage of the current rate. For another year then, you'll have the same cost for an ever-improving Guild experience.

As I was playing with the Multi-Router in front of the membership last Wednesday, the thought came to me that I am indeed one very lucky man. I am so proud to have earned so much respect. I hope, in time, to have earned just as equal a measure of your trust as you help me do my job.

Happy Holidays to you all!

CAST A LONG SHADOW

BOB OSWALD

Having just renewed my commitment to volunteer at Gaston High School in the wood shop program for another year, I was talking with instructor Wade before class started. He mentioned having just received an invitation from the Guild about students being invited to participate in the new Intra-Guild Ceramics Showcase event this spring.

Curious to his reaction of course, I asked what he thought. He replied that his woods 4 class is building tables and he thought they would make excellent candidates for submission.

And the story goes like this. I took a class from Bill Bolstad a couple years ago, table making. I came home with a delightful telephone table, and inspiration to build another table, bigger, based on ideas I'd seen in Bill's shop that weekend. I did make that table, and it's been around to a couple of events. And that table spawned two end tables for the living room, and those lead to the need for a sofa table, another original design, but still inspired by Bill's original plan.

Well, that sofa table has been languishing in the shop, as some of my projects are wont to do. I had built a one-quarter scale model of it to work out the bugs. Last spring I took that model to Gaston High School to show to Wade. He liked it and, being a man of action, he built a modified and very elegant version that went on

to be auctioned off in the annual school fund raiser.

In this morning's visit with him, he indicated that the Woods 4 students normally take on a cabinet project, preparation for entering the working world in a cabinet shop or something similar. They had seen his table and decide that they all wanted to each build a table like that. So tale comes full circle. An idea from a Guild class comes back (hopefully spring 2011) to be an entry in a Guild event.



And the long shadow, reminds me of dear friend George DuBois, and a long shadow that he cast. If we carry this story back far enough, I joined the Guild as just another adventure. George lured me into the newsletter position I currently hold, and of course the Guild brought classes, one being Bill's table class.

I'll go all the way back to George who did cast a long shadow, and to my involvement in events, time, things, people. And the table coming full circle. As I write this I do feel blessed to touch a life in what seems a subtle way, and see the impact of it years later. Who knows where this particular thread will lead? Perhaps a future Guild president, a Gaston High student who won a blue ribbon at a Guild show, based on a table that started ... who remembers where.

IN THE BEGINNING...

BOB OSWALD

I heard from Michael Jesse recently, out of the blue, out of the past. There was a column last month about the early days of the Guild. Michael dropped me this note last week and I thought I'd pass it on.

My name is Michael Jesse and I was one of the early founders of the guild. Pete Clark was the first president and the guy that rounded up a bunch of woodworkers that were looking for an outlet to show their work, learn and communicate with like-minded shop people.

Our first emphasis was to be better at what we did. To that end we decided to meet at one another's shops and as a regular part of the program to explain our approach, our market (marketing) and our tools and processes. The second part of the program was to bring in outside experts to tell us about stuff we didn't know. We approached the program part with 3 major emphasis - technical, business, and artistic. And we tried to rotate the programs to keep each meeting a gift of new information to guys and gals that spent most of their time in the shop and the rest of their time trying to figure out how to make a living by being in the shop.

We were mostly 20 and 30 year olds, mostly working full time at woodworking. Anyone was welcome and we had an introduction of new members and guests at each meeting with a chance to speak a few words about themselves or their business. Our earliest goal was to find an outlet to show our work. We ended up doing several woodworking shows at the Forestry Center till we outgrew the venue and then moved it to a series of different addresses. We had a pretty good newsletter but finding volunteers to keep it going every year proved to be problematic after 15 years or so...

Our original meeting time was 3pm on Fri. A good way to end the week, optimum time to get speakers - that we couldn't pay, and a chance to socialize at a local brew pub or pizza place after the meeting. Often the follow up time with the guest speaker or one of the other woodworkers, over a beer, would be the best source of information one could get.

We decided to call it a guild because that seemed to be the best description of what we were trying to do. A kind of less formal apprentice to journeyman training. Now it is more of a club, bigger, more formal.

I am pleased to know the group goes on. The ages and emphasis has changed but that is part of what volunteer groups do if they are going to survive. Good luck to you and feel free to email me for more history if you want. Bill Fox and Bill Bolstad have been around for a while and they can fill in the history as well.

And a follow up email from Michael

I left the guild about the time the student woodworking show was taken over by Drew Parrish and Steve Penburthy

and the guild board.

At that time, Bill Fox and I had built up the Student Woodworking show over the course of 10 years. We had contact with all the woodworking teachers in the state and had evolved to so many student projects that the state fair people told us we had to use up less floor space in the upcoming years. We gave scholarship money and tools or wood to all three top winners in every category and awards to the most active school programs too. Every sponsor I approached for donations gave us something we could award to the students. The follow up publicity in local papers, in at least one case, saved a woodworking program at a time of cuts and the computer lab growth. I'll attach a list of winners from '97 so you can see what we were doing. It is in Works format, if you can't open it let me know and I'll copy it to html. I was sorry to see the show virtually disappear after Drew took over. It is a lot of work to put on a show, and it needs to be built over time to create a system and people to be working together.

I've worked at the state fair show in years past and I can attest to what Michael says. It takes a lot of work and a lot of volunteers to span that ten-day event. That's basically why it finally closed down. Not enough people to help keep it going.

Thank you very much, Michael. I'm planning to call other past presidents and see what I can learn about our history.

2011 DUES INCREASE

Effective January 1, 2011, the Guild dues will become \$45 for general members and \$55 for professional members. You have until December 31, 2010 to lock in the old rate for all of 2011 and receive all the benefits of upcoming new and additional services.

Log into the Guild website and click **Join/Renew**. Follow the instructions.

Or get a check in the mail to Norm Michaud, 1041 Chandler Road, Lake Oswego, OR 97034, postmarked no later than midnight December 31, 2010.

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BENDING—WHICH WAY?

BOB OSWALD

I attended a class at Gordon Keller's home in March this year (2010) and did a summary write-up in the March 2010 newsletter.

Finally I need to bend a piece of walnut for a table project. It seemed obvious that this route was appropriate. Steam had been on my mind and bending was the need. This article, you will see, is about choices.

Setting up a simple steaming system in the yard, the kettle was put on to boil. Common agreement is that one tea kettle is enough to get through the one hour per inch rule for bending.

The column was propped at an angle to assure the steam rising through and passing across all of the wood. An hour later, with steam still emitting from the upper end, the wood was removed and put in the bending jig.

There turned out to be four big mistakes. The steam passed too quickly up the tube not dwelling around the wood, the tube was not insulated so it cooled constantly, and the bending jig had points of contact instead of a smooth arc, and the weights were insufficient for a stable bend. The end result was a board with a bend right at the center and only about one-quarter of the curve desired. All in all a totally wasted afternoon, although it was a sunny and enjoyable fall day in the country.

Second attempt lowered the tube angle to nearly horizontal with insulating blankets piled around it. The wood did come feeling more appropriate for bending. Back to the brick pile with more points of contact and a larger weight load. Next morning, nothing had changed. The board bent barely a little more and the kink was still there.

A few days pass. What to do? I know that what I did (in hindsight) was pretty sloppy technique. If Gordon reads this I hope he'll just chuckle quietly



and know that I'll ultimately make progress.

The thought materialized that *bent lamination* is also known to work pretty well. I've done that before on the stagecoach. I know how to do it. Thin layers bent over a jig with clamps. Realizing that my bend radius was only one inch in two feet, one-quarter inch layers seemed quite appropriate.

A bending jig was built up from 2x4 stock. I had already cut the apron to shape. Not a great idea in hindsight, but it made sense to salvage it so that at least one layer could be the pattern to flush trim the final layup.

The kinked apron was re-sawed, planning to use only one quarter-inch slab glued to uncut walnut and then flush trim against it. It came through the band saw so cleanly, despite the curve, generating two very useable pieces. Both went through the planer despite the curve, a true testament to the fact that planers make board surfaces parallel, not flat.

The two boards bent just fine and the slightly thinner apron would be no issue. Even the end-to-end mismatch after bending was less than a sixteenth out of alignment, an easy trim task.

You know how boards slide around on the slippery glue as you start to set clamps. By force of will and moving slowly, all edges came out aligned with twenty odd clamps holding them in place. A little tedious but well worth the effort. And the resulting piece this morning looks absolutely wonderful.

So more lessons were learned than normal in the project, hopefully saving you some grief some day. Steam bending is the option for very steep bends. Walnut for example, according to the tables can bend a one-inch thick board to a one-inch radius.

Some projects like a Windsor chair are more appropriate for steam than lamination because of the compound bends. Some projects don't want to risk the lamination appearance. So the method chosen definitely needs to fit the application and your personal preference.

The very slight bend in this apron should have shouted "bent lamination".

Like I always say, "If you aren't making sawdust you are learning anything."



HYDRAULIC FORCE

BOB OSWALD

I was assembling some project that had a mortise and tenon joint a long time back and failed to leave space for excess glue to escape. A little persuasion with a clamp pulled this tight joint together. The hydraulic force of the glue, under clamp pressure, split the wood and the glue came oozing out the crack.

I don't make that mistake any more, but a project happened along that brought it to mind. The chair leg shown in the photo had split from use. There were two major fractures and a bit of other damage. There was clearly no way to get glue forced into the cracks.

Remembering the old hydraulics lesson, I drilled a hole for a one-quarter inch dowel lengthwise down the middle of each crack. Mixing some two-part slow cure epoxy, letting it sit under a desk lamp for a few minutes to thin it a bit, I filled the hole about two-thirds full. Pressing in the dowel was quite easy, not even needing a clamp. Thumb pressure forced the dowel into the hole and epoxy oozed out the crack. That is most visible on the left side of the photo.

Two such epoxy-rams and a bit of other rebuilding made this joint iron tight. I don't know if the experts would do it this way, but it worked well and when reassembled, the chair looked like new.



LAST MEETING

MULTI-ROUTER

The Multi-router is woodworking's equivalent of a milling machine, used and loved in the metal machining world. Precision, control and repeatability..

Here are a few notes from Ariel:

There is only one model of the MultiRouter (MR). I was explained about options on other machines in the market which do some of the things that the MR will do. But none of them do it all (just as the MR can't do everything that some other machines do).

The demo covered just very basic work (mortise & tenon joinery) that can be done with the machine. To my prejudiced view, there's no faster way for executing solid basic joinery than

by using the MR.



The simplest definition of an MR is that it is a jig which can turn any router into a milling machine for working wood. Beyond that, it's specifically capable of forming finger joints (what some call box joints), dovetail joints, mitered dovetails. And the beauty is that it can do all of those things in just about every compound angle.

Hence it's referred to as "the chair maker's friend".



GATHERING OF THE GUILDS

BOB OSWALD

Looking ahead a few months is the next Ceramics Showcase show at the Convention Center. It's a well known art show featuring artists in many aspects of fine work, from ceramics, metal art, weaving and others, including woodworking. The Guild entered the show for the first time in 2009. Northwest Fine Woodworkers started the year before. Between us, we offer the public a very nice array of fine woodworking. The idea is to promote woodworking and provide a venue for professional members to display and sell their products.

Last year there was a concerted effort to combine advertising dollars among all participants and feature this show as the Gathering of the Guilds.

This year the Guild has proposed moving our Intra-Guild show out into the public. Let's let more people see the fine work we do. So the Guild will be buying three booths this year in the space that we sell to professionals, to display your work. There will be the same judging and awards as in the past.

And an extra feature has been added. The Guild is offering space to high school students throughout the area to enter their own projects. A letter was sent out a month ago with that invitation. There's been encouraging interest shown. A sign-up letter will go out soon. The students will be judged separately.

The show is the last weekend in April, Friday-Sunday.

So professional members exhibiting before, if you'd like your space back, contact Gig below. If you've never exhibited, it's a very well attended show, one of the biggest in Portland.

For General members, be thinking or building an entry for this year's event.

For teachers and students who this reaches, we'd love your involvement.

For more information, contact Gig Lewis in Oregon at 503-646-7056 or giglinda@comcast.net

In Washington: Len Walko at 360-256-1825, or lenwalko@hotmail.com

2011 BOARD OF DIRECTORS

BOB OSWALD

Election Results

By popular vote at the general meeting, the following members were elected to the Board of Directors.

Officers

President: Ariel Enriquez
 Vice President: Gig Lewis
 Secretary: Chip Webster
 Treasurer: Roger Crooks

Committee Chairs

Membership: Norm Michaud
 Meetings: Greg Kaufman
 Shows: open
 Communications: Bob Oswald
 Education: Gig Lewis

General Member at Large: Jim Madras
 Professional Member at Large: Bill Bolstad

STEP ASIDE PLEASE

BOB OSWALD

Tool safety is always a high priority around these sometimes vindictive power tools. Table saw kickback is one of the most common area of concern. There are ways to avoid that problem. It seems that the law of averages is catching up with me having had three kickbacks in as many days. All three were totally different situations, offered here as examples to help you avoid.

One—Using one of the simple taper jigs that don't hold down the wood, I pushed a fairly wide board through with a push block. Standing too far to the right caused the push to be directed at one point towards the blade. It caught the back edge of the blade and lifted off the saw. Solution: hold the jig properly.

Two—ripping a 1/8" square strip. There are a number of ways to do this. I've used the narrow rip fence slot method successfully for years. With only the tip of the saw blade protruding, a push block holds the piece down. However, this block had seen too much use and the heel was quite narrow. It slipped between the wood and the fence losing it's grip at the heel. The strip shot out of the saw as the cut was finished. Solution: discard that block for a new one.

Three— Completing a simple rip of 3/4 stock, I accidentally brushed the offcut into the back of blade. Solution: leave the offcut alone or be more careful about moving it.

I'm very happy to say that a very healthy respect for the arc of the blade was the blessing In all of these cases, the wood did rocket out the back with a resounding smack on some object in the shop, it not being me.

You have to adopt safety as a way of life. Being told twenty times is just not enough. Mind the arc.

IT PAYS TO PLAY

BOB OSWALD

What were the odds? I sent out a Guild wide notice that the woodworking show needed entries for the ShowOff Showcase. With only one other entry, and to support the cause, I submitted my post-Bolstad-class table. Dropping it off early Friday, no other entries were present. Cool !! When I returned Saturday there were about a dozen other entries. Not so cool... for me anyway. You know what I mean. And there were some nice things, good competition. Oh well, it pleased me to see my table siting there. And it seemed that everyone else was looking at the other pieces. Oh well.

Dutifully reporting for the awards presentation at 1:30 Sunday, Jim Heavey from Wood Magazine was there waiting for participants to gather. Without any fanfare, he took the score sheet and said, "For first place, Robert Oswald"

pausing to look around. I stand there somewhat stunned. "THAT'S ME". And it was worth a Bosch 1617EVSPK router combo package. Thank you Bosch!!

I tell you all this, well, sure, to brag about the work Guild members do (I don't know if there were any other Guild entries) and also to tell you "you just never know".

I'm a big fan of *Wood Magazine* and am impressed by 'personalities' so it was an extra treat to meet and talk with Jim. And especially rewarding were some private, glowing compliments from him about the table and the high chances it has in the annual competition.

What would I do with a shop full of Bosch tools?

And that is a segue to encouraging your participation in the Intra-Guild show to be held in conjunction with the Ceramics Showcase at end of April. Read more about that in this newsletter.



WELCOME NEW MEMBERS

BOB OSWALD

Hello to Stephen Walton, Ken Vetterick, Marty Crisp, Yeong Kook Choi, Brad Bannister, Narendra Varma, Eric Schult, Alan Salmela, Tim Helton, Jeff Mapes, Ken Julkowski, Scott Smith, Dick Martin, Brian Vandewettering, Alex Helser, Gary Morris.

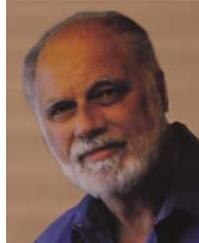
We're happy to have you with us. Please introduce yourself at the next meeting. We'd like to know who you are.

THE WOODWORKING SHOW

BOB OSWALD

It was a good show, although it seemed to be a little smaller than last year. In this different hall, it was hard to compare. I think there were a few new small vendors and of course there were the big guys selling washtubs of parts.

I have too much stuff, and was doing well this year not finding anything I had to have. So most of the time was spent attending seminars. A fellow named Graham Blackburn did a series of simple seminars on the basics of hand planes. He skips all the fancy stuff and sticks to the mechanics of how they work and how easy it is to make a \$30 brand-X or a \$200 high end plane cut perfect whispers of curls in any direction on a heavily figured piece of maple.



The principle is simple and here are just a few words to describe it. Without getting into all the rationale, and assuming you have a perfectly flat plane iron and cap iron, the spacing from the end of the cap iron (aka chip breaker) to the end of the cutter should equal the thickness of the shaving you plan to cut.

Step two is setting the plane iron and frog assembly in a position where the distance from the cutter to the edge of the mouth is also equal to the shaving thickness. That means they are very close settings.

Setting the frog is what sets the cheap planes apart from the expensive ones. The inexpensive planes must have the frog moved in trial-and-error stages by removing the iron, loosening the hold down screws, moving the frog, tightening, and reassembling the iron. The expensive planes make this adjustment easy without disassembly.

In the end, and I love Graham's philosophy. Either one will cut that curl just fine. You're paying for convenience in setup (generally speaking of course). We'll consider a plane demo for one of our Guild meetings.

Saturday evening at



home I looked at my planes. Big gaps, not flat, etc., etc. I started the tune-up process about midnight and decided to call it a day. Sunday, back at the show, eleventh hour, I helped the economy and picked up one of those expensive planes. I have a project to get on with and, well, like all good woodworkers, half of the hobby is collecting tools.

The Guild had a great presence at the show and we saw a lot of traffic. As I write this only a day after the show, new memberships are trickling in, three so far.

A big thank you to Ariel Enriquez for making the guild presence happen. He recruited probably the biggest team of volunteers I've ever seen, about 25 people to help in the booth. There was plenty of help moving in, talking to customers, and moving back out.

He worked three days non stop, making cabriole legs to demonstrate woodworking. He mentioned that a little work at home will make a table for a Christmas present.

At the risk of omitting someone, here are the folks that were signed up on Ariel's list to and worked at the show. Jim Smith, Dennis Dolph, Kerry Walker, Michael Denham, Bob O'Connor, Norm Michaud, David Wiper, Chip Webster, Doug Courtney, Terry Armstrong, Bob Youngren, Bruce Palamountain, Jim Madaras, Tim Hal-ler, Bill Wood, Jac Arnal, Roger Crooks, Craig Jones, Bill Shockey, Steve Philips, Julien Khan, Dennis Ro-



drigues, Ron Senger, Chris Frazeur, Marcus Flanders, Alan Floyd, Sid Sutherland and Bob Oswald.

Thank you all very much for an excellent job representing the Guild.

GUILD SHIRTS WITH LOGO

ROGER CROOKS

Our last order for shirts and vests was very successful and sold out quickly. Those who worked the Woodworking show got theirs at the show and I brought the rest to last week's meeting where I left it open for people to buy what was available while I was running the camera. Unfortunately I did not do a good job of setting aside shirts for those who did order one in advance, so some did not get one or their size was sold before they could get it. My fault and I am sorry.

This time we are asking for payment when you order an item (checks made out to the Guild). We need a minimum of 12 items before we can place an order and as such, I cannot tell you when you will receive your item. Checks will not be cashed until get the items.

Still available for immediate delivery is a Medium Denim Shirt @ \$25 and two T-shirts (L and XL) at \$8.00 each.

Denim Shirt - \$25 (XXL = \$27)

Brown Vest - \$25 (XXL = \$27)

Maroon Long Sleeve T-shirt - \$18 (XXL = \$20)

Sweatshirt = \$25 (XXL = \$27)

White Short Sleeve T-Shirts with maroon trim = \$8.00

If you want your item shipped, please add \$3.00. Ladies sizes are available and other colors may be available. Note all these items are being sold at our cost. For more information, pictures or availability contact

Roger Crooks,
guild.rogercrooks@comcast.net
 Cell: 503-616-0923

GUILD CLASSES

GIG LEWIS

The Basics of Fine Woodworking class has one more opening. It starts in January and all classes are on Saturdays. For more details about the class, see the website. Contact Gig Lewis at 503-646-7056 or giglinda@comcast.net

Here's a look at a tentative line up of classes for 2011. Many very interesting topics. Stay tuned to the website and the newsletter for details as they firm up.

- ◆ Build a Wooden Plane
- ◆ Sketch-Up
- ◆ Water Stone Sharpening with Brian Hall
- ◆ Vacuum Forming
- ◆ Bent Laminations
- ◆ Box Making with Bill Bolstad
- ◆ Furniture Restoration
- ◆ Reading Wood
- ◆ Drawer Making w/Dennis Rodrigues
- ◆ How to Use a Plane
- ◆ Greene & Greene Furniture with Darell Peart

GET INVOLVED

BOB OSWALD

Volunteer at the Museum of Contemporary Craft!

Help support the museum's mission to enliven and expand the understanding of craft and the museum experience – become a museum volunteer!

Museum of Contemporary Craft is located at 724 NW Davis Street in Portland's Pearl District. We are open regional hub where people connect creatively, professionally and socially through craft. The Museum presents excellence in contemporary craft and deepens and expands the understanding and appreciation of craft.

We are seeking dedicated individuals in the following areas:

- ◆ Admissions
- ◆ Greeter
- ◆ Events

Requirements:

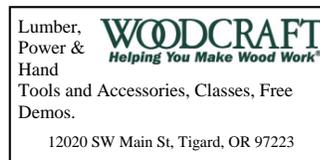
- ◆ Passion for craft, art and creativity!
- ◆ Enthusiasm for our institution
- ◆ Fill-out a volunteer application
- ◆ Read the museum's volunteer manual
- ◆ Attend a one-hour volunteer orientation
- ◆ Commit to two shifts per month (eight to ten hours)
- ◆ Follow all Museum policies and procedures
- ◆ Report to the Volunteer Manager when you are unable to make a shift

Benefits:

- ◆ Experience--Gain museum experience and strengthen your resume
- ◆ Learn--The Museum provides many educational opportunities and resources
- ◆ Connect--Meet people that are excited and engaged in Portland's art and cultural scene
- ◆ Save--Volunteers who contribute 25 hours of service per year receive a 20% savings in our sales Gallery

To learn more about joining the Museum of Contemporary Craft team, please contact:

Claire Patoine
 Volunteer Manager
 Ph: 971.255.5524
 Email: volunteer@museumofcontemporarycraft.org
 Web: www.museumofcontemporarycraft.org



WHAT'S THE ADDRESS

BOB OSWALD

I get frequent requests from Guild members on how to reach another member. I publish the way you can do that from time to time and I never know if anyone reads that stuff. But having had it pointed out that new members arrive regularly, it's time for a refresher.

To look up a fellow members phone number or email address do this:

- 1) On the Guild website, menu on the left side of the screen, click **Login**.
- 2) Log in to you're account with the **email** address that's in the database. That should be the one we're mailing your newsletter link to. If you don't remember, you have to call me, the assistant webmaster, and I can tell you or change it for you.
- 3) Continue the login with your **password**. If you've never logged in before you would have to respond as if you forgot your password. You'd click the obvious link and one would be mailed to you. It will be cryptic, something like "akOLm2dz". Copy and paste it from your email into the login screen. Then you can change it to something you'll hopefully remember.

- 4) Once you click **submit**, you'll pop instantly back to the home page with one crucial difference. **Login** in the menu is now **logout** and next line down is **Administration**. Click that and you'll be taken to the members only section where you can do what ever you have rights to do. For most members that just looking up other members. For various officers, they will see additional features that help them to do their job. For example the Membership Chair (Norm) has a screen that allows him to process membership payments.

Note: Only current members can get information. If your dues lapse, your membership goes inactive and you can not access the members only features. Your record is maintained however and if/when you renew, it is reactivated.

I believe that you have access to all prior members, even not current ones, but I'm not sure of that. One of you, if you read this far, could test it and let me know. Of course you'd have to know who is not current. If you care to help me with an experiment, write to me and I'll tell you a name to look up. Of course you can get my email address from the website by following the procedure above.

BANDSAW IMPROVEMENTS

BOB OSWALD

I've written articles about correcting bandsaw drift, information that's also available on the internet. Having attended the woodworking show for years, and watching the bandsaw demo at the Carter booth for many of them, last year temptation won out and I bought a set of guides for my 16" jet. Installation went reasonably well and the results were ... reasonable. But there was still a little drift and too often I resorted to free hand resawing.

This year I talked with the fellow who does the incredible demos. *How do I make my saw work like yours?* There really isn't much to set, but if you don't do it right, it doesn't work like it does at the show. He showed me up close what to look for. Two things.

Requirement one—set the upper tracking wheel angle so that the back of the gullets are in the center of the wheel.

Requirement two— set the side roller bearing guides so they barely miss the blade. They should not (or barely) spin when you roll the wheel. Set the rear roller bearing close to the back of the blade so that it does not spin. But when you manually advance the blade by pushing lightly on the teeth, both the upper and lower guides should rotate.

Back in the shop I did discover a little less than proper alignment. The tracking wheel had the blade centered, not the gullet. The bearing alignment, well that's hard to measure if it's wrong so I just released all bearings from the blade and did it over according to instructions.

I made these adjustments, quite simple actually.

I set the fence within 1/4" of parallel to the miter slot, in other words, casually set, just like he does. A piece of red oak about six inches tall went through with a 1/16th inch sliver. It worked fantastically ! I've been re-sawing slabs for a couple weeks now, just like they do at the woodworking show.

You can't grasp all the fine points from the demo. So try it and ask the salesmen.

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- *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.

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