

# OREGON WOOD WORKS

## THE PRESIDENT SPEAKS

ARIEL ENRIQUEZ, PRESIDENT

As the calendar draws to an end on 2011 it's worth noting the year's accomplishments as well as taking a look at the plans for the months ahead.

In 2011 we had the best and broadest slate of seminars ever offered by our Education committees. The Basics' series, Bolstad's boxes and tables and Darrel Peart's G&G Details were just three of the standout offerings. Beyond those we had about 40 more classes in topics as varied as the interests of the membership. That last note is the one we pay attention to; bringing in the classes you ask for.

Expect more of all that plus the elevated series of the "Next Level" and more in "Basics 2", with actual hands-on learning. Also look for Darryl Peart to return, this time with his G&G Details II course. I've taken that course and it's a good one.

The slate of meetings we had this year was just as rewarding and we can look forward to more and varied topics and subjects in the coming months. Again, these events happen in large part due to your inputs and suggestions for topics. So keep your eyes and ears open out there in the woodworking places you favor and send us your suggestions for presenters. We always aim to please.

What would Guild life be like without our great newsletter? Bob Oswald puts it together month after month and it always brings us new tips and working ideas, most of which he refines in his own shop. Bob invites

*(Continued on page 9)*



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It's the end of the year and once again time re renew your Guild membership for 2012. Pay with PayPal through the website or send a check to Norm Michaud, Lake Oswego, OR 97

**NEXT MEETING — WEDNESDAY — JANUARY 18, 2012 6:30 PM**

## GRK FASTENERS

Franklin High School, 5405 SE Woodward Portland, OR

The alternative to glue! Susan Place from GRK Fasteners will bring a variety of screws that are prominent in our woodworking world.



With a display board showing a wide range of their screws available, she will explain unique aspects of their screws, have samples, brochures and hands on demonstrations. You'll have a chance to drive some screws. For an advance look at what they do, visit [www.grkfasteners.com](http://www.grkfasteners.com) Review their catalog, technical data and video's showing different applications.

Directions: Crossing the Ross Island Bridge eastbound, take SE Powell to 55rd, a left turn lane a couple blocks past the light. North to SE Woodward 1/4 mile to the end. Left on Woodward a block; the shop is on the corner on the right.

Board meeting starts at 5:30

## SHARPENING, PART II, AM I THERE YET?

JEFF ZENS

“Are we there yet?”

“How much longer? I’m bored!”

### Getting Flat

Remember the first lesson. We’re after two flat polished planes. And remember that the road we take to get there is one of our own choosing. I’ll make a few suggestions, but you should experiment to see what works best in your own particular situation, in your own shops.

Remember too that everything starts with our shop’s flat reference surface. Whether you choose a piece of glass, a granite test plate like I use, or another surface, everything starts with the reference. Here’s what to do and how to go about it.

First off, we need an abrasive. Silicone carbide (SC) sandpaper (known as wet-or-dry paper, usually black) is a frequent choice. So are Japanese water stones. There are many others – more on this at the end of the article. In my shop, I use both of these. My synthetic Japanese water stones are in grits of 800, 1200, 4000, 8000 and 10,000. I try (but don’t always succeed) to keep an inventory of SC paper in 220, 320, 400, 600, 800, 1000, 1200, 1500 and 2000 on hand.

For starters, let’s choose SC paper as an illustration. You can use full or partial sheets as you choose. Place a sheet of abrasive (let’s start with 220, assuming that we do not have a ton of steel to remove) on your reference surface. You can hold the abrasive with your off hand, and manipulate the tool with the other. Or use an adhesive to hold the paper to your reference surface. A word of caution here, though: if the adhesive you use isn’t flat, you’re beginning to introduce error. Some folks like 3M No. 77 spray adhesive. I don’t use it because of the flatness issues: I don’t think that I can spray a perfectly even coat, so when I need to fix the paper to a surface I use 3M No. 9589 tape. If you delve into the specs of this tape far enough you’ll understand why. For now let’s just say that 3M measures the thickness of the sticky adhesive and the plastic base to three digits. It’s fairly precise stuff.

In any event, we’re now ready to begin. The abrasive is either fixed to or held flat on the reference surface.

### Time to Flatten

Here we go. Grasp the chisel or the plane iron firmly and begin to move it across the surface of the paper. Move the steel consistently back and forth, without rotating the tool in relation to the paper. What we’re after is a series of consistent scratches in the steel that look like straight lines. Not swirls or curves. Straight lines. You’ll appreciate this detail in a little while. We only need to flatten about an inch or a bit more of the back of the tool, so don’t waste time and effort doing the entire back. Absolutely not necessary.

This is where the drudgery comes in. This part of the process takes some time. Play some music, listen to talk radio, talk to the dog...but remain focused on the task at hand. Most important here is to keep that tool dead flat on the abrasive. Hand position is important: keep your hands away from the handle of

the chisel or the rounded end of the plane iron. Concentrate your effort and your attention over the portion of the tool you’re working. Don’t rock the tool off the edge of the glass or granite or you will make more work for yourself. Every so often, if you are using the paper dry, brush away the small metal shavings that are beginning to accumulate on the surface. If you’re using the paper wet, squirt on a little more water every so often. Dry paper cuts faster and wears out faster. Wet paper – just the opposite. Since I like to move through this part of the journey fairly quickly, I most often use the paper dry. As you work this first tool, a frightening thought will pass through your mind: every cutting tool in your arsenal deserves the same care and preparation. The good news is that tool backs only get flattened once. You’ll spend the rest of your days honing, but honing goes a lot faster than flattening.

I like to look at flattening as a gradual, systematic process of erasing scratches. This first pass with the coarse paper erases the scratches left by the manufacturer, or, if it’s a used tool, by years of rattling around in someone’s tool chest. It also gives a baseline of scratches that are of a consistent size and depth. Finally, it gets you down the road – when you’re done with the first grit, your tool should be as flat as your reference surface.

Think of yourself as an artist (which you are, of course) preparing a canvas with a background color wash. I find that this is the place where some modest magnification helps. If you can see scratches that run in a direction other than the ones you’re leaving behind with the abrasive, you’re not done yet. (See the quiz at the beginning of this article.) When there is a consistent scratch pattern that runs uninterrupted from side to side, and runs completely off the cutting edge of the tool, you’re done and the back is flat. No left-over marks from the grinding process. No pitting from rust. Clean, shiny metal, consistently scratched by your abrasive. That’s when you’re done. Use a jeweler’s loupe, or a small magnifier, about 10-15 power. You WANT to find those errant scratches and erase them. This step is the single most important in the flattening process. Do not try to fool yourself: the finer grits will not take care of the few remaining manufacturing scratches.

A word here about tool quality. Manufacturers don’t do this work for you simply because it costs too much. Having said that, you have every right to expect good quality tools like Lie-Nielsen chisels and plane irons, and Hock irons, to be flat. They won’t be polished but they should be flat. In the unlikely event that you run across one that isn’t flat, you should call the place you bought it and arrange an exchange. Less-expensive tools may not be machined to the same level of finish, or to the same precision, and you’ll have correspondingly more work ahead of you. If your time is valuable to you, then it is worth spending the extra money to shorten the flattening process.

Used tools are a crap shoot. If you can inspect the tool before purchase, like you would at a flea market or garage sale, bring along a little 6" straight edge and a magnifier. Look very carefully for pitting with the magnifier, and check flatness with the straightedge. Once you’ve tuned up a few tools that are badly out of flat you’ll appreciate how much work it can be, and

## SHARPENING (CON'T)

will become more discriminating in your used tool purchases. Don't worry too much about the condition of the bevel, because you're going to shape that to suit your use. Of course, if the steel is badly rusted or pitted, I would think four times about buying. Not just twice; four times. Handles can generally be replaced, but that process will add work to the process of turning your garage sale treasure into a useful bench tool.

If you shop on eBay, Craig's List or other online sources, I wouldn't buy a tool from a supplier or seller who wouldn't take it back in the event it is badly out of shape. Be sure to ask the seller about the return policy first, before you bid or purchase. Ask for lots of photographs and examine them carefully. As you spend more time sharpening these tools, your standards will change. *Caveat emptor.*

### Things to Watch For

You may find some chisels and plane irons resist flattening all the way out to the tip of the bevel. It will seem as if about 1/32" – 1/64" is rounded away from the back of the chisel, and the scratches just don't hit that portion of the steel. While I don't know this for certain, I suspect that this may be an artifact left from the manufacturing process. Rather than attempt to remove all of the steel on the back until you reach the tip of the bevel, figure that you will take care of that small area of rounded steel when you grind the bevel the first time.

If you find the back edges of the chisel are sharp – the edges running from the long point of the bevel up to the handle – you can relieve them with a light stroke or two with a fine file. You won't want them sharp, because your hands spend a lot of time in that area while honing.

### Choosing a System for Your Shop

Silicon carbide paper works well, no doubt about it. It also wears out quickly. Because I am not always conscientious about restocking paper, I gave found myself out of a particular grit when I need it. Not all stores carry the finest papers; your best bet will be auto body repair suppliers, or Internet purchases. These inconveniences and the recurring cost of constantly re-supplying your inventory are drawbacks to using SC paper as your only flattening system. There will be more on this in the next article, which focuses on obtaining a polish on the steel.

Earlier in this article I mentioned Japanese water stones. These are a fine alternative to SC paper, and I use them almost exclusively for honing and occasionally for flattening. The techniques are the same, but you'll have a bit of prep work on the stones before you flatten or hone. And once again, it all gets back to your shop reference surface. This time, though, you will flatten the stone on the reference surface before use.

Synthetic Japanese water stones are renowned for their ability to cut rapidly and leave a fine edge behind. They do this because the abrasive grit in the stone is bound with a clay-like binder that wears away fairly quickly, constantly exposing new abrasive particles. One drawback this poses is the tendency of water stones to dish out in the areas most heavily used. It's corrected by flattening on the reference surface.

Take your 220 grit paper, hold it flat on the reference, and move the stone back and forth. In this case, use the paper wet. After a few strokes, look at the face of the stone. If you've used this stone in the past, you'll most likely see an area or two of dark grey or black running the length of the stone, and these areas will be surrounded by nice clean areas, the color of the stone. The dark streaks are the hollows, and you're seeing the swarf, or byproduct of earlier sharpening sessions. Your objective here is to remove the dark streaks and see only a pristine, new surface of the stone. Once you have arrived at this condition, your stone is as flat as your reference surface. Do both faces while you're at it. And as a final touch, rub each of the eight edges on the abrasive (2 long edges and 2 short edges on each face) to create a chamfer. Do the same with all 8 corners. These last few steps will stop you from chipping an edge or a corner, which can happen fairly easily with these stones.

Once your stone is flat you can get to work on the tools. You will need to periodically flatten the stones, but that shouldn't take a lot of time. As you flatten the plane iron or chisel, work it over the entire surface of both faces of the stone. That way you will maximize the use of each flat stone surface and minimize the amount of time you spend reconditioning your stones. Finally, when you're done sharpening for the day, touch up your stones while you still have the mess in front of you. That way everything will be ready for next time you get a wild hair and buy another cutting tool.

Once you have a nice, consistent pattern of scratches over an inch or so of the back of the tool, you're done with this first step. You should now have a tool with one plane that is as flat as your shop's reference surface. It isn't polished yet; we'll cover that in the next article. Depending on the condition of the tool when you started, this step might have taken an hour or more from start to finish. I can't emphasize enough how important it is to take your time, and be patient. The results really are worth it. And don't despair; if you have truly done a good job with this first grit, and your scratches are nice and consistent, the subsequent steps go a lot faster.

We're not there yet...but we're getting close.

Next: Sharpening Class, Part III – Getting your Shine On

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# LIGHTING, DRESS UP YOUR PROJECT

BOB OSWALD

Sitting in the living room with a glass of wine the other evening, all the Christmas lighting ablaze, thanks to my wife's energy, I noticed the china hutch across the room and realized that it too could add to the glow. A year ago I installed lights in the top, with a dimmer, to illuminate the cabinet. It shines down through glass shelves, illuminating the whole cabinet. Very classy looking, especially when dimmed to a level appropriate for the ambience of the moment.

Three lights, the little hockey-puck style, one in each bay, were used with a commercial dimmer switch. Using a low profile one, I was able to mount inside the cabinet, behind to top

'valence', so it's easy to access but not visible. That one is a push-push dimmer, so it's also the on-off control. It was necessary to cut holes in the top, a painful experience chopping into this beautiful cabinet that goes back over 40 years. But the lights recessed into the holes just fine and the wiring is hidden on the top of the cabinet with a cord dropping down behind the back.



By the way, the hutch was built for my wife by a high school shop teacher in Arizona, when we lived there. She taught at the same school and one day showed him a magazine picture of her dream hutch. He said "I can build that" and did, for the cost of materials. We knew how lucky we were and we treasure the thoughts often. As I study its craftsmanship now, I see some newsletter material coming up!

It's pretty inexpensive to really dress up a display case. Here also is a display case I built before I knew what I now know about woodworking. It looks fine to the public but my eye really wants to build a new one. The lighting is similar

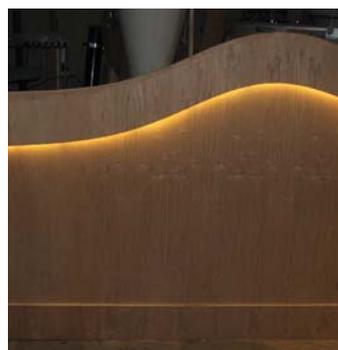
but with no valence to hide behind, the dimmer is on the top of the cabinet. That works too if you're tall enough.

Those were incandescent lights. They generate heat and need ventilation. And that brings this story to—

## LED lighting.

The same hockey puck style lights are available today with LEDs, up to at least 3 watts. Very bright and no heat issues. And a new product to me is LED strip lighting. A ten-foot long tape, like your measuring tape, with an LED every 3/4 inch. It was created for under counter lighting in the kitchen. Easy to install, it has a sticky back so you just paste it in place like veneer. The strip is about 1/2" wide, 1/2" thick and ten feet long. A very nice feature is that it can be cut with scissors, at key points, every two inches. The pieces can be electrically connected to each other with inexpensive splice wires, so you can daisy chain this string anywhere you like.

So what bedroom would be complete with an illuminated headboard. The long in process headboard is just at the point where, with this brilliant discovery, it can be incorporated.



I've taped it in place, clamped the rest of the structure around it, turned off the shop lights and pushed the button. Wow, looks like a Macy's window display. A test lying in front of it in normal recline position revealed



that it's bright enough to read by. I'll split this in the middle and put switches on each half so that one of us can sleep (hopefully) while the other reads.

With about three feet left over, look for a future article on where to apply small segments of lighting. Lighting available at our sponsors. Check Rockler part numbers 26532, 38631, 31249.

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## NEW MEMBERS

BOB OSWALD

A welcome to the Guild to new members Tommy Schopp, Richard Krause and Doug Campbell. We're happy to have you with us. Be sure to say hello at the next meeting. We like to know who you are.

## LAROCHE ON THE LOOSE

### Magnet on a Stick

I dropped a small screw and it went under a table in the saw dust. It was the only screw in the shop like it. I made this magnet on a stick and trained it to retrieve my screw. It did a wonderful job of not only finding my screw, it also retrieved every magnetic thing under my table.



The cool thing is that it follows the floor as I made the stick with an elbow on the end.

The magnet is from a blown speaker that I had in the shop. I cut a wood plug for the center, epoxied it in place and put in two screws to hold the stick after adding a joint.

### 1830's Tool Chest

This English walnut and birds-eye maple chest came into my shop in very poor condition and I had major rebuilding on all the panels and the corners of the chest. Interesting thing: ALL the parts through out the chest were tongue and groove, even the smallest parts in the small storage tops and all the panels in the front and the lid and all the major joints. everything was tongue and groove. The only exception were the outside corners they were butt joints. I guessed that was for expansion and contraction.



The casters were missing and the client wanted pads to rest the chest on carpet. I made them larger than the original caster space and drilled the new pads to match the existing holes. He can remove the pads and install casters if he wants to.

Finish was amber shellac and it popped the birds-eye to the max. Final coats were Dull DuraVar. It looks old and well cared for.

After repairs, I scraped every surface with a cabinet scraper to open the grain.

All the interior bottom spaces are covered with brown felt glued to 1/8 plywood. The client can easily remove them. There are about 30 individual spaces.

All the brass needed to be removed and cleaned, approximately 46 pieces. The client did not want the brass to shine. I cleaned all of them with 400 grit wet or dry to achieve the needed aged look. This left all the scratches and wear marks. I then coated them with satin lacquer before I assembled it. Polishing the brass took about 30 hours.

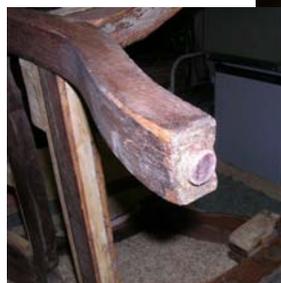
The lids on the interior storage trays were cracked and needed to be repaired. I disassembled the interior panels. And filled the cracked places with thin wedges.

Under the center top is a slotted rack to hold the blades of the hand saws. On the edge of the inner lid are springs that hold the handles in place. Three of the springs were missing and I fabricated new springs. Each spring took 6 hours to fabricate and install.

The last photo is of a hidden key box that I made. It is a small drawer, small enough to clear the floor and just big enough to hold the key. I attached it to the bottom with 4 small screws.

### Drilling Difficult Holes

Photo #1 shows the jig clamped in place after drilling the 3/4 hole in a straight line with the bottom of the leg I cut the jig to fit the contour of the leg. This holds the Forrester bit from "dancing" around when you try to use them free-hand. The hole in this leg was broken



Completed repair

out and the caster fell out. I needed to replace all the surrounding wood and drill a new pilot hole for the caster. I used white oak for the plug and additional strength. I use this method for all my free-hand drilling. It assures a straight hole exactly where I want it.

I use the 4-1/2 angle head grinder shown here for all my quick and fast wood removal. The disc is 24 grit and requires a very light touch. I use this tool a lot in my repair work. Grind it down in seconds.



# EDUCATION 2012, A NEW LOOK

CHIP WEBSTER

**A**s this year winds down to an end, many of us in the Guild are looking forward with anticipation to the beginning of 2012 and new education opportunities. The Guild now offers classes at three levels.

The Basics series is aimed at getting new woodworkers started or orienting someone who has dabbled over the years in woodworking but now wants to take a more serious approach. It is a series of ten sessions in eight different shops taught by Guild members who are professionals in some capacity. The Basics series has been tuned up for 2012, adding a new module on stress free glue-ups to replace a module that had become redundant. The January series is sold out. Contact:

The Guild has offered a growing number of general interest and specialty classes for a number of years. The list of offerings is guided by the expressed interests of the membership and has been updated for this year. Opportunities to learn about SketchUp, beginning turning, making a jewelry box and metal work in woodworking are just a few examples.

New for 2012 is a new program launching in January called the Next Level. The Next Level is a series of 17 classes in a progression to provide hands-on instruction in the craft elements of making high quality furniture. The series is a mixture of workshops starting on the basics of wood as a medium, progressing on to sharpening and using hand tools, and use and safe applications of power tools to produce joinery and construction techniques associated with fine furniture. So what's different about the Next Level series?

- ◆ A standard of proficiency is achieved through hands-on instruction and demonstration of skills learned.
- ◆ Participants will bring their own tools ready to work, tuned to best of the ability of the participant (not including routers and large power tools).
- ◆ Where it matters, there are prerequisites to be met before proceeding.
- ◆ Instructors will NOT be providing materials ... participants will be responsible to bring their own rough-milled stock.
- ◆ Class size and schedules are managed to afford the best instructor/participant interaction possible ...
- ◆ Some smaller classes will be scheduled twice for every one class that is larger to manage the bottlenecks and maintain the pre-requisite sequence
- ◆ A common course syllabus design will be used by all instructors to make the learning experience more effective for the participant ... instructors may tailor other course materials.
- ◆ Individual course materials created by each instructor will be shared with every instructor so that there is continuity throughout the series.

This will be an especially good year to enhance your wood-

working skills. Sign up and have some fun!

Classes presently scheduled through the end of March:

|       |                                   |          |
|-------|-----------------------------------|----------|
| Jan 7 | Basics: Introduction & Design     | SOLD OUT |
| 14    | NL Understanding Wood             | SOLD OUT |
| 14    | Basics: Bench Tool Intro          | SOLD OUT |
| 21    | Purchasing Hardwoods              | CALL NOW |
| 21    | Basics: Power Tools Part 1 & 2    | SOLD OUT |
| 21    | Router                            | pending  |
| 28    | NL Woodworker's Toolkit           | SOLD OUT |
|       | Inlay                             | pending  |
|       | Metal Working for Wood workers    | pending  |
| Feb 4 | Basics: Routers and Jigs          | SOLD OUT |
| 4-5   | PROJECT CLASS: Hall Table         |          |
| 11    | NL Fundamental Sharpening Skills  | SOLD OUT |
| 11    | Basics: Finishing                 | SOLD OUT |
| 18    | Basics: Cabinet Construction      | SOLD OUT |
| 25    | NL Hand Planes: Restoration & Use | CALL NOW |
|       | Build a Wall Cabinet              | pending  |
|       | Band Saw                          | pending  |
| Mar 3 | Basics: Assembly & Glue-up        | SOLD OUT |
| 10    | NL Milling Work Pieces by Hand    |          |
| 10    | Basics: Jigs                      | SOLD OUT |
| 24    | NL Machine Maintenance and Set-up |          |
| ?     | Basics: Joinery                   | SOLD OUT |
|       | Drawer Making                     | pending  |
|       | Scroll Saw 1                      | pending  |
|       | Carving                           | pending  |
|       | Metal Work for Wood Workers       | pending  |

## CHUCK LANDERS, 2011

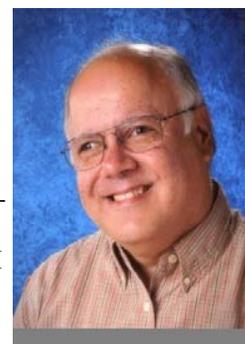
BOB OSWALD

It is with great sadness that we so recently lost Chuck Landers. He passed away quite suddenly, December 21, 2011 from a brain tumor discovered only two weeks prior.

I met Chuck at my first Guild meeting September, 2004 after discovering the Guild at the Oregon State Fair. As I recall, then president George DuBois, now deceased, had recently established a relationship between the Guild and Franklin High School to use the shop for the monthly meeting, thanks to Chuck. Chuck was vibrant and dynamic then, and has been as long as I've known him, always a big smile on his face.

I came to know him better as my role in the Guild increased. He truly loved woodworking and helping kids, and he cared deeply for the Guild. He would attend our board meetings, standing quietly to the side, offering help where he could. He was always there to be sure we had a meeting place or a classroom.

Thank you Chuck, for everything you did. We will always remember you,



## CLASSES

### PURCHASING HARDWOODS

**Instructor: Jeff Zens**

January 21, 2012 \$50 for members, \$60 other

So, you've come up with a design for your project and even have a cut list. Have you ever gone to the lumberyard and had less than a satisfying experience because you didn't feel comfortable converting your project idea into purchasing the right boards or enough lumber? Puzzled by grading abbreviations like "SAB", "FAS", "S2S", or "#1C", and how these affect your wallet? Join us for a relaxed and informative day split between the classroom and the lumberyard. We'll spend the morning in the shop, discussing the information you need to make your lumber-buying trip productive and economical. After lunch we'll get together at a local lumber retailer, where we'll put into practice the lumber selection techniques we learned in the morning session. Bring your pickup truck or trailer, stock up for your next project, and make the trip worthwhile! Lunch is provided. Location is To Be Determined with an afternoon trip to Crosscut Hardwoods. There are no pre-requisites.

Contact Chip Webster: 503.780.8812, [jdwebster3@comcast.net](mailto:jdwebster3@comcast.net) to register.

### Understanding Handplanes

**Instructor: Alexander Anderson**

February 25, 2012. 9:00 AM to 4:00 PM.

\$60 for members including lunch. Sherwood High School,

Hand planes are an often misunderstood tool. They are frustrating when un-tuned or in the hands of a novice. Alexander will help bring up your level of comfort in plane-craft. What you learn will apply power tools as well!

- ♦ What to look for when searching for antique planes, and new planes as well.
- ♦ Keeping a sharp edge on those blades.
- ♦ Planing technique, from the feet all the way through the body to the hands. Using the whole body to move the plane.
- ♦ Reading the grain of the wood, and understanding it's language.
- ♦ The different angles with which a plane cuts a shaving away from the wood, from low angle planes to scrapers.
- ♦ Wood planes and metal planes will have their merits presented in this class.

"Fundamental sharpening skills: Plane Irons, Chisels and Card Scrapers" is a prerequisite for this class. You are required to bring your planes for the hands-on portion.

Contact Ed Vachal to register at 971.275.3962 or [edvachal@gmail.com](mailto:edvachal@gmail.com).

### PROJECT CLASS: Hall Table

**Instructor: Bill Bolstad**

February 4 & 5, 2012 \$190 for Alder

Location: Bill's shop in Jefferson

This class is part one of a two part project designed to be an "ensemble." You will cut and assemble (using mortise and tenon construction) an Alder Hall Table approximately 15" w. X 30" h. The length will vary from 36" to 48" depending upon where you will eventually place this table. You will also create a space for a drawer, plus you will learn how to modify the basic structure to match any furniture style you wish. You will also have an option to purchase some other type of wood for the top. Bill will quote you a price for a different type of wood top.

Consider signing up for part two, the "Hall Mirror" class below to have an "ensemble."

Contact Ed Vachal. [edvachal@gmail.com](mailto:edvachal@gmail.com) or 971.275.3962 to register.

### PROJECT CLASS: Hall Mirror

**Instructor: Bill Bolstad**

May 19<sup>th</sup> & 20<sup>th</sup>, 2012 \$160 for Alder

Location: Bill's shop in Jefferson

This class is part two of a potential "ensemble" consisting of a Hall Table and matching Hall Mirror. Bill will help you modify the basic structure to match any furniture style you wish. Bill will also demonstrate how coving is created, how to make a corbel; as well as half-lap joints, and miters done both on a chop saw and table saw. You will construct your Hall Mirror frame using Alder and supply your own mirror (approx. 24" X 30").

Contact Ed Vachal. [edvachal@gmail.com](mailto:edvachal@gmail.com) or 971.275.3962 to register.

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## Events

BOX'd: A Holiday Box Show at The Northwest Woodworking Studio, December 8<sup>th</sup>, 2011, 5-8pm.

BOX'd is a show of wooden boxes all with wine in mind. The show will open on Dec. 8<sup>th</sup>, 2011 from 5-8pm at The Northwest Woodworking Studio at 1002 SE 8<sup>th</sup> Ave, Portland, OR. Boxes will be wine centered: storage, display, or serving and all are for sale. They will make great gifts for the holidays or provide beautiful storage of wine for your home. The skilled artists building these treasures are all graduates of the Mastery Program in Woodworking at the Northwest Woodworking Studio.

## LAST MEETING: HOLIDAY SOCIAL

ARIEL ENRIQUEZ

**A** light and enthusiastic gathering of members and their spouses, about 50 folks in all, took place last Wednesday evening at the Friends Meeting Hall on SE Stark in Portland.

Member Jenny Jecman (Jen, to her pals) led the organizing effort to make the event happen and by all accounts, it was a very nice affair. This was a modified potluck with the Guild

picking up the main entrees and everyone was invited to share a favorite dish of their own. Needless



to say there was too much food, too many sweets and lots of smiles and laughter from start to finish.

Included in the evening was a Secret Santa drawing for presents that involved about a third of those present. The invitees had been encouraged to offer up creations from their wood shops and most came through with amazing offerings. Most impressive were the turnings including one lucky recipient's draw of a Jim Hall masterpiece; an ultra-thin, pierced and painted vessel (it is a beautiful thing) about 4" tall by 3" wide. Jim always takes his work to the "next level" and this

one is so delicate that you automatically take a gulp when it's put into your hands. Another lucky draw took home a beautiful spalted Maple bowl turned by Joe Jedrychowski, one of our members who also happens to be president of the Northwest Woodturners. Both pieces were a treat for the eyes.

The history of a holiday social was begun in earnest by George Dubois, years ago, who managed to see many events through to fruition through his sheer will alone. Since that time the event continued but waned over time until last year, when we didn't have it at all. Through the summer and fall of 2010 opinions differed on whether to hold the party or let the members have a month off but finally the case was sealed when no one stepped up to manage the affair. That didn't sit too well with Jen. So while the temperatures were still flirting with single digits she took charge of the project and began the vision that resulted in this fine party. Jen has also been active with Education Committee work this year so we thank her for that as well. All this was small potatoes however, compared to the major event of her year; she finally got herself a home of her own. We wish you well in your new home Jen and don't be surprised if some of those boxes haven't unburdened themselves come holiday time next year. That's the way life rolls.



## USE OF MEMBER INFORMATION

BOB OSWALD

A little reminder to our current members. You have access to contact information on other members through the members only section of our website, made available only to current members, and is provided so that you can contact another member.

Please do not copy or export this data to paste into the address of an email. We respect the privacy of our members and promise not to use this information for mass mailings, solicitation, etc.

If you have a need to contact the entire Guild membership, notify me via email and I will structure an announcement under our communication guidelines.

## BOARD MEETING MINUTES

BOB OSWALD

The board of directors of the Guild of Oregon Woodworkers meets monthly before the general meeting. Minutes of this meeting are available on the Guild website at

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

Click the "Board Minutes" entry in the left hand menu.

## Classifieds

### Bandsaw for sale.

Located in Silverton a Hitachi CB75F bandsaw, a dedicated 14 1/2" re-saw unit. It has a large out feed table Paid about \$3000 a few years ago. Includes an extra blade, 3" wide with stellite tips. Will sell for \$900. Liquidating the shop.

See specs at <http://www.toolseeker.com/wdwmac/Bandsaw/CB75F.asp?var1=CB75F>

Contact Jim at 503 873 8677 in Silverton

### Industrial quality dado set

Model 53DL06 by FS Tool. 2 - 1/8 inch blades and 4 chip-pers. All in their original plastic wrappers and box.

\$125, significantly under the list price.

Only used on two projects. Bought from Carbide Saw. This set is designed to cut dados up to 13/16 inch in soft and hardwoods, plywood, and veneered panels. You'll be very happy with it.

Call Mark Sherman at 831.320.6209.

## PRESIDENT (CON'T)

ARIEL ENRIQUEZ

*(Continued from page 1)*

any member to make contributions to the “house-press” so keep that in mind in the coming months. When you’re getting into a pet project, keep a record, take pictures of the progress and put together your own article. Become a contributing editor. You might be surprised at how much you have to share.

The factors mentioned above all serve us to grow in our knowledge and skills. Consider now the one factor that serves others; our community projects.

Service to others is now a basic tenet of our Guild. It’s in our Bylaws. In 2011 we completed the Library project (a major effort to say the least) and more recently the toy project. Both endeavors did some **real good** for our community and everyone involved in either project will tell you; it’s a honor to help out in work like that. You can help out too. We’re looking for the next project folks. If you know of another non-profit group, or a school, needing some help that our woodworkers can deal with, send us the lead. We’ll be happy to consider any reasonable requests. Merry Christmas and a prosperous New Year!

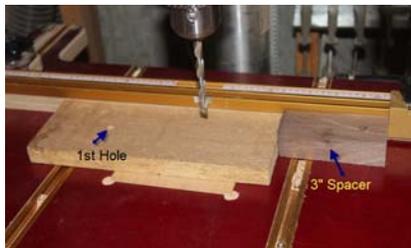
## ACCURATE DRAWER PULLS

BOB OSWALD

Drilling several drawer pulls, especially the two hole type, can be easy and dead on accurate with a simple block of wood. I learned this trick in Bill’s table making class a couple of years ago, using a spacer block to adjust the position of a drilling operation.

Set the drill press fence at the vertical centerline of the slides. Cut a small block of wood the width of the screw spacing, typically three inches. That’s easy to do accurately with the precision rip fence on your table saw.

Set the right stop on the drill press fence for the left hole location. Drill this hole. Then move the drawer front to the left and insert the three-inch spacer block. Dead on accurate and truly



## TINY TIP

BOB OSWALD

Take those free floating postcard inserts in the magazines and store them. When you’re working on a project where you need little dab’s of clut, you’ve got a perfect stash of perfect scrap of paper. They also work as shims in some applications.

## MEETING CHOROGRAPHY

BOB OSWALD

**H**ow much do you all enjoy the Guild meetings? I’d say a pretty substantial percentage of you do considering the attendance level, typically one hundred people. I am very pleased that the Guild seems to be what you want it to be in that regard. And it will keep on coming.

Many people have contributed to that effort. I was the meetings coordinator for a year or so. It turned out to be much less difficult than I expected and had many nice side effects. I had private tours of a number of places, made contacts and friends that remain valuable to this day, and generally got out and about town peeking into the Portland ‘underground’ so to speak.

Meeting topics arrive through email, unsolicited. The board gets together when necessary and brainstorms ideas, and the coordinator with a little imagination comes up with topics.

Approaching potential presenters is a no-brainer. You don’t call or stop by their shop asking for a freebie, come do a meeting for me on your own time for free. You found them because YOU were interested in THEM and wanted to learn more from them. Nearly everyone loves to talk about what THEY do, so you’ve got a captive audience the minute you tell them you’re with a ‘woodworking club’, you discovered them and would love to know more about what they do. And the good news for them is that one hundred other people want to hear about them too. Invariably they are delighted to be a presenter at a Guild meeting.

So, here’s the point and a grand opportunity to have the same pleasure I’ve experienced.

Greg Kaufman is having to retire due to some new, excessive traveling requirements on his job.

We’d like to see an enthusiastic person, who also would be a board member, take this position. The term is as long as you like (hopefully at least a year). On the board you’re behind the scenes, the “Guild underground”, helping ten other folks turn our wheels.

We are currently booked out four, possibly five months, so you would hit the ground at a very slow walk, with lots of help, when you want it, from the board.

Contact Ariel Enriquez, President at 503-286-4828 or [arielyphyllis@gmail.com](mailto:arielyphyllis@gmail.com)

Or Bob Oswald at 503-985-7137 or

[TimberCreek08@gmail.com](mailto:TimberCreek08@gmail.com)

*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.*

## 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)

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### AFFILIATES:

Northwest Woodworking Studio

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



### Guild of Oregon Woodworkers

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**We're on the Web!**

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